



Joyful Notes

Summer 2023

Latest News from New Horizons Band of Colorado Springs (NHBCOS)



FROM THE BOARD

By Marty Slivka, President,
FNHBCOS Board of Directors

Welcome to our Summer 2023
Joyful Notes newsletter!

We are well into our summer 8-week session which started May 15th and ends July 6th (rehearsal photos at left.) Overall, we had another good registration for our Summer Session with more than 140 musicians spread across five of our ensembles. Our Purple Mountain Clarinet Choir is taking the Summer Session off and will resume again in the fall. Membership for the year continues to grow as we become better known in the Colorado Springs community.

One of our truly talented and dedicated conductors, Mr. Robert Dunn, retired as an NHBCOS conductor in April. Bob was with our organization from nearly the beginning and will be truly missed. His last concert with his Purple Mountain Clarinets was on April 3rd at the Prince of Peace Lutheran Church. Hopefully, many of you were able to attend. We are currently interviewing replacement candidates for the conductor of this ensemble.

We are blessed to have an exceptional core of talented, creative and experienced conductors who lead our wind and strings ensembles. As an example, the Prep Orchestra is taking a unique approach to rehearsals. Led by Carla Scott,

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SPOTLIGHT ON: LARRY TERRA-FRANCA AND JULI JAMISON TERRAFRANCA

By Dennis Atkinson, based on input from Juli and Larry



Larry and Juli were both born on March 21, 1951, Larry in Washington DC, and Juli in Des Moines, Iowa. It would take nearly 50 years for them to meet and discover they were birthday twins.

Larry remembers that his musical career did not begin very auspiciously. When he was seven, his mother very generously hired a piano teacher to give Larry and his two older sisters, Maria and Tessa, piano lessons. The first day of lessons, a Saturday, the piano teacher arrived at their house at 10:00 a.m., introduced herself to all the kids and sat down at the piano to check the sound. The first thing Larry noticed was that she was missing a finger on her left hand. "Maria and Tessa had lessons," Larry assumes of his sisters, "but when my turn came, Larry was gone. I had slipped out the back door."

The experience that put Larry on the list of "celebrated baritone players" was in high school, under the tutelage of Joe D'Urso. Larry and his father went to freshman orientation, part of which consisted of a concert by... wait for it... The Concert Band. What really caught Larry's attention at this concert was a baritone solo by senior Michael Gerrity. The next week, Larry showed up at the band room and talked it over with Joe D. Gerrity was graduating and The Concert Band needed a baritone player. Larry was there to accept the challenge. They practiced Tuesdays and Thursdays after school; it was great fun

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Joyful Notes is the quarterly newsletter of the New Horizons Band of Colorado Springs.

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All current and past issues available online at:

www.nhbcos.org/newsletter.



FROM THE BOARD

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they are studying music in compound meter, or 6/8 time and organized into smaller ensembles with players in each group selecting the instrumentation and music they would play. It has helped in making the beginner players more confident and the intermediate players stronger. You can check out additional details about our wonderful staff of conductors on our website [under About Us](#).

We held two Spring Session concerts at the beautiful Ent Center for the Arts. The Concert and Symphonic Bands combined performance was held on April 2nd and the Kicks Jazz Band held their concert on April 17th. Both concerts were well attended, as we continue to enjoy performing in this excellent venue.

Our Orchestral Strings, Prep Orchestra and Purple Mountain Clarinet Choir ensembles had a combined concert on April 3rd at Prince of Peace Lutheran Church. It proved to be an enjoyable evening featuring each of the ensembles.

The Concert Band was invited back again this year to perform at the Pikes Peak National Cemetery for the Memorial Day Ceremony on Monday, May 29th. Our participation last year was greatly appreciated by the event coordinators and resulted in our being chosen again to join them in honoring our military personnel who have fallen in service to our country.

As for future performances this summer, the Concert Band and Symphonic Band will have two concerts – June 29th and July 2nd – both free and open to the public. [See details provided in the Calendar on page 12 of this newsletter](#). The Kicks Jazz Band will be performing July 12th, 6:00 p.m. to 7:30 p.m. at Bear Creek Regional Park (S 21st St and Argus Blvd, Colorado Springs) and again on July 13th 6:00 p.m. to 7:30 p.m. at the Black Forest Community Center (12530 Black Forest Rd, Colorado Springs).

Our thanks go out to all our musicians, volunteers and supporters who continue to contribute to the success of the New Horizons Band of Colorado Springs.

