



Joyful Notes

Summer 2025

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

FROM THE BOARD

By Harley Ferguson, President,
FNHBCOS Board of Directors

Welcome to our Summer 2025 *Joyful Notes* newsletter. As we wrap-up our 2025 Summer Session NHBCOS has many successes to celebrate and many challenges to manage. Musician participation is strong. Our financial position is sound. We realized good revenue from our most recent Ent Center ticket sales. The Fall concert receipts were approximately \$450 and Spring receipts rose to over \$2,000. We also received \$3,000 from the Pikes Peak Community Foundation resulting from the Kicks Jazz Band association with Pikes Peak Jazz and Swing Society.

NHBCOS faces the most significant challenge in years due to the Prince of Peace (PofP) decision to sell their church forcing NHBCOS to find a new home. The rehearsal/business spaces we currently enjoy at PofP are proving to be very difficult to replace and, when we succeed, will very likely increase our expenses dramatically. We are working diligently to find a new home in a good location at an affordable price.

We have contacted and engaged approximately 25 facilities, mostly churches, and have yet to find a good match. We have looked at dividing our rehearsal facilities between our larger brass ensembles and smaller strings ensembles and the clarinet choir, and continue to see this as a possibility.

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SPOTLIGHT ON: DAVE & LYNNE MURRAY

By Marcia Lee



In 2007, Lynne read an article in the local Gazette about a band for seniors called New Horizons Band of Colorado Springs. She thought this might be fun for Dave as a recent retiree. Following an NHBCOS meet-and-greet with Ed Nuccio, whom Dave knew well during his daughter's band days at Cheyenne Mountain High School, Dave decided to give it try. Lynne didn't know at the time, but she would eventually join the band as well. Nearly 18 years later, they are both still having a great time playing in NHBCOS Concert Band and Purple Mountain Clarinet choir.

It's fair to say that the NHBCOS journey has not been without a few challenges. With a great-grandfather named Alexander Beethoven Brown, a drummer in the Civil War; a grandfather, Harry Brown, who was the founding director of music at Drury College and head of the music department at Kansas State University; a grandmother, Cora, who played the harp; and many other relatives downline who also played instruments of all kinds, Dave knew about music. His personal music journey began with the clarinet in Sausalito, California in the fourth grade and continued through the seventh grade. Following a two year pause when his family was stationed in Okinawa with the U.S. Army, Dave resumed playing the clarinet (soprano, bass clarinet, and contrabass clarinet) at Cheyenne Mountain High School in the late 1950s. Dave didn't play again

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Issue: Summer 2025

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

Please send comments, suggestions or cancellations to

joyfulnotes.nhbcos@gmail.com or

Sudy (sudy1949@gmail.com)

Dennis Atkinson, editor

All current and past issues available online at:

www.nhbcos.org/newsletter.





FROM THE BOARD

(Continued from page 1)

Any and all leads from our readers are welcomed and encouraged. If you have a potential location we should explore, please communicate with Dennis Atkinson (dennis.nhbcos@gmail.com) or Harley Ferguson (harleyferg@gmail.com).



SPOTLIGHT: DAVE & LYNNE MURRAY

(Continued from page 1)

until joining NHBCOS and it took a while to remember how to read music. Lynne also grew up with the arts as a ballet dancer and she played the piano, but had never played an instrument in band. In joining NHBCOS, Lynne reaffirmed the old saying that it is never too late to try something new: percussion instruments.

Joyful Notes: What do you enjoy most about NHBCOS?

Dave and Lynne: It's the people, hands down. Everyone comes from different backgrounds and abilities out of a love for music. The community helps to keep you young and engaged.

Joyful Notes: What has been one of your biggest challenges with NHBCOS?

Dave and Lynne: When Ed Nuccio became ill and was no longer able to lead the band. At that time, Dave was on the board as vice president. As a board member, he helped the band transition from a single owner to a corporate structure, searched for a new band director, and found a new practice venue at Prince of Peace Lutheran Church. The board also worked on finding new reliable concert venues ending at the Ent Center for the Arts.

Joyful Notes: What do you see as one of the biggest achievements of NHBCOS?

