



# Most Worshipful Grand Lodge of Colorado AF&AM

February 1, 2024

Volume 6 Issue 1

## From the Desk of the Grand Master

Brethren,

I am honored and humbled to serve as your Grand Master this year. Growing up in a small, Indiana town, I had the distinct privilege of being raised and mentored by Masons in my family – men of unimpeachable character and unwavering commitment. These men taught me Freemasonry....real Freemasonry...is about service - service to God, Service to our country and our communities, service to our families and friends, and service to our fellow Masons.



As I stand before you today, I am reminded of the wise words of President Ronald Reagan, who said, "We can't help everyone, but everyone can help someone." It is in this spirit that I embrace the mantle of leadership you have bestowed upon me, pledging to serve every brother with steadfast dedication.

We are architects of character, building more than just edifices of stone and mortar; we are shaping the edifice of humanity itself. Just as the ancient stonemasons took great care in selecting the finest materials, we too must be diligent in our quest to welcome men of the highest caliber into our ranks. Our focus must shift from a numerical goal to a qualitative one, seeking out those individuals whose hearts resonate with the principles we hold dear. We must refine our investigation process, not to exclude, but to ensure that those who join us are ready and willing to shoulder the great and noble work we undertake.

Let it be known that we expect our candidates to commit time and resources to our labors, for it is through this commitment that the great work is advanced. The path of a Mason is one of constant striving, a perpetual journey of improvement not just of self, but of the world around us. In this pursuit, we must also be clear and forthright about what we expect from those who seek to walk our hallowed halls. The commitments of time, resources, and spirit are not light,



## From the Desk of the Grand Master Continued

but the rewards are of immeasurable value. To be a successful Mason does not simply mean to wear a ring or carry a title; it means to embody the square and compass in every aspect of one's life.

Let us champion the potential of our brethren, encouraging them to reach new heights of personal development and community service. Let us set forth a path that while demanding, is also supportive and nurturing, for the good of our brotherhood and the communities we serve.

In the years to come, let us draw inspiration from the pillars of wisdom, strength, and beauty. May we, as Masons, continue to build not just with stone and mortar, but with love, compassion, and integrity. May our labors be pleasing, our structures strong, and may the Great Architect of the Universe guide us in all our endeavors.

Brothers, as I take up this gavel, it is not merely an instrument to call us to order, but a symbol of the call to action—a call to each of us to commit ourselves fully to the great work before us. A call to be the best version of ourselves, to contribute to the tapestry of our fraternity, and to uphold the values that have been the cornerstone of our order since time immemorial.

In this great state of Colorado, let us lead by example, with the optimism, vision, and unwavering commitment to the common good that Reagan so embodied. Together, we will face the challenges of our times with the courage of our convictions and the strength of our fellowship.

As your Grand Master, I will endeavor to serve with the humility and strength that this office demands. My promise to you is to uphold the tenets of our fraternity, to support our brothers in their Masonic journey, and to ensure that the legacy we leave is richer than the one we inherited.

## From the Desk of the Grand Master

### Continued

So, with a grateful heart, I accept this gavel, and I ask each of you to join me in this great and noble quest. May we commit ourselves to the great work with the same fervor we expect of our candidates. May our work be true, our aims high, and our fraternity flourish for the betterment of all.

Thank you, God bless you, and may God bless the Masons of Colorado. Together, let us forge a future worthy of our past, as we labor in the quarries of virtue and brotherly love.

So mote it be.

David L. Reynolds

David L. Reynolds, MWGM  
MWGL Colorado AF&AM



## Spousal Appreciation

With February and Valentines Day approaching I asked our Junior Grand Deacon, WB Bryant Harris to look at a piece on Spousal Appreciation, and how we integrate our Significant Others in our Masonic Lives. I would like to share his piece with the craft and offer it to you for your observations and consideration.