SPOTLIGHT: LARRY TERRAFRANCA AND JULI JAMISON TERRAFRANCA

(Continued from page 1)

playing with a group of fellow students, some of whom became Larry's best friends. When they put a concert program together, they would go on tour of local high schools. Performing for an audience was exciting and their appreciative applause made all the practice worthwhile. Not to mention, Larry's instructor, Joe D., was partial to the baritone horn - he had played the horn for John Philip Sousa.

Juli played piano and alto sax for about 6 years. There were no strings at school; in fact, youth orchestras weren't at all common in Iowa suburban and rural schools. They were lucky to have enough players to form a band. In college (Iowa State) she was much more interested in art. "Iowa State, being an engineering and agriculture school, probably wasn't the best place for me," Juli recalls. She graduated with an art education degree, but had no plans to teach.

Larry found that when he went to college (Georgetown University), music was all but forgotten. He focused on psychology and art. Sculpture study began with a wood carving in Leonard Cave's classroom. "There was no study of the human figure in Lenny's class," Larry claims. "Abstract form ruled in the '60s." After receiving a BA, Larry and his new wife, Sarah, moved to Albuquerque, New Mexico, where he received an MA degree in sculpture at University of New Mexico. Music had been hidden at the bottom of a pile of wood and stone chips.

After her college education, Juli moved to Colorado Springs and began a career in graphic design and illustration, working for various ad agencies. In 1978 Juli married and moved first to North Carolina, then to the California high desert. She moved back to Colorado Springs in 1981 following the birth of her daughter and a divorce. Again, she worked for an ad agency until the Art Director position opened up at The Broadmoor Resort.

After his college education, Larry and wife, Sarah, moved back to DC with their son, Nick, and made a home in Vienna, Virginia. Initially, Larry worked as a carpenter, then in a cabinet shop, ending up



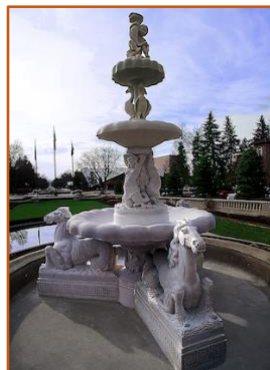
teaching art in a private school in Georgetown. “At least,” he thought, “I was working in the art biz.” The National Cathedral was just up the street and still under construction in 1981. Larry had stopped by many times to admire the gothic architecture, particularly the carving. On one visit, he asked Vince Palumbo, the Master Carver, for a job and he was hired - he was ecstatic! Larry recalls, “At that time, working in the carvers’ shed with chisels and air hammer while carving gargoyles was my music.”



Grotesque Gargoyle at the National Cathedral

Juli worked for the Broadmoor Resort as the Art Director for 30 years, living in Skyway and raising her daughter, Jessie. Jessie was a musician and spent six years in the Colorado Springs Youth Symphony. Juli volunteered for the CSYS Association and traveled with the group as a chaperone when it toured Australia and New Zealand.

Larry and Sarah moved from DC to West Virginia where he met Tag Galyean, the master designer for the Broadmoor Resort. He asked Larry to bid on the restoration of the old fountain at the entry to the Broadmoor. Larry’s bid was accepted and



Broadmoor Main Fountain

and he and Sarah subsequently moved to Colorado Springs. On his arrival in 1998, the Broadmoor set up a studio space for Larry in the old garage.

The restoration of the fountain took two years. During this time, he started playing his horn again; he had his old books, some Sousa marches, and some great acoustics. He also met Juli Jamison. They both recently had a birthday and discovered they were born on the same day, the same year!



Juli with granddaughter, Jane Ermel, Easter 2023

In 1998, as Jessie was heading off to become an oboe major at college, Juli joined the handbell choir at Broadmoor Community Church. She’s played bells since that time. They perform about once a month—lots of fun (and no practicing required!).

Juli got Larry interested in playing in the bell choir at the Broadmoor Community Church. Larry remembers, “It was nice to be in a group playing music again.”

A short while later, Colorado Springs Park and Rec offered a beginning violin class taught by Michael and Cathy Hanson. Juli and some friends were intrigued and took 2 six-week sessions. She continued with lessons for a couple years. Then Juli, with Kathi Hinckley who switched to cello (and currently viola,) started a weekly adult beginning string group at Kathi’s house which eventually grew to 10 to 12 ladies.

Larry remembers that one of the bell choir members mentioned that a concert band was playing down at Cañon Elementary School. There, Larry met Ed Nuccio who reminded him of his old band director, Joe D’Urso. Ed asked Larry to perform an audition and that was Larry’s start with NHBCOS.