Dave and Lynne: It's the growth in the NHBCOS membership. When we started in 2007, there were about 30 members in the Concert Band and about 50 members in the Symphonic Band. Over the years we have had some membership ups and downs, especially during COVID. But today, there are nine

ensembles with nearly 300 musicians. We believe the strength of the organization contributes to the cultural fabric of the Colorado Springs community.

Joyful Notes: What is your recommendation for the organization going forward?

Dave and Lynne: We would love to see NHBCOS develop more social opportunities for us to get to know one another a little better.



NHBCOS GIVE! CAMPAIGN UPDATE

By Harley Ferguson



NHBCOS is again registered for the Give! Pikes Peak Campaign in 2025. We realized \$33,000 from the campaign in 2024 and will be working to increase that number in 2025. As we embrace that effort, we will be looking for Sponsors and Matching Grantors. Enthusiasm from our membership is vital for campaign success.



NHBCOS ADOPTS EMERITUS PROGRAM

By Marcia Lee, on behalf of FNHBCOS Board of Directors

NHBCOS has been around for quite a while! After 20+ years, we have grown from one ensemble to nine with the possibility of more ensembles in the future. Over the years, we've had a tremendous number of people participate in our organization. Many of these people have been, and continue to be, instrumental in helping us attain our longevity due to their leadership, hard work, time, and loyalty to NHBCOS. The Friends of New Horizons Band of Colorado Springs (FNHBCOS) Board of Directors felt the need to recognize these people with more than a "pat on the back" when they chose to no longer participate in an NHBCOS ensemble. An Emeritus program was deemed a worthy solution; it has been discussed and developed and is to be implemented immediately. The program will be under the direction of an Emeritus Committee and headed by a board member. The committee will review



submissions for members who notify the organization of their intention to discontinue their NHBCOS participation. It will also review submissions for those members who have participated in past years and have already left the organization. The committee review will determine if the award is to be granted and the committee will also be responsible to make sure the “perks” of the award are provided to the member. We encourage every member to participate in an ensemble for as long as they are able, so with that purpose in mind we developed options for people who aren’t quite ready to give up playing their instrument but need an alternative to full-time participation (refer to the [Participation Guide](#)). Despite providing alternatives for people to remain a part of NHBCOS, we understand the time will come for each of us to say farewell as our musical skills dwindle with age and/or illness. We evaluated closely the responsibilities of participating in an ensemble, the additional opportunities to volunteer and the years of membership (refer to the [Emeritus Policy](#)) as guidelines to determine the worthiness of receiving the Emeritus Status award. Your help is needed to identify the people we should recognize – those who had to leave us in the past and those who will depart in the future. Please review the requirements we’ve established giving thoughtful consideration about the person you’d like to nominate and submit their name with the reason you believe they should be honored. Your documented submission should be sent to the FNHBCOS board president, currently Harley Ferguson (harleyferg@gmail.com), who will pass the information on to the committee. Members of the Emeritus Committee are: Marie Schraeder, Barb Bridgmon, Jeff Ader, Stephen Rumbold and Marcia Lee. We are excited to introduce this program and to recognize the people who’ve helped us become the organization we are today.



GROWING CORPORATE SPONSORSHIP

By Dennis Atkinson

I don’t know how often you check out the last page of every issue of *Joyful Notes* newsletter where we list all of our Corporate Sponsors but you may notice there is much more whitespace on that page with the

current issue than there was this time last year. We have lost three of our major sponsors in recent months and we are down to three sponsors remaining. You can help the organization replenish our number of corporate sponsors.

Finding new Corporate Sponsors can be as simple as identifying your favorite barber, doctor, dentist, car dealer, restaurant, etc. If *you* believe in this service, establishment or company, let us know why you like them and we will help you convince them to become a Corporate Sponsor of NHBCOS.

We are looking into the possibility of expanding our sponsorship arrangements to include national or global companies (e.g., Walgreens) in cooperation with other NHB organizations.

Sponsor Requirements

To become a Corporate Sponsor of NHBCOS, a company just needs to make a financial contribution of a minimum of \$500 per year. Most of our recent sponsors have contributed \$1,000 during the annual Give! Campaign.

