



# Most Worshipful Grand Lodge of Colorado AF&AM

January 1, 2024

Volume 5 Issue 12

## Tidings from the East by way of the West

### The Wish of a 101-Year-Old Mason - One Last Lodge Meeting

By Scott A. Bates

Charles William (Bill) Cardarelle was born in April, 1921 in Minneapolis. Bill was raised a Master Mason in January, 1960 and served as Worshipful Master at Weston Lodge #22 in 1990. Bill spent many years of his retirement in his workshop. He was often referred to as the “Handy Hunk” and was known to be able to fix just about anything.

In early 2023, the Eastern Star Masonic Retirement Center reached out to Weston Lodge to let them know that Bill wanted to be able to sit in a lodge meeting with his brethren at least one more time. As Bill was 101 years old, a 60 plus year Mason, and a Past Master of Weston Lodge, Worshipful Master Michael Cardoza understood the urgency to celebrate his life and the impact he had on Weston Lodge and Masonry as a whole. He was determined to make one last gathering truly memorable.

Since Bill was not able to physically come to lodge, WM Cardoza decided to bring the lodge to him. After some quick but meticulous planning, the date was set for March 17, 2023. The word was spread, and it quickly became apparent that the room at the Eastern Star Masonic Retirement Center was not going to be able to fit the brethren planning to come, and the venue was changed to the Cathedral Room.



# Tidings from the East by way of the West Continued

The day of the meeting arrived, and the time came to open lodge, the room was emblazoned with Masonic regalia and brimming with camaraderie. Masons of all different ages and from a variety of different Colorado lodges gathered while Bill was given the floor to impart to the ‘younger’ brethren the rich tapestry of his century-long journey. There were 50 Masons including 19 Past Masters in attendance from at least 7 different lodges.



After the meeting, the brethren and guests retired to the dining room to enjoy cake with Bill, who was beaming like he had been given all the treasure in King Solomon’s Temple. This celebration was not merely a recognition of a lifetime devoted to the Craft but a living testament to the enduring nature of Masonic brotherhood. Word back from the ESMRC was that Bill was so happy after this meeting that, for months, he would tell anyone and everyone about it on end.

Bill, the dedicated Mason, was called to Eternal Refreshment by the Grand Architect of the Universe on October 23, 2023 at 102 years old.



# Colorado Masons High School of the Year for 2023



Courtesy photo  
Colorado Grand Mason Ross Allen, a graduate of Hotchkiss High School, presented North Fork High School with the distinction of being named Colorado Mason High School of the Year.

Delta County School District Superintendent Caryn Gibson applauded North Fork High School for being named Colorado Masons High School of the Year for 2023, bringing a \$7,000 monetary award and a trophy to the school. The administration and staff of NFHS said they planned to use the funding to offer more concurrent college courses and updated science lab equipment.

## NFHS receives awards from Colorado Masons

*Delta County Independent, Dec. 20, 2023*



## NFHS wins Colorado Masonic High School of the Year Award

**STAFF REPORT**  
North Fork High School (NFHS) was named the 2023-2024 Colorado Masonic High School of the Year at the Colorado Association of School Boards Annual Convention. NFHS Principal Amy Miller, NFHS ELA teacher Kris-sy Allen, school board members and the director were

present to accept the award. NFHS plans to use the \$7,000 check to further expand Advance Placement (AP) and concurrent enrollment offerings and opportunities for students. *Frank M. Witowski Jr. is a staff writer and photographer for the Delta County Independent.*

*Delta County Independent, Dec. 20, 2023*

# Colorado Masons High School of the Year for 2023 Continued



Presentation of Awards to NFHS at Colorado Association of School Boards Brunch at the Broadmoor Hotel, Dec. 8, 2023. 400 in attendance

(l to r) Bo Hawkins(Grand Orator), Caryn Gibson (superintendent), Jim Farmer (scholarship selection committee chairman), DGM David Reynolds, MWGM Ross Allen, Krissy Allen (NFHS Teacher), Amy Miller (NFHS Principal), Dan Burk (School board member), Kristina Hines (School board member), and SGW William Marshall

# Origin and Developments of the Piano

## Origin and Developments of the Piano

### Part I: Beginnings to the Fortepiano

*by*

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

As we anticipate the concerts to be performed by Daniel Adam Maltz on 27 and 28 April 2024, a brief overview of the history of keyboard instruments might prove of some value as an introduction to understanding and enjoying his performances. However, the origins and development of keyboard instruments in the Western world is rich and diverse. It is too large a topic to be dealt with here. Therefore we will limit ourselves to struck chordophones (stringed instruments that use hammers to activate the strings) and leave the keyed aerophones, i.e., wind instruments where the pipes are activated by valves controlled by individual keys such as the Hydraulicus first documented in the 4th century B. C. E. in Greece, all the way up to the tremendous pipe organs of the world's great cathedrals, until a later writing.