Juli and Larry were married in 2005 and are currently spending their retirement traveling, playing golf and playing music with the Bell Choir and NHBCOS. They live on a wooded hillside in Rockrimmon.

Ingri Fowler heard about the weekly adult beginning string group and came to find out more. Ingri had the idea of a start-up string group through NHBCOS. In 2014, Ingri started the NHBCOS Orchestral Strings



group with Juli, Kathi, Laura Prochnow, Sara Sugarmann and other string musicians.

Larry has played in the Symphonic Band and is now playing in the Concert Band; he recently played for a Memorial Day concert at Pikes Peak National Cemetery with a great group of fellow musicians.

Juli added, “Music has surely impacted both our lives and we are so fortunate to be able to play with NHBCOS.”

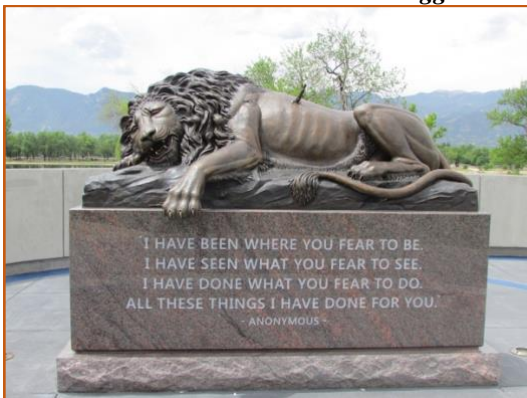
After his work on the Broadmoor fountain, Larry stayed involved in local stone carving. He has done many projects for the Broadmoor Resort, with bronze casting and stone carving for El Pomar. Colorado College has been another generous client of Larry’s; his favorite work is on the old Van Briggle building on Glen Avenue. In 2017, Larry was commissioned by the Colorado Springs Police Department to create a life-size lion in bronze to commemorate the fallen officers. The Lion of Lucerne statue resides in Memorial Park.



Broadmoor West Keystone



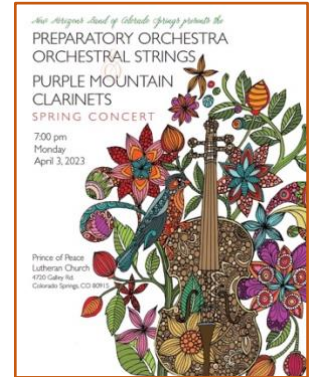
Lorelei Carving at Van Briggle Pottery



Lion of Lucerne in Memorial Park

The city of Colorado Springs and especially, NHBCOS are very fortunate that these two talented,

gracious and artistic people were introduced to their birthday twins at the Broadmoor. Juli has recently volunteered her artistic skills and time with the advertising-related graphics material for NHBCOS, including concert flyers, posters and programs (see samples below.)



Sample of Juli’s graphic talent on concert programs.

In October, 2022, Larry volunteered his skills and time as he joined the NHBCOS Board of Directors. We are proud to call Juli and Larry NHBCOS members. We are delighted to call them friends.



FEATURED SPONSOR: GRANER MUSIC

By Marcia Lee; Introduction by Dennis Atkinson

The Joyful Notes newsletter has always dedicated the last page of the newsletter to publishing business cards for each of the NHBCOS Corporate Sponsors. Starting with this issue, we will also feature one of our sponsors in a separate column to allow our readers to become better acquainted with the people behind the business card, for it is these people who provide this organization with the support we need to continue. We are so very grateful for their generosity!

- Dennis

The motto for Graner Music is “Keep the music playing.” This motto not only personifies Graner Music, but also Charlotte Baker, the owner of Graner Music. It is reflected through her employees and the entire atmosphere at Graner. Charlotte wants to help people live with music and the business gives her the platform to achieve that goal.



Mel Graner started Graner Music in 1985. He is now in his 80s and plays trombone and baritone in Canyon Winds Concert Band. Charlotte’s son, Kyle, works in the store, has a business degree, and will eventually take over full operation of the company. Charlotte and her husband, Mike, joined Graner Music in 2008. In 2010 Mike passed away and Charlotte continued to successfully run the company. Charlotte’s daughter, Kendra, also worked at Graner for a few years and now works with a pre-school class at New Life Church.

In 2010, when NHBCOS was getting started, Thomas Tabrah asked Mike Graner if he would become a sponsor of NHBCOS. Mike agreed and a long-lasting relationship developed between Graner Music and NHBCOS. Charlotte has served on the board of NHBCOS, offers her recital hall for use when we need a location to perform, attends all our concerts and is a corporate sponsor.