Benefits of being an NHBCOS Corporate Sponsor

As part of the agreement with our Corporate Sponsor, Friends of New Horizons Band of Colorado Springs agrees to provide the Sponsor:

1. Visibility of Sponsor's logo and website from www.nhbcos.org.
2. Sponsor's brand visibility to the NHBCOS organization members, audience members and community.
3. Connection to “cause” that garners social media attention during one month of being highlighted as Featured Business Sponsor in our quarterly newsletter.
4. Sponsor's brand recognition through:
 - a. Concert Programs advertisements that may also be used as a referral coupon to Sponsor's business.
 - b. Sponsor's materials distributed prior to each concert and during rehearsals (as provided by Sponsor)
 - c. Live mention of Sponsor at all concerts (approximately 10 to 12/year)



5. A small-group ensemble to perform at Sponsor's business location for a public or private event.

If you have a favorite local business or service that you would like to recommend as an NHBCOS Corporate Sponsor, approach them and ask if they would be interested in donating to a good cause. If you would like help in approaching them, send me a request through email (dennis.nhbcos@gmail.com) and provide the details. I will work with you to send them a letter with our profile and how they stand to grow their business in becoming our Sponsor.



PLACES TO PLAY

By Barbara Bridgmon

NHBCOS is developing a list of locations, homes or businesses, that would be interested in having one of our small group ensembles play for their residents, members, or customers during the year. If you or any members of your musical groups know of locations that might be interested, please send information to Barb Bridgmon (bridgmonhouse2@msn.com).

Barb will contact the facilities to discuss the details with them. This list will be maintained to make it easier for all small groups to play for our community.



LOCAL BOY MAKES GOOD!

By Dennis Atkinson

During a Concert Band Rehearsal in the early months of 2020, before COVID-19 closed us down for 60 weeks, there was an emergency vehicle going by Prince of Peace Church with full sirens blaring. The CB conductor at the time stopped for a moment then informed musicians of how music is everywhere. "Did you know that the standard household toilet flushes in the key of E-flat?" he stated very matter-of-factly. It was true. I tested it.

Matt Wessner, former Concert Band Conductor, left NHBCOS and Colorado in August of 2020 when the future of his job here was completely unknown. He moved to Boston, to further pursue his music career,

specifically in the teaching field and preferably teaching elementary music. As he wrote in his letter of resignation, "*I moved to Colorado Springs without a job and found my footing with you all, and consider myself very lucky for that. I think I can do it again, and if I'm wrong, I think I'm still young enough to fail miserably and get back up.*"

I think Matt made the right move. On the same day that I received a Reference Check from Framingham Public Schools for Matt and a job as a Music Teacher, I also received email from him with a link to his Master's Recital as he finished his degree from New England Conservatory of Music. It is an hour of jazz music he wrote and performed with a small group. According to Matt, "...while it has its hiccups, I'm pretty happy with how it went!" I don't know about any hiccups but I was "pretty happy" with how it sounded and I think you will be as well. With his permission, you may check out the recital here:

https://drive.google.com/file/d/1kyYj_JGyfu_TLI0Y1uMn3ad90tl919qE/view?usp=drive_link

I told Matt of all of the changes and growth since he departed. We did a good job in teaching him how to conduct the Concert Band. He closed his email to me by saying, "*I'm so thrilled to hear of the thriving of NHBCOS; it was a transformative time in my life and I'm glad to hear that it's going well for you all.*"



PRESSED BETWEEN THE PAGES...

By Barbara Bridgmon

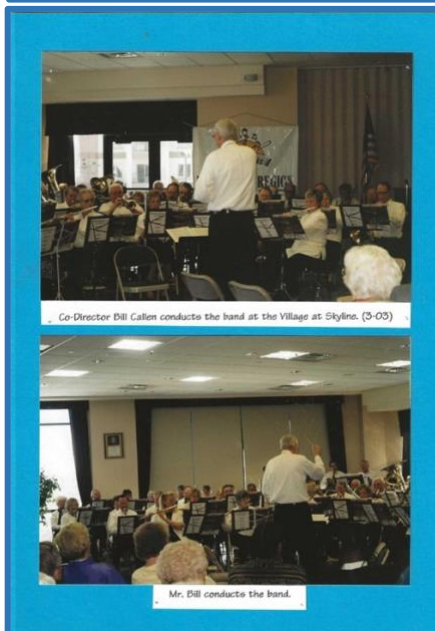
As we cleaned out the NHBCOS Band office, trying to make more space for all of the "stuff" we need for the groups (music, instruments, printers, equipment, etc.) we found several bins of scrapbooks that were handmade by past members containing many, many photos and documents of the activities from the early NHBCOS groups.