The piano we know today owes its origin to the Persian santur. The santur is a trapezoidal zither played with hand held hammers. Many will recognize this instrument because of its similarity to its Appalachian American descendant, the hammered dulcimer (see figure 1 and figure 2).

# Origin and Developments of the Piano

## Continued



Fig.1  
Persian Santur



Fig. 2  
Hammered Dulcimer

We have archaeological evidence showing the Santur in use by the 10th century B.C.E. (see figure 3) suggesting that it was possibly created long before. Conjecture has it that the santur may have been an innovation based on the psaltery mentioned in Samuel and Chronicles II. It is possible that prototypical instruments similar to the santur were performing in the orchestras of David and Solomon to accompany songs, dances, ballads, and the Psalms of King David.

# Origin and Developments of the Piano

## Continued



Fig. 3

The santur traveled east, probably along the silk road, to China where it has been used for centuries as the Yang Chin. The Chin is an ancient Chinese 7-stringed zither plucked with the fingernails of the right hand while the left-hand finger tips are used to manipulate the sounds of the string's vibrations. Since it has a solid sound board it is very soft and was often performed by scholars for an audience of one. It has achieved a place in Chinese instrumental music as something of a symbol of Chinese instruments. Consequently, a new instrument from what, to them, seemed a far off and exotic place would be named as a type of Chin. When a strange zither came to them played with wooden mallets it became "the Chin from the West". It is still known as Yang Chin.

Meanwhile, Europe was more isolated. We find instruments similar to the santur appearing in Europe as folk instruments early in the second millennium C. E. perhaps brought in by returning Crusaders or by the Roma (Gypsies) during their exile from India. The flight of the Roma from their home in North India is cloudy. We have many fanciful legends about why

# Origin and Developments of the Piano

## Continued

Roma left, many of them invented by the Roma themselves, but little hard evidence has come our way. The most plausible explanation is the expulsion by Mahmud Ghazni. Mahmud invaded the Punjab region of northwest India 19 times between 973 C.E. to 1027 C. E. finally defeating the Rajput Confederacy and deposing Tirlochanpala, the last of the Udishahis dynasty. Fearing opposition to his rule he expelled all of those who had anything to do with the previous administration including all of the court musicians. These were the Roma and would explain why so many Roma are professional musicians.

While we are not certain of the reason they left, we can trace the path of the Roma diaspora to Europe. The Roma travelled to the northwest through what is now Afghanistan, Iran, and on to the Black Sea. Small groups dropped off to make new homes along the way but most carried on. When they arrived in what is now Turkiye some split off and shipped with traders landing ultimately in southern Spain where a large number of Roma live today. The larger group wandered on. Some moved northward through Ukraine and Russia while several groups splintered off to move throughout Europe and the British Isles. They were received by the indigenous populations in a manner similar to the Jews who had come along the same routes some 800 years earlier; as unwelcome interlopers who were not to be trusted and needed to be driven out as quickly as possible. Unable to settle, own property, transact legitimate business or in some cases not even being allowed to be on the land a night, Roma became renowned for their abilities as entertainers which allowed them to eke out a living (sometimes supplemented with the occasional "harvesting" of whatever they could from the locals then moving on). They not only picked up local musical instruments but they brought along with them instruments that they were familiar with from their homeland back in the Punjab such as the santur. Europeans were fascinated with the stringed zither struck with mallets. Nothing like that was in use in Europe in the few centuries after the Crusades. The cimbalom (probably a variant pronunciation of santur) first started appearing in Eastern Europe sometime in the 13th century and have developed in to larger concert versions used today (see figures 4 and 5).

# Origin and Developments of the Piano

## Continued



Fig. 4



Fig. 5

Throughout much of the first millennium C. E. few stringed instruments were used in Europe, musicians relying instead on the Greco-Roman preference for aerophones such as organs, brass horns and bagpipes which were taken to most areas of the Roman empire as the preferred military marching instrument because of its volume. Large army units on the march could hear the bagpipes at great distances. The Arab world, on the other hand, used large drums carried on horseback to urge on marching soldiers reserving strings, double reeds, and small percussion instruments for intimate gatherings where softer, more delicate sounds were appreciated. The two traditions met and began to meld with one another in the 8th century

# Origin and Developments of the Piano

## Continued

C.E. with the Muslim conquest of Spain. By the time of convivencia, the period of relatively peaceful coexistence among Muslims, Jews and Christians in the 11th and 12th centuries, bowed and plucked stringed instruments were becoming commonplace and new innovations were frequent.