Charlotte *loves* the way NHBCOS has connected people with their instruments. She thoroughly enjoyed hearing Barb Rumbold sing in both the Concert Band and Kicks Band concerts last Spring and asked that we keep Barb singing with our bands - way to go, Barb!

Charlotte *loved* it when a wind ensemble joined the Orchestra during the Spring Session concert. She sees that as another sign for the way NHBCOS is growing and improving.

Charlotte *loves* the comradery of the NHBCOS musicians and the opportunity it offers to get those instruments out of the closet and playing again.

Someday in the future Charlotte hopes to play with NHBCOS. She is a pianist but has a secret desire to join the Concert Band “Percussion Chicks,” as she affectionately referred



Concert Band Percussionists

to the all-female percussion section (and they were all flattered with the compliment!) Charlotte *loves* that the section is all women and watches them faithfully at every concert.

Charlotte is currently working to open a store in Old Colorado City. It will be smaller than the Barnes location and located at 15th Street and Colorado Avenue. Remodeling is in progress and will bring a new music store option to the west side of Colorado Springs. The current location at 4460 Barnes Road will remain open and continue to provide all its current services to the community. Many of the items for sale at Graner are discounted, so you’ll find very good deals for your everyday needs. When an item is being sold at retail, NHBCOS members receive a 20% discount.

The services offered at Graner Music include: sale of music, new and used musical instruments, instrument supplies, instrument rentals, music lessons, instrument repair, and use of a recital hall. Graner also provides services to school districts to help students select and try out instruments when starting out in band and orchestra. Check out their website at www.GranerMusic.com.

Charlotte’s philanthropic nature has Graner Music focused on supporting music-related events in the Pikes Peak Region. She especially likes helping children who are excited about music and loves that NHBCOS members were once young children.

Outside of the music business, Charlotte is also a big supporter of the Colorado Springs Therapeutic Riding Center in Palmer Park. Her nephew Justin used the center often before his tragic death, so it holds a special place in Charlotte’s heart. She is often connected to local events and invites NHBCOS members to join her! She does not, however, consider herself to be a cowgirl.

Charlotte recently married Craig and is juggling her days between being a newlywed, opening a new store and overseeing the operations of the Barnes location. She also teaches a Sunday School class for 3-year-old children. She is a very busy lady!

It is because of sponsors like Charlotte Baker and Graner Music that we can easily honor their motto to “Keep the Music Playing.” The next time you see Charlotte, please thank her for all the support she has given us.





UPDATE ON 2023 GIVE! CAMPAIGN

By Wayne Griffin, Secretary
FNHCOS Board of Directors
Trombone Player, Concert and Symphonic Bands

The Board of Directors is pleased to announce that NHBCOS has been accepted in the 2023 Give! Campaign. This will be the 11th year that our organization has participated in the Campaign.

The Give! Campaign is a year-end philanthropic initiative created to support local nonprofit organizations. Since 2009, Give! has enabled 223 local nonprofits to raise \$13 million from over 94,654 donations while helping them access matching grants, media exposure and capacity-building training from local and regional experts. **The Give! Campaign is particularly important to NHBCOS as it accounts for approximately 25% of our annual income!** The annual Give! Campaign runs from November 1 through December 31. For more information, please visit www.GivePikesPeak.org.



MAESTRO MOMENT

The Conductor's Role

By Alex Marquez, NHBCOS Symphonic Band Conductor
Introduction by Dennis Atkinson

The term “Maestro” is an Italian word from the early 17th century derived from the Latin word “magis” meaning “more” or “great,” further translated to “master of an art, especially of music.” New Horizons Band of Colorado Springs has five great, intelligent, skilled masters of music – conductors – to lead our ensembles. We felt that it would be entertaining and educational for readers to hear from the conductors in the Joyful Notes newsletter so we have asked the conductors to write a brief column on any music-related topic that comes to mind. One only knows what words of wisdom will be shared but if this first column is any indicator, we are in for a real treat.

- Dennis

Through the years, I've had people ask, “Why do you stand up there waving your arms around during the concert?” It's a great question from someone who's never played in a band or orchestra. If you've had this

experience, you know that part of the conductor's role is to keep all musicians together while a piece is performed. But wait...there's more!