These scrapbooks were offered to members in the past but very few people took any of them. A project was initiated where all of these photos would be scanned and retained online so everyone can view them. We also discovered that the Pikes Peak Public

Library loves this type of historical information about community events and groups. Once we have finished scanning all of the photos, PPLD will take the scrapbooks and make them available to everyone in their Regional History and Genealogy section. They will also be digitized (or we'll give them a copy of our scans) so they will not be lost to the ages.

I am working with the library on this project, so if you have any historical information of the bands or orchestras that you would like to have included in the scrapbooks that we will give to the library, please send me email: bridgmonhouse2@msn.com.

A few sample photos and documents from the early years:



NHB of the PPR	
Flute	Trumpet
Dorothy Barnard	Jeanne Boswell
Carolyn Leonard	Cliff Bratten
Judy Rose	Sally Sue Coddington
Amie Rois	Eugene Haakenson
Carole Schumacher	Sam Hall
Sue West	Sharon LaMothe
	Ward Lott
Clarinet	Dave MacPherson
Donna Blakely	Craig Schafer
Dar Larson	Clarence Shivers
Ed Lyons	Dick Spencer
Joyce Maile	Bob Wenzel
Lew McHone	Gary Youtz
Vivian Omasta	
Gwen Pratt	Trombone
Lee Sorenson	John Finch
Sandy Steeve	John McFann
Nancy VanRoy	Ira Rosenbaum
	Harold Sheetz
Bass Clarinet	
Joel Zellinger	Euphonium
Alto Saxophone	Norm Churchill
Joyce Aldridge	Lois Everett
Mark Green	George Gillehon
Jim Murtha	Larry Lewallen
	Tuba
Tenor Saxophone	Troy Hanson
Earl Asbury	Lyle Knudsen
Wes Bolin	Bob Talley
Pat Patterson	Chuck Tubiolo
Dave Whiteman	
French Horn	Electric Bass
Charles Curtis	Sam Blader
Annabel Knudsen	
Directors	Percussion
Bill Callen	Carolyn Eklund
Ed Nuccio	Bernice Kane
	Kristie Mathews
	Administrative Assistant
	Mary Nuccio

January 2003

Band for adults

50 plus expanding

band on Jan. 27. Anyone interested is encouraged to attend an information meeting on Jan. 15 at 9:30 a.m. in the tan brick mansion next to First Lutheran Church, 1515 N. Cascade Ave. On that day prospective band members will view a video, have questions answered and try out instruments such as the flute, clarinet, saxophone, trumpet or trombone under the guidance of the bands directors.

Rehearsals for this second New Horizons Band will be on Monday and Wednesday mornings from 9:30-11:30 a.m. Directors for the band are Ed Nuccio and Bill Callen, two retired teachers from the Colorado Springs area with over 70 years of combined experience.

Some comments from current

members of the New Horizons Band of the Pikes Peak Region include: "This is the most positive, exciting experience for me in a long time." "A lot of fun, plus I'm learning a bunch!", "Being in the band has meant new friends, old memories, sweet harmony and ALMOST like being young again." "Great opportunity for me." "Much more fun than going to work."

You are invited to come join the fun as the second New Horizons Band of the Pikes Peak Region begins rehearsal.

For information contact Bill Callen at 598-2373 or email: wcallen@gbonline.com, or Ed Nuccio at 634-2463 or email: enuccio@aol.com

ENT CENTER ≠ ENT CENTER

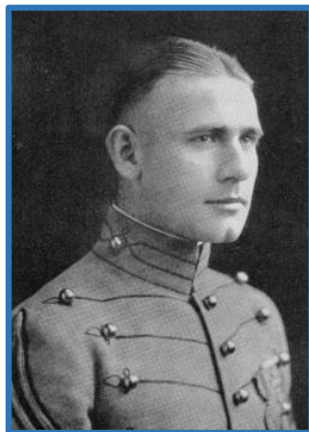
By Dennis Atkinson

Reading a reference to the beautiful **Ent Center for the Arts** with the name of “Ent” in all capital letters is becoming the literary equivalent of [scraping fingernails on a chalk board](#). It is not an Ear, Nose and Throat (ENT) Specialist! Yes, attending performances at the Ent Center is soothing to the ears and watching some of the [Theatreworks](#) plays will get you choked up, but that’s as close as the Ent Center can be associated with an ENT Center. To help you cure this overcapitalization habit, I have a short history which follows of General Uzal Girard Ent, for whom the Ent Credit Union and subsequently the Ent Center for the Arts was named. Please. No more ENT Center! Thank you!