By the early 13th century the two ideas of using a keyboard to activate a string rather than opening a valve, and striking a string with a hammer had intersected and the first clavichords appeared in Europe. The clavichord, or clavier, uses a simple lever to lift a triangular brass hammer, called a tangent, to strike the string from below (see figure 6). The advantages were that one player could use all his fingers to activate more notes simultaneously and that several octaves of strings could be tuned to produce a greater range of notes. Portability was also an advantage. Even the smaller organ portative, (portable organ) though smaller and lighter than the church organs was still difficult to move about. The clavier could be transported easily by two men. Even one person could move it a short distance.

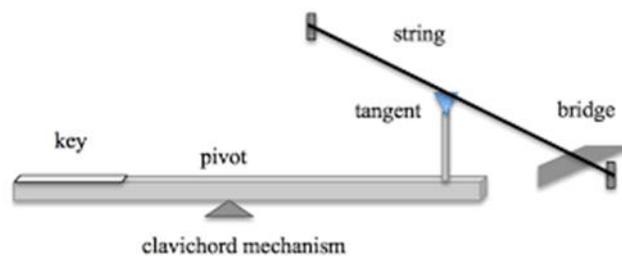


Fig. 6

The disadvantage was that the sound was very soft. The sound of a clavier is appropriate for a small chamber audience. An audience of 20 or so would have a hard time hearing a clavichord performance.

Much of the story of musical instrument development has been the history of attempts

# Origin and Developments of the Piano

## Continued

to increase volume. Sound boxes have been enlarged, different materials tried, double courses of strings were added and even now electronic amplification seeks to increase the number of listeners and therefore, the profits from ticket sales. Alas, ars gratia artis. By the late 15th century, instrument builders were experimenting with attempts to pluck the strings rather than striking the strings with a tangent resulting in the harpsichord and virginal. Strings of the harpsichord are mostly perpendicular to the keyboard whereas the virginal strings run parallel to the keys. The sounds are similar but in the case of the virginal, the plectra can pluck the strings at harmonic node points thus exciting the string in such a way as to allow overtones to sound more than the harpsichord, producing a more delicate and rich sound. With both instruments the leverage of the key presses up a wooden jack making the plectrum strike the string on the upward stroke and again as it descends back to its rest position. See figure 7 and notice how the action has become much more complex than the lever action of the clavier. The plectra were goose quills for several centuries up until the present when we now use plastic for the plectra. The goose quills are more authentic and have a softer sound but wear out so quickly and are so difficult to replace that the harpsichords today sacrifice history for facility.

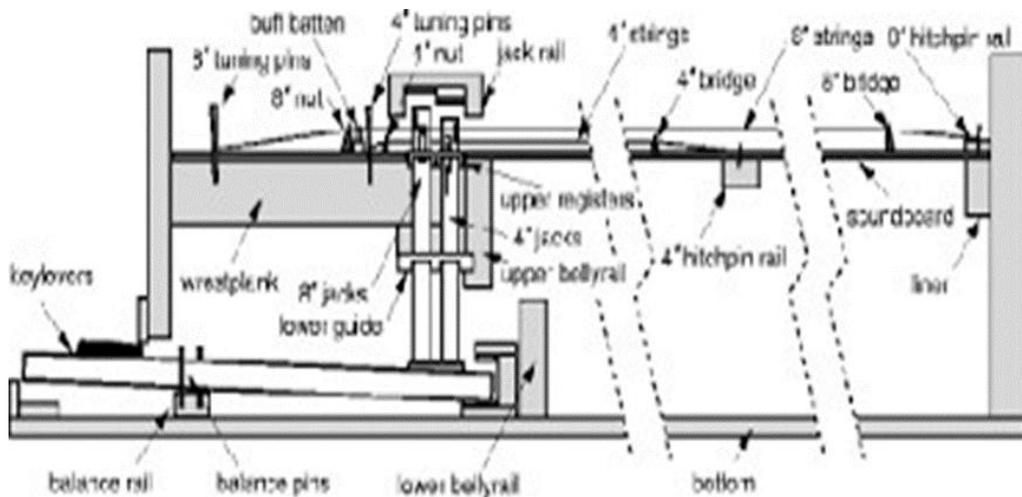


Fig. 7 Harpsichord action  
(after Nojhan-Dahl)

# Origin and Developments of the Piano

## Continued

Further improvements 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.