For a deeper look, let's back up a bit. The word “symphony” has the Greek roots “sym” (together) and “phon” (sound). Other uses of “sym” are found in words like symbiotic, sympathy, and symposium, while “phon” can be found in terms such as phonics, telephone, and phonograph. Therefore, “symphony” means many sounds that are organized together. In short, the conductor is the person responsible for keeping everyone in the same spot at the same time. While that may seem obvious, we'll explore the many ways this is musically accomplished.

In any large wind band or orchestral piece, there can be 30 to 40 parts with several musicians playing each part. That is a lot of folks to keep together. The primary way this is done is for the conductor to wave a baton to the specific tempo (speed) and meter patterns (beats per measure) in the music. This supports the musicians knowing where they are and when precisely to play. However, being a metronome for the group is just one function a conductor serves.

A conductor also cues entrances, controls dynamics (volume), and ensures styles are followed (accents, expressions). There are two camps conductors generally fall into: choreography or cueing. Choreography is where the conductor mimics their gestures to the sounds of the ensemble as they play, whereas cueing is proactively signaling the musicians to play. Certainly, all conductors do some of each during any given piece. However, the goal of a conductor should be to do everything in his/her power to cue players ahead of time so they'll know what to do and when to do it.

The greatest part of a conductor's role is hidden from the audience: preparation and rehearsing. Like a duck's webbed feet paddling furiously under the water while it glides—seemingly without effort—on top of the water, most of a conductor's role is not obvious to those attending a concert performance. Before the first rehearsal, the conductor needs to select music that is appropriate for the ensemble's skill level and instrumentation. Picking a piece that is too easy or too difficult can create frustration and is counter-productive for the musicians. Moreover, if



the group only has one French horn, but a piece is chosen that has four French horn parts, melodies and/or harmonies intended by the composer will be missing.

Next, score study needs to be done to ascertain how the various parts of the music fit together according to the composer's wishes: melody, harmony, counter-melodies, tempo, dynamics, expression, etc. The conductor makes notations in the score as reminders of what is important and how these ideas should be rehearsed. The conductor needs to have a good idea of any personal preferences for how the piece sounds in order to make necessary adjustments to the music. At times, this involves listening to various recordings that are posted online.

Once score study is completed, it's time to rehearse the ensemble. During a rehearsal, the conductor carefully listens, fixes any errors, prescribes changes, polishes rough patches, and shapes the overall piece. Fast pacing during rehearsals, which cannot be accomplished without solid preparation by the conductor, is critical as musicians can experience cognitive drift and get bored easily. Bored musicians tend to talk to those around them which is extremely disruptive to the rehearsal process.

Regular communication is also key to keep musicians updated on rehearsal notes and other important information. This can be done at the beginning of rehearsal in the form of announcements and post-rehearsal with a detailed email message the next day.

The role of the conductor has several facets, many of which are not seen during a performance but are still valuable and evident as they contribute to the overall sound of the ensemble. For me, the joy of conducting is not found being in front of the ensemble during a concert "waving my arms around." Rather, it's in rehearsals where—together or symphonically—we shape the music and give it as a gift to ourselves and our audiences.



BRASS TACTICS: SOME THOUGHTS ON BREATHING AND PLAYING HIGH NOTES

By Stephen Rumbold

Like the world of professional sports, the world of brass playing has its Superstars. I'm referring to athletes and musicians who perform at a level which makes us wonder, "How is that even humanly *possible*?" While most of us will probably never be in that category, there are some physiological techniques that those of us who are just "average bears" can learn and implement which can increase accuracy, endurance, confidence, and the joy of playing our instruments.

In this article, we'll briefly explore two concepts and techniques based on the teachings of the renowned horn player and teacher Fred Fox, which are also described in his book *Essentials of Brass Playing*.

Those two concepts and techniques are:

1. The Accordion Effect
2. The Lower Diaphragm Bump

These techniques are predicated on the understanding of the importance of using the abdominal muscles at all times when playing a brass instrument. This is often referred to as "breathing from your diaphragm," but since the thoracic diaphragm is an autonomic muscle which is dependent upon the external abdominal muscles in order to work, the term *diaphragmatic breathing* is, in my opinion, somewhat confusing when it comes to being applied to wind playing or singing. These days, it's often simply called *stomach breathing* or *belly breathing*, and for our purposes here, and regardless of terminology, the proper use of the abdominal muscles will be the focus of these two techniques.