The Life of Uzal Girard Ent Not an Ear, Nose and Throat (ENT) Specialist

Uzal Girard Ent was born on March 3, 1900, in Northumberland, Pennsylvania. After attending grade school and high school in his hometown, Uzal enrolled at Susquehanna University in Selinsgrove, Pennsylvania. During World War I, he left college to enlist as a private in the infantry in 1917.

He transferred to the Aviation Section of the Army Signal Corps and was promoted to sergeant in the 59th Balloon Company in March 1919. Shortly after, Ent received an appointment to West Point and was commissioned into the Army Air Service in June 1924.



Ent at West Point 1924

In 1928, then 2nd Lieutenant Ent was awarded the Distinguished Flying Cross Medal for “heroism while participating in an aerial flight, as copilot to First Lieutenant Paul Evert, Air Corps, pilot, during the national balloon race starting from Bettis Field, Pittsburgh, Pennsylvania on 30 May 1928. Their balloon was struck by lightning or received a huge charge of electricity during a severe electrical storm while over Youngwood, Pennsylvania at an altitude

of approximately 1,200 feet, instantly killing the pilot setting the balloon on fire, and severely shocking and partially paralyzing Lieutenant Ent. He endeavored to revive his pilot, not being sure that he had been killed, but was unsuccessful. Although the balloon was burning and slipping, he maneuvered it to land safely without injury or damage to private property. When the balloon collapsed about 20 feet above the ground the remaining hydrogen burned quickly, destroying the envelope and net. Disregarding his own personal safety and with great devotion to duty, Lieutenant Ent stayed with the balloon at the risk of his life instead of landing with his parachute. His courage, daring, and heroism reflect great credit upon himself and the Army of the United States.”.

Throughout his military career, Ent served in various roles, including as a military attaché in Peru and as Chief of Staff of U.S. Army Forces in the Middle East. He also commanded the 9th Bomber Command and the 2nd Air Force during World War II.

Ent's career was marked by both success and tragedy. He was awarded 16 U.S. and foreign decorations, reflecting his bravery and leadership. In 1951, he had a new Air Force base in Colorado Springs named in his honor. Ent AFB was the initial home to the North American Air Defense Command until they moved to a highly secure facility within Cheyenne Mountain. Ent also faced significant challenges, including a severe injury sustained in a plane crash in 1944. Despite this, he continued to serve with distinction, eventually retiring with the rank of Major General in 1946.

He died at Fitzsimons General Hospital in Aurora, Colorado, on March 5, 1948, due to complications from the injuries he sustained in the plane crash. He was cremated and his ashes were scattered over the Riverview Cemetery in his hometown of Northumberland, Pennsylvania.

Ent's life is a testament to his dedication and service to his country. He was a highly decorated officer who played a significant role in World War II. Ent Air Force Base and Ent Credit Union were named in his honor, recognizing his contributions.



ENCORE

By Dennis Atkinson



Welcome to Encore! From time to time, we will revive an article from a past issue of the newsletter that is worthy of rereading or, if you missed it the first time, reading anew. You can find all issues of Joyful Notes newsletters at:

www.nhbcos.org/newsletter.

THE CONDUCTOR'S PERSPECTIVE: WHAT'S BEHIND THE BATON?

By Harley Ferguson

From [issue 2021 Spring](#), page 2

In developing this article, we asked our conductors (Ingri Fowler, Tom Fowler, Mark Israel, Carla Scott, and reached out to former NHBCOS conductor, Matt Wessner) to provide personal insights on their journeys to the podium by giving them a list of questions to help guide their thoughts and responses. The questions were meant to help us, as musicians under the baton, better understand the responsibilities, the challenges and the rewards of the conductor's relationship with the music and the musicians. The objective, with better understanding of the relationship, comes a better musical experience for audience, musician and conductor.