D. L. Reynolds MGM

### **The Vital Role of Wives in Freemasonry and Lessons from History**

**WB Bryant Harris, JGD**

As many of you may have noticed at Grand Lodge functions, Heidi Mae Harris is becoming a fixture. As Heidi's husband I've been honored and blessed that she joined me on my, well... OUR, Masonic journey, from day one. From our investigation committee with WB Rusty Keithline and WB Robert "Bobo" Arnet, our Scottish Rite Regional Reunion in Breckenridge and York Rite degrees and Commandry Orders at Angel on the Rio, Heidi has been there to support me. Along the way we had a family and there are pictures of my oldest son crawling across the floor of the North Lodge room in diapers as I presided over a Knights of St. Andrews meeting. WB Ikey Starks insisted on holding both our boys during lodge meetings when they were infants. Heidi has guided, advised, and planned events with me while master of South Denver Lodge, Venerable Master of the Knights of St. Andrew and the Lodge of Perfection at the Denver Consistory.

Heidi's ability to integrate with you brethren and make brothers who were down and need a lift feel cared about is a gift I couldn't imagine not sharing as we work with the Grand Lodge. Our world is changing and so is Freemasonry. Gone are the days when women were banned from even entering our temples or knowing what our lodges were doing to make the world a better place. Those prohibitions were never a part of our landmarks. Our landmarks don't need to change to engage our spouses in the great works and education the fraternity provides. In fact, when we exclude our wives, we're shooting ourselves in the foot. Tiled meetings are a hallmark of some of our work and critical to the nature of our degrees, but for Freemasonry to reach its potential in the modern world we must include our families in activities that are not tiled. Actually this inclusion isn't even a modern idea.

### **Just for some context, here are some historical examples of inclusion:**

Iroquois Confederacy (Haudenosaunee): The Iroquois, known for their matrilineal society, exemplified gender balance in governance. Clan mothers held the power to select and depose male

## Spousal Appreciation Continued

chiefs, playing a crucial role in decisions, especially concerning war and peace. This system ensured a harmonious balance of power and wisdom.

**Ancient Sparta:** Spartan women were a stark contrast to their counterparts in other Greek city-states. They were educated, owned property, and actively voiced their opinions in public affairs, significantly influencing Spartan society's direction.

**Viking Societies:** In Norse culture, women's roles were multifaceted. They could own property, initiate divorces, and their counsel was often sought in familial and societal matters. The sagas and myths of this era reflect the high status and respect accorded to women.

**African Societies:** The Igbo in Nigeria, among others, had dual-sex political systems where women's assemblies, councils, and even armies existed. Women were integral to governance, social regulation, and spiritual life, showcasing a society where gender balance was intrinsic to its functioning.

**Tibetan Buddhism:** The significant role of women in Tibetan Buddhism is evident through revered female deities and spiritual leaders. Figures like Tara and Yeshe Tsogyal, and the tradition of Dakinis and Togdenma, highlight the importance of female wisdom in spiritual and ethical teachings.

**Matrilineal Societies in Asia:** Cultures like the Minangkabau of Indonesia and the Khasi and Garo of India are matrilineal, where women are central to social and economic decisions, and lineage is traced through the female line.

**Pueblo Native Americans:** In Pueblo cultures, women's roles were central in owning houses and participating in religious ceremonies. Their input was crucial in community decisions and cultural preservation.

**Celtic Societies:** Celtic women could be warriors, druids, and leaders, with rights to property and divorce. This indicates a society that valued and respected female input in various life aspects.

Incorporating these historical lessons, Freemasonry stands at a juncture where including our wives in our activities aligns with our core principles. "Spreading the light of knowledge and understanding" becomes more profound when it encompasses the diverse perspectives of our spouses. Historically male-dominated, Masonry is now recognizing the value of women's

## Spousal Appreciation Continued

involvement. This shift is not just about inclusivity for its own sake but about enriching our fraternity with diverse perspectives and wisdom.