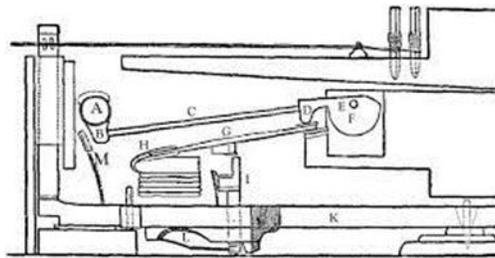


Fig. 8

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

# Origin and Developments of the Piano

## Continued

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.

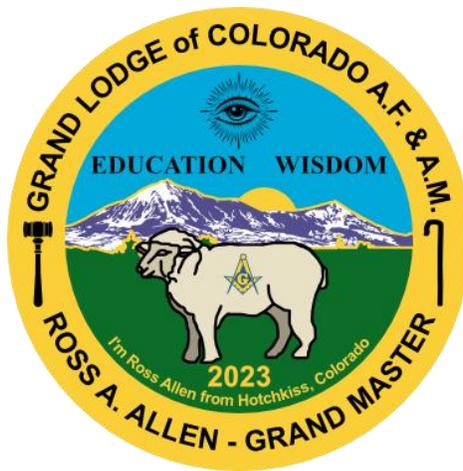
Part II of this discussion will take us from fortepiano to pianoforte. It is the fortepiano that we will see in performance on 27 and 28 April 2024. Reserve your tickets now to hear the world-class pianist, Daniel Adam Maltz, perform Haydn and Mozart as those masters would have heard their music played. 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 Masonic 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.

# 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.

**Thu Jan 25, 2024 -Sat Jan 27, 2024**  
**All day 163rd Annual Communication**  
**Where: Grand Junction, CO, USA**



## 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.

January 1, 2024

Volume 5 Issue 12



## 163rd Annual Communication of The Most Worshipful Grand Lodge of Colorado Ancient Free & Accepted Masons

Dates: January 25th 2024 - January 27, 2024

Times: Agenda Enclosed

Registration: Online registration: [Eventbrite Website  
Click Here](#)

Lodging: DoubleTree Hilton Hotel Grand Junction  
743 Horizon Dr. Grand Junction, CO. 81506  
Group rate for The Grand Lodge of Colorado  
Phone: (970) 241-8888  
Group Name: **“Colorado Grand Lodge”**

Online link to the hotel: [Hotel Website  
Click Here](#)

Group rate booking will close on Wednesday January 3rd, 2024.  
If you book after this date you will not receive the group rate discount and you run the risk of rooms not being available.

Transportation: Amtrak: [Amtrak Website  
Click Here](#)

\*If you or a group would like to take the train please go to the Amtrak website for information & ticket purchase. Pre-purchasing group ticket did not work out for our group. All tickets must be purchased individually by whomever wishes to utilize the train as transportation to and from the Annual Communication in Grand Junction.  
The train is scheduled to depart from Denver at approximately 8am and arrive in Grand Junction at approximately 4pm. If you do plan on utilizing the train as transportation to and from the Annual Communication in Grand Junction, please notify the Office Administrator by email so that we can arrange transportation for you to the Hotel from the train station.

**If you have any questions or need assistants please call the Grand Lodge Office at:  
719-623-5344  
or email - [officeadmin@coloradofreemasons.org](mailto:officeadmin@coloradofreemasons.org)**

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November 29, 2023

To the Colorado Masonic Family

Dear Brothers and Sisters:

As many of you may be aware, Brother David Salberg of Corinthian Lodge #35 and Colorado Chapter #2, Order of the Eastern Star passed away on July 7, 2023. He was subsequently buried in the Masonic Section of the Leadville Cemetery next to his beloved son, Robert.

Brother David's sole surviving child, Kerri Farren, depleted her life savings taking care of her father during his last years and is now trying to raise money to erect a headstone for him. The estimated cost of the headstone and to get it placed is approximately \$3000.00. Since Brother David was very active in his Lodge, as well as most of the appendant bodies of Freemasonry, we are reaching out on behalf of Kerri to request donations to assist her in raising this money. She had set up a GoFundMe account but has since taken it down because of the charges to use that platform.

We request that anyone inclined to help Kerri acquire a headstone for her father send a donation payable to Corinthian Lodge #35 with a notation of "Salberg Headstone" in the memo line to either George McCollum at PO Box 63, Eagle, Colorado 81631 or to Robert (Bob) Trezise, Secretary at PO Box 134, Red Cliff, CO 81649. When sufficient funds are raised, George and Bob will work with Kerri to acquire and place the headstone. In the event more monies are raised than are needed to acquire and place the headstone for Brother David, the extra money will be used to assist other needy families of other Masons or Eastern Star members who cannot afford to acquire headstones for their Masonic family members.