Mark: *(Summarized his response for all questions)* "Initially, my desire to conduct musical ensembles was rooted in the idea to create a beautiful, musical event, utilizing learned and experienced concepts, evoking precision and artistry from the musician."

"As time progresses, I find myself most excited to connect with the audience and the musician, collaboratively seeking an emotional and spiritual experience that transcends, lifts, hopes and inspires, providing encouragement through a shared experience. In times like these, we have a great and awesome opportunity!"

1) What is the purpose of the conductor?

Ingri: "I think a conductor's purpose is to interpret the notes and rhythms on a page and lead the group to a similar interpretation. A conductor helps with style, expressive details, ensemble..."

Tom: "This is a question often asked sarcastically by ensembles in which I have been a member. Actually, I think that someone (the conductor) has to start an ensemble, attempt to keep everyone in the same place at the same time, interpret the composer's or arranger's intent for the score being performed, and rehearse the ensemble with awareness of the musical intent, accepted performance practices and technical challenges of the composition."

Carla: "A conductor is a teacher, coach, a leader, a guide, a traffic director, a facilitator and an interpreter of music. Being a conductor is a multi-role position, and the roles change depending upon the group being conducted. A good conductor needs both a love of music and a love of people. A love of music and the desire to share it with others, and a love of people, because it is people who make the music."

Matt: "The purpose of the conductor is not only to help keep time, but to create and apply a musical vision to a piece of music, and the band itself."

2) What type of education is required to become a conductor?

Ingri: "Most conductors (real conductors) are probably proficient on a musical instrument and have studied music scores with established conductors in an educational setting. It's possible many hold advanced degrees in conducting."

Tom: "I am sure a formal music education is helpful, this would include conducting classes, music theory and ear training studies, score analysis and so forth. These are most often gained through college and university music studies. That being said, it could easily be argued that the most important factor is the conductor's knowledge, interest and love of the music they are conducting."

Carla: "A conductor needs a good knowledge of music. Music theory, composition, historic periods, styles and forms of music, along with the skill and understanding of how to share this with their musicians so they understand, learn and can make beautiful music together."

Matt: "Usually a conductor has a Music Education degree, but not always, sometimes it's just any Music



degree. Specifically, in your studies, you should learn from a seasoned conductor and adopt their style, or just use parts of it to create your own style (which is what my conducting professor encouraged).”

3) When did you know you wanted to conduct?

Ingri: “I became a conductor the minute I began teaching in 1980. My teaching position was at the elementary level and at concerts my beginning students needed a leader. I wasn't doing more than beating time but, in their mind, I was their conductor and they were my ensemble. But in 1995 I moved to a high school orchestra program with students skilled enough to play professional level music. I went to a friend and asked if he'd help me learn to conduct and he just said, "Ingri, you just have to know the music." I had taken conducting in college but the real teacher is experience and I started out with an amazing ensemble. I had been playing in school orchestras/honor orchestras since middle school and professionally since 1967. A conductor brings with him/her all their personal experiences to draw upon for inspiration and direction. I wasn't beating time; I was actually conducting music. It was the thrill of my professional life. My friend was right, I conducted the music without worrying about what I felt was a lack of conducting skill.”

Tom: “I never really had a burning desire to be a conductor. For me, as a music educator, it has always been a required part of any music teaching position.”

Carla: “As a teacher I have been a conductor from the beginning of my teaching career. I have always wanted to be a teacher, even from a young age I held classes with my dolls teaching them reading and math. And in the field of music conducting goes hand in hand with teaching. I became a conductor with NHBCOS when the Prep Orchestra was started and in need of a director.”

Matt: “It wasn't until college that I knew I wanted to conduct, I wanted to teach and conducting is just an integral part of that. It snuck up on me with how much I enjoyed it.”

4) When did you go from musician to musician/conductor?

Ingri: “See my response to question 3.”

Tom: “I started conducting in high school as part of a class, offered and team taught by the high school music faculty, that included music theory, music history, and conducting. It was a fantastic class that was presented to those musicians who were going on to major in music in college. There were around fifteen in this class my senior year, many went on to successful careers either as teachers or performers.”

Carla: “I became a conductor with NHBCOS when the Prep Orchestra was started and in need of a director.”

Matt: “When I started conducting the Concert Band. I didn't consider myself a true conductor until about a semester into the experience.”

5) What is the most challenging task of conducting?