The Accordion Effect

Visualize an accordion being squeezed together, then expanded. Now imagine the same accordion being played vertically. The further one hand goes up towards the head, the lower the other hand goes down equally towards the feet. Next, as you play your imaginary vertical accordion, open your throat, take a deep breath while expanding your abs ("stick your stomach out"). Keep your shoulders relaxed and down, and avoid taking a "swimmer's breath" (that is, taking a deep breath and holding it in your upper

chest area, like you might if you were going to blow out the candles on a birthday cake). Now, take one of these “accordion breaths” and play a mid-range note on your instrument. As you play the note, expel the air by pushing down and out on your abs (*keep your stomach area pushed out!*), all the while keeping your shoulders down and relaxed. *Ta-DA!* Easy, right? Now, onto Phase 2 of this sequence...

The Lower Diaphragm Bump

In a nutshell, the lower diaphragm bump is my insurance policy that I’m going to nail the highest note in a musical phrase. Does it always work? No, but it gives me a much stronger chance of successfully playing those treacherous high notes than if I don’t use it. It’s a relatively simple concept, but might take you a bit of time for it to become incorporated into your performance arsenal.

So, here it is: As you play the highest note in the phrase, bump (that is, push down or harden) your lower diaphragm area at the same instant that the note is attacked. Sounds simple, right? Actually, it is – but it could take a bit of work for it to become an automatic response when playing high notes, and it only works if it’s an exact, coordinated effort between the tongue and the abs. **If the lower diaphragm is hardened before the attack, there is no beneficial effect. If the lower diaphragm hardens after the note is played, there is no beneficial effect. It must harden at the moment of attack, like a tug on a rope, to be effective.**

Another benefit derived from this technique is that it opens the throat so you’ll produce a more singing quality in your upper range. Try this: Take a full “accordion breath” and push your abs down and out, and see if your throat opens automatically. For most people, it will.

When I was studying horn with Fred Fox and first exposed to the concept of using this lower diaphragm bump on the highest note in a phrase, it took me a surprisingly long time to “get it” and be able to apply it as a natural response when playing. Looking back, I’m not sure why that was, because it seems so natural and intuitive now.

So, here’s the takeaway:

1. Properly actualizing the entire thoracic area is critical when playing a brass instrument.

2. The lower diaphragm bump can be used for the highest note of any phrase in any register. It sets the best and fullest sound for the high note, which is the most important note of a phrase. The lower diaphragm relaxes after the highest note is played and thus can be used again whenever the next highest note occurs. With some practice, the "Accordion Effect" will keep the throat open at all times, which is one of the most important factors in effective wind playing tone production.

Next time, we’ll investigate trumpeter Jimmy Stamp’s cryptic mantra, “Stay down to go up, and stay up to go down.”



RHYTHM OF THE REIN(S)

By Dennis Atkinson

If you were up early on Saturday, May 6, for the viewing of the coronation of Charles III and his wife, Camilla, king and queen of the United Kingdom (or you watched it at a more reasonable hour on YouTube) you may have seen the Mounted Band of the Household Cavalry. This group is a military band



of the British Army that serves the Household Cavalry Mounted Regiment (HCMR). The HCMR Band is the largest symphonic wind band in the British Army – *and they play their instruments while riding horses*. When I was in high school marching band a few years ago, I observed people who had trouble playing while walking, unable to keep track of left foot from right foot with each step. I could not imagine trying to play while on a moving horse. But musicians from the two regiments of the Household Division – the Life Guards and the Blues and Royals – do just that. The band performs at state occasions, royal ceremonies and other public events. They are also known for their musical horse displays, where they perform complex maneuvers on horseback while playing music.

The Mounted Band of the Household Cavalry includes approximately 70 musicians who play a variety of musical instruments, including brass, woodwind and percussion. The brass section includes trumpets, horns and trombones, while the woodwind section includes clarinets, flutes, and saxophones. The percussion section includes drums, cymbals, and timpani. In addition to these traditional instruments, the band also incorporates digital instruments and technology for some performances.



*Mounted Band of the Household Cavalry
at Coronation of King Charles III*

The origins of the Mounted Band of the Household Cavalry can be traced back to the 1660s, when Charles II established a permanent military band to accompany him and his troops on horseback. However, the current formation of the band dates back to the 1920s, when it was created by merging the bands of the Life Guards and the Blues and Royals regiments. Their practices are primarily at the Hyde Park Barracks in London, which is the home of

the Household Division’s musicians. They also have access to the training grounds at Windsor Great Park and perform at various venues throughout the United Kingdom and abroad.