The inclusion of our wives in Masonic activities is a step towards a more balanced and effective decision-making process. It reflects the understanding, as seen in the historical examples, that diverse perspectives lead to more holistic outcomes. By including our spouses, we are not just opening our Masonic world to them; we are reinforcing the familial bonds that are fundamental to our fraternity.

I hope that you will consider encouraging your spouse to join you on this journey. I promise your experience will be amplified by their engagement. Heidi and I have grown closer year over year as our bond in Freemasonry has grown. Serving together to support the vision of the Grand Lodge, not just the administrative body, but all of the blue lodges and brethren who labor, day in and day out, in the quarries of Colorado Freemasonry, gives us great joy and a sense of satisfaction that the world can be made a better place.





# Origin and Developments of the Piano

## Origin and Developments of the Piano

### Part II: Fortepiano to Pianoforte

by

John P. Trainor, Ph.D., Grand Musician of the M.W. Grand Lodge  
of Colorado

Part II of this discussion will take us from the fortepiano to the pianoforte. It is the fortepiano that we will see in performance on 27 and 28 April 2024. Reserve your tickets now to hear the world-class pianist, Daniel Adam Maltz, perform Haydn and Mozart as those masters would have heard their music played. We often hear concerts featuring these masters' keyboard music performed on modern, powerful pianos but to hear the music played as the composers would have heard it is a special delight. An evening concert will be at 7:00-9:00 pm on Saturday 27 April 2024. The matinee concert will be at 3:00-5:00 pm on Sunday 28 April 2024. The concerts will be at Radiant Temple located at 225 Acoma St, Denver, CO near 2nd and Broadway. There is parking at Radiant Temple and St Peter & St. Mary Episcopal church across the street. On-street parking is also available though limited. Ride share and carpool is encouraged.

Tickets are affordable, only \$25 each, and all profits benefit the Colorado Masonic High School Band Camp. Tickets are available at eventbrite through the Grand Lodge of Colorado office. This is a fabulous opportunity to see a world-renowned concert artist performing on an instrument like those played by Haydn, Mozart, and Beethoven. Works of the great masters are performed in a way that they would have heard their compositions played. AND, you have an opportunity to support the band camp while giving yourself and your family a delightful musical event. Tickets are available through the eventbrite link: <https://www.eventbrite.com/e/daniel-adam-maltz-concert-tickets-759200437947> Depending on your computer and system you might

# Origin and Developments of the Piano

## Continued

need to copy and paste the URL given here to the search bar of your browser.

In part I we saw the Persian santur taken to Europe where it was used in folk music in the Balkans and western Russia. The notion of striking a string from below met with the ideas of striking from above in the early 17th century to produce keyboard instruments that not only produced louder sounds but could also produce gradations of volume. To read all of Part I refer to the January issue of the Grand Lodge Newsletter.

Further improvements to the earlier keyboard instruments were started in the early 18th century by Bartolomeo Cristofori, an Italian harpsichord maker, who is considered the father of the modern piano. His primary contribution was the addition of an escapement action which allowed the felt-wrapped hammer to drop back from the string thus not dampening the sound of the string and eliminating the double stroke typical of harpsichords (see figure 8). He was used to building wooden cases and soundboards for his harpsichords and continued that tradition. This kept him from being able to increase the tension on the strings which would have provided more power to the sound. Still, his inventive improvements allowed for an instrument that was capable of creating soft and loud notes.