Ingri: “I suppose one of the most challenging tasks could be selecting appropriate music for the ensemble but I don't think that's what you have in mind. I think creating an atmosphere where individual members are motivated to come to rehearsals prepared, ready to work at the process of music making is essential and can be challenging.”

Tom: “I think knowing the ensemble's abilities. This has a huge influence on the literature presented by the ensemble.”

Carla: “The most challenging tasks as a conductor to me are getting the group to play together, at the same speed, in tune, and in the same musical style.”

Matt: “The most challenging task is to keep the band motivated all the time. As a leader, your attitude toward the band and the music affects the entire band. Apathetic conductors have apathetic bands.”

6) What skills and abilities are required to be an excellent conductor?

Ingri: “The ability to listen, knowledge of instruments and techniques, patience, an encouraging spirit, a caring attitude towards the musicians and knowing what you want before you begin (musically).”



Tom: “Again, knowing the ensembles strengths and weaknesses, searching for and acquiring literature for the ensemble that is interesting, satisfying to play, as well as challenging.”

Carla: “Skills and abilities are discussed in response to questions 1 and 2”.

Matt: “There are quite a few skills and abilities needed to be effective, but the most important one is having a good discerning ear to find errors and make musical decisions for the band. Other skills include a good sense of time, a good sense of balancing, a project able speaking voice, a wide berth of facial expressions, and a general knowledge of pedagogy across the instrument family so you can have informed solutions to the bands’ problems. Also, be able to look away from the score more often than not.”

7) Are there any conductors that have influenced your style?

Ingri: “All of the conductors I’ve ever played under have influenced my style, for better and worse.”

Tom: “Many conductors have influenced me, but to be candid some were negative rather than positive in their relationship with the ensemble. I said to myself “I don’t want to be that guy”. As far as jazz ensembles are concerned Thad Jones with the Thad Jones-Mel Lewis Orchestra is my favorite. He elevated the craft of jazz ensemble conducting by bringing in hand signals that the orchestra would follow, almost like a musical sign language. the result was that every performance of the same arrangement would be changed on the spot to allow different soloists to be featured and actually changing the form of the arrangement from one performance to the next.”

Carla: “I have played under many conductors in many different groups, who have influenced me in both things to do and especially in things not to do as a conductor. Dr. Gordon Childs, my college orchestra director and violin teacher was probably the most formative in helping me establish who I am and how I teach.”

Matt: “Honestly, the only strong influences were my past teachers that were effective. My conducting teacher didn’t always give 100% at his rehearsals, but when he did, he was a different guy. His style was

not too flashy, he cared about “less is more”, meaning that you don’t have to over-embellish your conducting for everything, save it for the important moments so it has more meaning when they happen.”

8) How do you prepare for conducting rehearsals?

Ingri: “The ability to listen, knowledge of instruments and techniques, patience, an encouraging spirit, a caring attitude towards the musicians and knowing what you want before you begin (musically).”

Tom: “As a conductor I try to be the first person to show up for rehearsal and, out of respect for the musicians, create a space ready for rehearsal. I also think about the music all of the time and try to formulate strategies that will move the music and ensemble forward. I listen to tons of music while searching for compositions and arrangements that will be meaningful for the ensemble.”

Carla: “I prepare for a rehearsal by studying the music we are playing. I think about the skills we need to learn or review, locate the tricky parts we need to work on, and plan practice techniques that we can use in class that the musicians can take with them to use in their practicing at home.”

Matt: “Preparation is a funny thing for me. I studied the scores (including listening to a good band performing the piece) the most before the semester started. Know the ins and outs, and what you wanted to do with each piece (meaning marking up some scores). After that, the music is burned into my brain so that I can just handle the day to day rehearsing without having to think “What is supposed to happen here musically?” that often. After each rehearsal I make a mental note of problem spots, and think about the time I need to dedicate to each issue.”

9) What has been your favorite performance venue in your conducting experiences?

Ingri: “My favorite performance venue with my high school orchestra was the Chicago Hilton during Christmas season. We were there to perform for an international band/orchestra clinic and everything about the experience seemed magic. But our high school auditorium was the home of the Wichita Symphony Orchestra for years and had amazing acoustics. We even had a full pipe organ and used it

annually when we performed "A Christmas Festival" by Leroy Anderson. We had beautiful musical experiences right at home."