Members of the Mounted Band of the Household Cavalry face several challenges while playing their instruments while riding on horseback. Some of these include:

1. Limited space: The musicians have limited space to move their arms while playing their instruments due to the width of the horses. They also have to be careful not to hit the horse or other riders with their instruments.
2. Balancing: Playing an instrument while riding a horse requires balance and coordination. The musicians have to maintain their posture and balance while playing their instruments and riding their horses. In some cases, they steer the reins of the horses with their feet.
3. Noise: The noise from the horses’ hooves and the movement of the horses can make it difficult for the musicians to hear their own instruments.
4. Weather conditions: Weather conditions such as wind and rain can affect the musicians’ ability to play their instruments. Wind can blow music sheets and rain can make the instruments slippery, making it harder to play.

Despite these challenges, the Mounted Band of the Household Cavalry is known for its precision and high-quality performances. The musicians practice regularly to ensure they can play their instruments while riding in any conditions.

I checked with my friend and expert on all things British Royalty, Jill Weatherby, Concert Band flutist, to learn how she felt about watching the Mounted Band of the Household Cavalry and the first coronation in 70 years. Jill recalled, “*I was on my mother’s shoulders; part of the crowd lining the route for Queen Elizabeth’s coronation and did meet the Queen Mother.*”



Jill further shared, “*The drum horses are either Shires or Clydesdales or a cross of the two. They have to be up to taking the weight of those solid silver drums. They never trot; only walk and their rank is Major. As you say, long reins attach to the feet of their rider. I think there may be some sort of muffle for their ears.*”

“*Most horses are geldings but not quite all. They need to be over 16 hands, generally bred in Ireland. Training takes years, I think a lot of the training of all their horses takes place in Norfolk. When any of the horses retire, they go to farms or private homes with land.*”

“*The trumpeters’ horses are grey; this was to pick out the trumpeters or ‘message passers’ during battle. I’ve always thought the riders amazing. I have a horse and can ride; I can also sort of play a flute but to coordinate both is incredible.*”

“*I remember the horses, the golden carriage and the golden coloured cardboard lion and unicorn cutouts at Queen Elizabeth’s coronation. More than anything I remember the ice lollies running out one child before me! They were being taken round to the children in the crowd.*”

“*Whenever I’ve been lucky enough to see the cavalry on parade, I’ve always enjoyed the music and the beautiful horses; thought how good they are for the tourism industry.*”

“*When I see them on TV here, I think the same but also feel very, very homesick and realize how much I miss England.*”

A video of the Mounted Band of the Household Cavalry is available here:

<https://youtu.be/1ZPJ6zqeILk>

You can also view a few minutes of their practice for the coronation here:

<https://youtu.be/aaUjgrupQas>



ITALY MOLTA FESTIVAMENTE ¹

By Dennis Atkinson

My wife and I recently had the opportunity to return to Italy. We were there for two-weeks each year in 1996, 1997 and 1998. Throughout our travels, we found the lines longer, prices higher and the English more common in high-tourist spots (e.g., Milan, Venice and Florence.) I was more aware of how music was intrinsic to life in Italy: La Scala (we sang there), jazz concerts in larger venues, classical concerts in small churches, mass in the Milan cathedral, street or piazza (town square) musicians, museums, even listening to a conversation in Italian sounded more like a song, or, in the case of a heated discussion, an opera. According to Miles Hoffman, author of *The NPR Classical Music Companion*, “Even when it isn’t sung, the Italian language sounds like music, which is part of why Italian words are used to tell musicians how to play—*presto, lento, adagio, forte.*”



View of Tuscany from Volterra

Of all the places we visited in this year’s journey, Cremona, Italy, was surprisingly one of the best. Cremona is a small town, 2,200 years old, population around 75,000, located in the Lombardy region of northern Italy. It is known for its rich history in violin making dating back to the 16th century. Unlike many of the larger cities, residents of Cremona spoke little English and there were rarely lines waiting for any attraction. It was pure Italian. Cremona is also home to some of the most famous violin makers in history, most notably, Antonio Stradivari.

¹ Molta Festivamente – a musical term in Italian meaning very cheerfully; in a celebratory mode



Antonio Stradivari was born in Cremona in 1644 and is considered one of the greatest violin makers of all time. He is known for his exceptional craftsmanship and attention to detail, which resulted in some of the most beautiful and sonorous violins ever made. Stradivari's violins are highly sought after by musicians and collectors alike, and are considered some of the most valuable instruments in the world. According to "Antonio Stradivari: His Life and Work 1644 - 1737"², it is estimated that over his 93 years of life, Stradivari produced approximately 1,100 instruments, of which 960 were violins. Around 650 of those instruments have been accounted for, including approximately 450 to 500 violins. He apprenticed for Nicola Amati from the time Stradivari was 12 years old and produced his last violin at the age of 83.