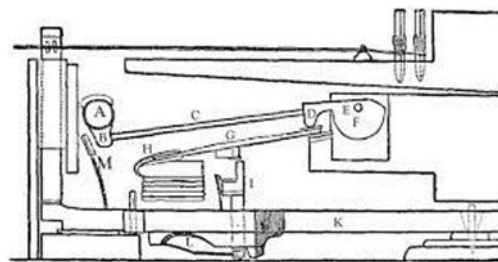


Fig. 8



# Origin and Developments of the Piano

## Continued

Throughout the middle ages and the Renaissance, musical instruments were classed as high or low instrument. These terms did not refer to pitch as we would think of them now but rather to the volume of sound produced. Thus, “high” were what we would call loud instruments such as horns, large percussion, and the double reeds of shawms and bagpipes. So called “low” instruments were what we would refer to as soft-sounding instruments like strings, flutes and small percussion such as pellet bells and timbrels. By 1726, Cristofori’s innovations had created the first musical instrument capable of executing both loud and soft sounds. He named his new device, “gravicembalo col forte e piano” or the harpsichord that plays loud and soft. Musicians will notice that forte is loud and piano, soft. With the addition of knee levers beneath the keyboard that lifted damper felts off the strings to allow sustained sounds and swells on certain notes in the next few decades, by 1750 we arrived at the first fortepianos, the instruments played by Haydn, Mozart and the young Beethoven as well as their contemporaries, Salieri, C. P. E. Bach, and the entire Weber family.

The fortepiano does not have the pedals we have come to expect when we look at a piano. Instead, an innovation was added in the middle of the 18th century that employs two levers operated by the performer’s knees. The right knee lever operates similarly to the right pedal of contemporary pianos. When the right knee raises to press up the right lever, dampers are lifted off the strings allowing the strings to ring until the performer relaxes his knee releasing the pressure on the lever and the felt dampers return to their positions stopping the vibrations of the strings. The result is a sonorous ringing and increased volume. The left lever produces an effect that we no longer hear in contemporary pianos. When the left knee is lifted, the lever inserts a piece of felt in between the hammers and the strings. The result is that the hammers strike the string through a thin layer of felt to produce what Daniel Adam Maltz calls a ghostly tone that has been lost in music since the development of the modern piano. From a personal conversation with Daniel Adam Maltz, it is his contention that it is these levers, especially the left one that contributes to the special sensitive, personal and sensuous sound of his fortepiano.

# Origin and Developments of the Piano

## Continued

By 1791 major innovations to the action system and addition of pedals to replace the knee levers of the fortepiano were being added by Ignantz Pleyel and his son Camille. Masons may recognize Ignanz Pleyel since he was the Master of the lodge, Zum Golden Rad in Budapest when Wolfgang Mozart and Joseph Haydn were made Masons. Pleyel was a composer of some renown, an excellent violinist, and a good keyboard performer. By 1789 he was Kapellmeister, i.e., choir director at Strasbourg (although those in Strasbourg preferred to call him Maitre de Chapelle). Pleyel set up a publishing company to publish his own compositions and was responsible for the distribution of the works of several of the composers of the early 19th century. One of his quartets, opus 7, B. 349 is know to all Master Masons (see the first violin part of the Variatione movement of Quartet No.4 opus 7 published in 1792 in figure 9).



Fig. 9

This Pleyel melody was given at lease two contrafacta (writing new words to an existing melody). The first was based on a poem by Anna L. Barbauld published in 1792 and appearing around 1810 as the hymn, Praise to God (see figure 10).

# Origin and Developments of the Piano

## Continued

**251 Praise to God, Immortal Praise**

ANNA L. BARBAULD      PLEYEL'S HYMN      I. PLEYEL

1. Praise to God, im - mor - tal praise, For the love that crowns our days;  
2. For the bless - ings of the field, For the stores the gar - dens yield,  
3. As Thy pros - pering hand hath blest, May we give Thee of our best;

Boun - teous Source of ev - ery joy; Let Thy praise our tongues em - ploy.  
For the joy which har - vests bring, Grate - ful prais - es now we sing.  
And by deeds of kind - ly love For Thy mer - cies grate - ful prove.

Fig. 10

The version Masons will recognize was published in a hymnal in 1816 in Dedham, Massachusetts by Bro. David Vinton of Mount Vernon Lodge#4, who is believed to have penned the words of the poem Solemn Strikes the Funeral Chime (see figure 11).