Tom: "There is a performing arts center in Wichita Kansas named Century II. I loved conducting the University jazz ensemble in its Exhibition Hall during the Wichita Jazz Festival, often with guest artists."

Carla: "My favorite concert venues are those with a well-lit stage and good acoustics to resonate the music the group has worked so hard to prepare."

Matt: "The Ent Center for the Performing Arts, no doubt!"

10) What special skills or traits have you found that conducting with NHBCOS requires?

Ingri: "I find myself drawing on all my experiences as we work together each week. What is lovely is that our ages and experiences allow us to communicate on a level that is rewarding in its unique way."

Tom: "Knowing the strengths of each NHBCOS member and offering quality literature that features their talent."

Carla: "Special skills or traits – I tell my Prep Orchestra members that I am their tour guide on our musical adventure. I am a teacher, leader, facilitator (because we need one) but we make the music together."

Matt: "NHBCOS requires more socialization than most gigs, because you're working with adults. Also, it's really important to have a strong voice for your "experienced" ears :)."

11) Do you have an amusing story?

Ingri: "I took my high school orchestra to Kansas City to perform for a national music educator's convention and one of my cellists forgot to bring her cello."

Tom: "One time a college student in my university jazz ensemble (I never found out who) tucked a Playboy playmate centerfold into one of my scores. you can imagine my surprise as I opened the score during a concert performance.... well, enough said, you get the idea."

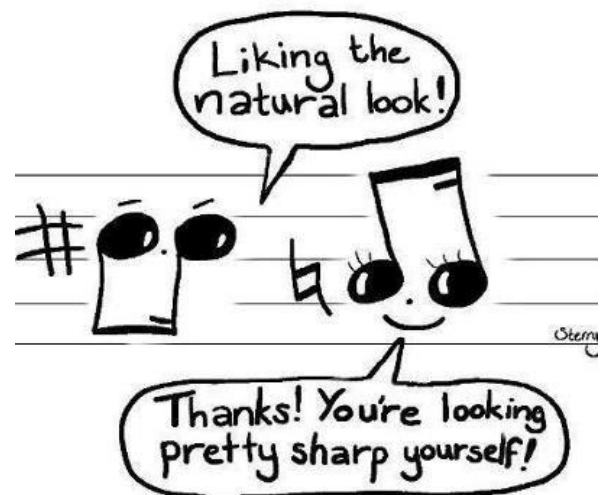
Carla: "When my fourth-grade students came to me one day and told me the F sharks were driving them crazy!!! F Sharks I asked? We were learning F sharps at that time."

Matt: "I once had a conductor throw a baton at a student, so that's amusing. Everyone played better after that."



THE LIGHTER SIDE

By Classical Music Humor





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

June	
2	Sir Edward Elgar birthday (1857)
8	Robert Schumann birthday (1810)
9	Cole Porter birthday (1891)
11	Richard Strauss birthday (1864)
14	Flag Day
15	Father's Day
19	Juneteenth
20	Summer Solstice 8:42 pm
21	World Music Day
27	End of NHBCOS Summer Session
July	
4	Independence Day
7	Gustav Mahler birthday (1860)
26	Parents' Day
31	Uncommon Instrument Awareness Day
August	
1	Colorado Day
12	Start of NHBCOS Fall Session
17	National Nonprofit Day
21	Senior Citizens Day
22	Claude Debussy birthday (1862)
25	Leonard Bernstein birthday (1918)

Summer 2025 Concerts (see www.nhbcos.org/concerts)

June 28	NHBCOS Summer Concert: Concert & Symphonic Bands, 3:00 pm, Mitchell High School, 1205 Potter Dr Colorado Springs. Free; donations accepted.
July 1	NHBCOS Summer Concert II: Purple Mountain Clarinet Choir, 7:00 pm, Prince of Peace Lutheran Church, 4720 Galley Road, Colorado Springs. Free-will offering will be taken.
July 9	NHBCOS Spring Concert III: Kicks Jazz Band, 6:00 pm, Bancroft Park, Old Colorado City, Colorado Springs
July 10	NHBCOS Spring Concert IV: Kicks Jazz Band, 6:30 pm, Black Forest Community Center, 12530 Black Forest Rd, Colorado Springs

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