Cremona is also home to other famous violin makers, including the Guarneri family and the Amati family. These families were influential in the development of the modern violin, and their instruments are still highly prized by musicians today. Unfortunately, Cremona and the surrounding region was visited by a terrible famine in 1628-29, followed by the Great Plague of Milan through 1631, resulting in a loss of about 35% of the population.

Visitors to Cremona can visit the *Museo del Violino*, which is dedicated to the history and art of violin making. The museum features a collection of instruments made by Stradivari, Guarneri, Amati, and other famous violin makers. These instruments are kept in a room known as the "Treasure Box."



The Treasure Box

For detailed information about the Museo del Violino, including virtual tours, list of instruments on display, Friends of Stradivari, related events, tickets, and more, go to:

<https://www.museodelviolino.org/en/>

Visitors can also take a tour of the town and visit the workshops of nearly 160 modern violin makers who

continue the tradition of crafting beautiful instruments by hand. We were able to witness one of these luthiers testing their latest piece by playing outside their shop to a sparse early morning crowd.

Cremona is a town steeped in history and significance in the world of violin making. Its rich tradition and exceptional craftsmanship, then and now, have made it a destination for musicians and music lovers alike. Antonio Stradivari and other famous violin makers have left an indelible mark on the town, and their legacy continues to inspire and influence musicians around the world.



The Stradivari 1669 "Clisbee" Violin



Museum display of typical luthier work area



Real luthier work area (still at work)



Luthier window display



Duomo di Cremona at dusk



Two players in the piazza of San Gimignano



² Antonio Stradivari: His Life and Work; Dover Books on Music: Violin, by W. Henry Hill and Arthur F. Hill, 1963



MARK YOUR CALENDARS See times and other details on calendar at www.nhbcos.org

Monday	Practice – scales, sound production, technical exercises
Tuesday	Practice – long tones, technical etudes, listen to music you enjoy for at least an hour. Tune out all other noise.
Wednesday	Practice – scales, long tones, articulation etudes
Thursday	Practice and actively listen to music by musicians you admire (listening to music being the thing you are doing and not a secondary task). Observe why you like these musicians and set a goal to play more like them
Friday	Practice something non-technical from your repertoire
Saturday	Practice sight-reading some new piece of music
Sunday	Practice living a day of rest and free from news. Read a book. Talk to a friend, or a stranger. Write a letter. Count your blessings. Set a goal for next week.
June	
Jun 2	Sir Edward Elgar birthday (1857)
Jun 8	Robert Schumann birthday (1810)
Jun 9	Cole Porter birthday (1891)
Jun 11	Richard Strauss birthday (1864)
Jun 14	Flag Day
Jun 15	Edvard Grieg birthday (1843)
Jun 17	Igor Stravinsky birthday (1882)
Jun 18	Father’s Day
Jun 19	Juneteenth
Jun 21	World Music Day; Summer Solstice 3:58 pm MDT); Johann Christoph Bach birthday (1732)
Jun 25	Global Beatles Day
Jun 27	Armed Forces Day
July	
Jul 4	Independence Day
Jul 6	End of NHBCOS Summer Session
Jul 7	Gustav Mahler birthday (1860)
Jul 26	Parents’ Day
Jul 31	Uncommon Instrument Awareness Day
August	
Aug 1	Colorado Day
Aug 17	National Nonprofit Day
Aug 21	Senior Citizens Day
Aug 22	Claude Debussy birthday (1862)
Aug 25	Leonard Bernstein birthday (1918)

2023 Summer Concerts (see www.nhbcos.org/concerts)

Jun 29	NHBCOS Concert & Symphonic Band, James Irwin Charter School (5525 Astrozon Boulevard, Colorado Springs), 7:00 – 8:30 pm, free admission. Click here for directions . (Google Maps sometimes gets confused and gives directions to the other James Irwin elementary campus at 1801 Howard Ave., so check your route to make sure you are going to the 5525 Astrozon Blvd. campus.)
Jul 2	NHBCOS Concert & Symphonic Band, Soda Springs Park (1016 Manitou Ave, Manitou Springs), 6:30 – 8:00 pm, free admission
Jul 12	NHBCOS Kicks Jazz Band, 6:00 – 7:30 pm, Bear Creek Regional Park (S 21 st St & Argus Blvd, Colorado Springs), free admission
Jul 13	NHBCOS Kicks Jazz Band, 6:00 – 7:30 pm, Black Forest Community Center (12530 Black Forest Rd, Black Forest), free admission



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