# Origin and Developments of the Piano

## Continued



Fig. 11

Ignanz wanted more power from his keyboard instrument (probably a fortepiano) to accompany his large choirs at the Chapelle de Strasbourg. By the 1780s he and his son, Camille, were experimenting with new devices that could be added to the fortepiano. They started to set up a manufacturing facility in Paris but with the rumblings of revolution becoming more concerning, they moved to London with the hopes of returning when peace was restored.

By 1794, they were back in Paris adding their new innovations to the fortepiano. A new pedal was added to lift the dampers off the strings to allow for a sustained sound similar to, but improved, from the right knee lever on the fortepiano. One of the most impactful developments was the addition of another pedal which shifts the hammers over so that only one of the strings is struck when the key is pressed. This produces a much softer sound



# Origin and Developments of the Piano

## Continued

distinctly different from striking all the strings. It was this innovation that prompted piano producers to suggest that their instruments truly played loud and soft; piano e forte or pianoforte. Ignantz started publishing new works that came to him under such titles as "Sonata in A por Pianoforte. Later a middle pedal was added, the sostenuto pedal, which lifts the damper off the string that has just been played rather than lifting all the dampers as in the case of using the damper pedal on the right. In addition, the action became much more complicated to increase the touch and sensitivity that can be indicated by the performer (see figure 12).

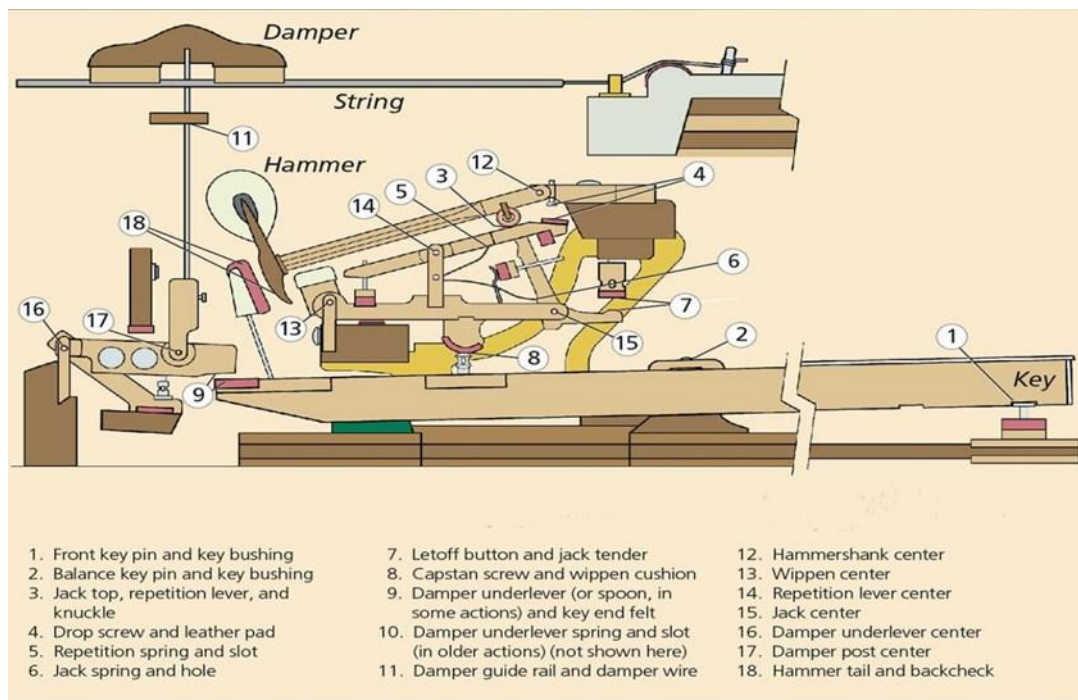


Fig. 12

Although patent law was established by l'Assemblée in 1791 and loosely extends back to letters patent issued by sovereigns as early as the 14th century, little enforcement was seen in Europe until the early 20th century. The consequence of this was that instrument makers throughout Europe capitalized on the popularity of the pianoforte by reproducing the instrument with all the new innovations with little fear of infringement prosecution.