We appreciate the generosity and kindness you may be willing to show to Kerri and hopefully to other needy Masonic families.

Fraternally,

Sharon Parrish  
Worthy Grand Matron

Ken Ashwood  
Worthy Grand Patron



# K.S.A. Burns Night Supper and Whisky College

Bag pipes ☒ Silent auction ☒ Burns poetry

Saturday January 20th, 2024, 7:00pm



**Dinner: 7:00pm**

salad, soda bread, haggis, beef bourguignon, mashed potatoes,  
medley of roasted roots, sticky toffee pudding

\$60 - Adult (13 and over)

*Prepaid online reservations required*

**Whisky College: 6:00pm**

\$45 - Adult (21 and over)

*Prepaid online reservations required*

**For reservations:**

Advanced prepaid reservations are available online only.  
(DO NOT contact the Consistory office).

<http://denverconsistory.org/burns-dinner/>

**Featured entertainment.**



&

Scottish Rite Pipe Band

*Scottish Rite Masonic Center  
1370 Grant Street, Denver, Colorado 80203*

*Proceeds to benefit RiteCare, (<https://scottishritefoundation.org>)  
and Scottish Rite Masonic Center*



**THE SOUTHERN COLORADO  
ACTUAL PAST MASTER'S ASSOCIATION  
PUEBLO, COLORADO**



PRESENTS THEIR

**Annual Meeting & Conferral of the  
Actual Past Master's Degree**

**All Actual Past Masters and Candidates\* are welcome**

**When:** Saturday, February 3, 2024

**Where:** Pueblo Masonic Center  
126 Broadway Ave  
Pueblo, CO 81007

**Time:** Dinner: 5:00 pm  
(Choice of **Baked Chicken** or **Baked/Broiled Salmon**)  
(Cost: **\$25.00** payable in advance)

**Degree Conferral & Meeting: 6:00 pm**  
(Meeting to follow Degree Conferral)

**Reservations for the dinner are required and must be received no later than Saturday, January 20, 2024.** Your check; made payable to **Actual Past Masters** and sent to **WB Dale H. Young, Secy/Trea**, at **60 Pine Valley Rd, Cotopaxi, CO 81223**, is your reservation (specify meal choice along with check). For questions, contact **WB Dale** at [scapmasecy@gmail.com](mailto:scapmasecy@gmail.com) or (303) 918-8387.

**\* Brethren, especially Secretary's, if your Lodge has a new Worshipful Master or a Past Master who has never received the degree (or one who would like to retake it) who is in need of receiving the degree, contact WB Dale. We would love to include him or them in our conferral.**



January 1, 2024

Volume 5 Issue 12

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**



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

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

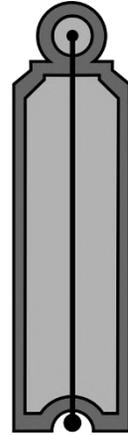
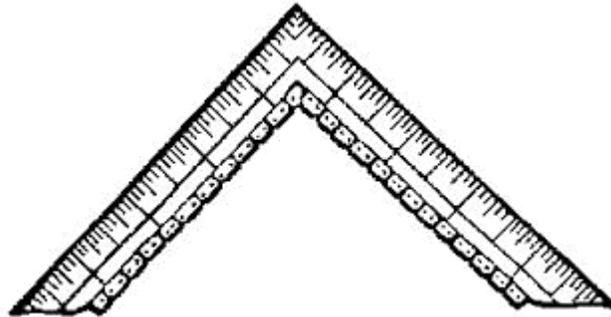
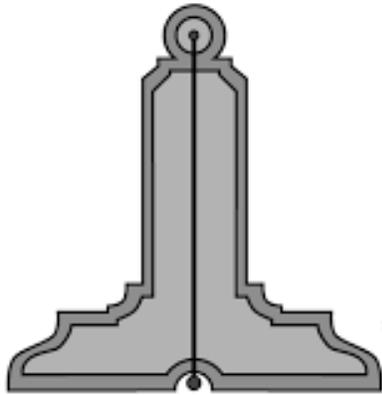
**Master:** Greg Foster

## Western Slope Gavel

**Location:** Douglas Lodge 153, 300 Wilcox Street, Castle Rock, CO 80104

**Meeting Dates:** 1st & 3rd Thursday of each month, 7:30 p.m.

**Master:** C. David Tuck



**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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**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.