# Origin and Developments of the Piano

## Continued

One of the newer developments came from an English piano maker who had moved to Philadelphia, John Isaac Hawkins, who calculated that he could sell more instruments if they did not take up so much room. Hawkins is generally thought to be the first to create a viable upright piano in 1800. An earlier version was produced by an Italian maker but was renowned for its poor sound and inability to hold pitch thus requiring frequent (almost daily) tuning. Hawkins' idea was to take the sound board, which for centuries had been stretched out from the key board or placed lengthwise in front of the keyboard, and set it vertically in front of the keyboard. His first attempt looks something like a harp played with key-activated hammers (see figure 13)



Fig. 13



# Origin and Developments of the Piano

## Continued

This innovation, while taking up less space, presented a new problem. The action had to be turned upright and the strings struck on the outside rather than striking from the underside of the strings. Up to this point, makers relied on gravity to allow the hammers to drop back into place. Hawkins' primary contribution was to add springs to the hammer action to pull the hammers back into position and prepare for the next notes. Later improvements included building a cabinet to house the soundboard and dropping the soundboard to floor level. The result was that by the middle of the 19th century the upright cabinet piano achieved the form that we know it today. It became one of the most popular and often purchased instruments in history (see figure 14).



Fig. 14

Artists in the 19th century went to Pleyel with requests for innovations that would highlight their virtuosity. Frederic Chopin convinced the Pleyels to extend the range of the keyboard to near the 88 keys we know today. Franz Liszt, who was known to play so forcefully

# Origin and Developments of the Piano

## Continued

that he would break pianos during his performances, encouraged various reinforcements and improvements to the springs of the action that would allow him to play faster passages. He was known to complain that he could move his fingers faster than the mechanisms and needed hammers or dampers to reset as quickly as possible.

By way of an interesting aside, when the famous harpsichord virtuoso, Wanda Landowska, wanted an instrument that could fill a concert hall in 1907, she went to the Pleyel Company to create a harpsichord with a strengthened sound board, multiple courses of strings, multiple keyboards ranked like an organ, and a stopping system to allow her to move between them.

Thus it was that one of our Masonic brothers, Ignanz Pleyel, came to play a major role in bringing the piano to what we know it to be now and took the fortepiano to the pianoforte.

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## Calendar of Grand Lodge Events

To help your lodge plan your Official Visits please note that activities may change due to various issues that may arise.

**Sat Feb 3, 2024**

**3pm GM Installation of Officers for Research Lodge**

**Where:** 4819 Montview Blvd, Denver, CO 80207, USA

**Description:** Installation of Officers for Research Lodge by the Grand Master.

**Mon Mar 11, 2024**

**Joint OV with Pueblo Lodges**

**Description:** Joint OV with Pueblo Lodge No. 17, South Pueblo Lodge No. 31, and Silver State Lodge No. 95. Dinner at 6:30pm Joint Meeting 7:30pm



### Submission Deadline

Articles and events that you want included in the newsletter are due to the Grand Master, or Grand Secretary, by the 25th of the month prior to the publication month.



February 1, 2024

Volume 6 Issue 1

THE GRAND LODGE OF COLORADO PRESENTS

Mozart & Haydn's piano  
music as they expected it  
to be played... on a historic  
*fortepiano*

**DANIEL  
ADAM  
MALTZ**

**APR 27, 2024 AT 7:00 PM  
APR 28, 2024 AT 3:00 PM**

**RADIANT MASONIC TEMPLE  
225 ACOMA ST, DENVER, CO**

**TICKETS \$25.00**

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Link to tickets:

<https://www.eventbrite.com/e/daniel-adam-maltz-concert-tickets-759200437947759200437947>



**Daniel Adam Maltz** is a fortepianist based in Vienna, Austria. He is in demand worldwide with 50+ tour dates per year and hosts *Classical Cake*, the podcast about Viennese classical music and culture.

Daniel specializes in *Wiener Klassik* (Viennese Classicism), especially the works of Haydn, Mozart, and Beethoven. He performs on the Viennese fortepianos of their time.

## What are Viennese Fortepianos?

Haydn, Mozart, and Beethoven wrote their piano music for Viennese fortepianos. These instruments are fundamentally different from modern pianos in that they are smaller, more intimate instruments. The Viennese fortepiano's technical characteristics and expected performance practices bring Classical-era music alive in new ways to modern ears.

## Concert Program

**Joseph Haydn:** Sonata in F Major, Hob. XVI:23

**Wolfgang Amadé Mozart:** Sonata in F Major, K. 332

**J. Haydn:** Sonata in Eb Major, Hob. XVI:25

**W. A. Mozart:** Sonata in C Major, K. 330



# Traveling Gavels

In an effort to promote visitations among lodges in the state of Colorado we are going to attempt to provide information in each newsletter about where the travelling gavels are located

There are two gavels that travel around the state. One we are going to call the **Regular Gavel** and one the **Western Slope Gavel**. Check the requirements for claiming the gavel including the number of brethren required to attend the visit.

## Regular Gavel

**Location:** Tejon Lodge 104, 1150 Panorama Drive, Colorado Springs, CO 80904

**Meeting Dates:** 3rd Mon 7:30 p.m.

**Master:** Andy Anderson

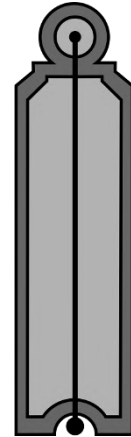
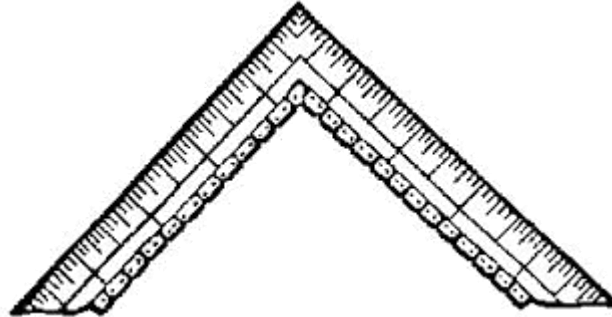
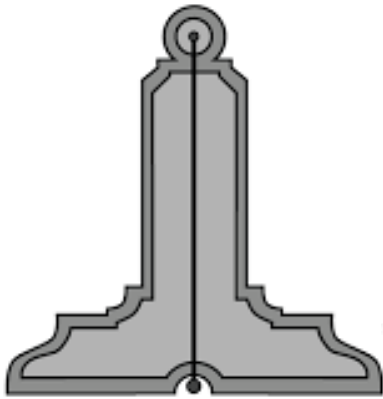
## Western Slope Gavel

**Location:** Mesa #55, 2400 Consistory Ct., Grand Junction, CO 81501

**Meeting Dates:** Meets 1st Thursday of each month, 7:00 p.m

**Master:** Greg Foster





**If your lodge is having special events or activities please send the information to the Grand Master  
([grandmaster@coloradofreemasons.org](mailto:grandmaster@coloradofreemasons.org))  
and the Grand Secretary  
([grandsecretary@coloradofreemasons.org](mailto:grandsecretary@coloradofreemasons.org))  
so that it can be included in the next edition of the newsletter.**

## Contacts

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### Grand Master

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### Grand Secretary

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February 1, 2024

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**COLORADO MASONS - SPREAD THE WORD ON YOUR SOCIAL MEDIA, AND WITH YOUR FRIENDS AND ACQUAINTANCES ABOUT A NEW WEBSITE ABOUT MASONRY: [BEAFREEMASON.ORG](http://BEAFREEMASON.ORG)**

The Grand Lodge Office is open Monday through Friday from 8:00am to 4:00pm. All are welcome as long as you are not feeling ill. For the front door please ring the door bell for access.

