



Joyful Notes

July - August 2020

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



THANKS FOR THE MEMORY

By Dennis Atkinson



"Thanks for the Memory" by Bob Hope and Shirley

Ross won the Academy Award for Best Original Song in 1938 and became Bob Hope's signature song. Some of the lyrics sang like this:

*We who could laugh over big things
Were parted by only a slight thing
I wonder if we did the right thing
Oh, well, that's life, I guess.*

Remind you of the last 3 months? In these days when we are logging new memories of different times, not necessarily good nor bad, I asked some of our "long-time" musicians to share their recollections of their early days with NHBCOS, including stories of Ed and Mary, rehearsals, concerts, parties, gatherings, etc. You will find some interesting tales under the MEMORIES heading in the following pages. I found it to be a good reminder that, good or bad, right thing or not, these are all the memories of Life. I guess.

Watch for coming word on the status of NHBCOS resuming rehearsals in the Fall semester. A survey will be sent to all NHBCOS musicians on July 6 to help the Board determine if the organization feels safe coming back to play. Results will be published on our website and Facebook towards the end of July.



SPOTLIGHT ON: BEN TREMAROLI

By Cynthia Tremaroli



Ben Tremaroli, baritone sax player in NHBCOS Concert Band, was born in Chicago, Illinois, in 1933, during the second wave of the Great Depression. His

family, like most, struggled to make ends meet, but somehow, by the time Ben was 10 years old, his family was able to rent him a metal clarinet and to pay for clarinet lessons. The musical bug bit Ben early, during his childhood years. Benny Goodman, known as the "King of Swing," became Ben's hero - - - and Ben became determined to follow in Goodman's footsteps. It made perfect sense, after all, since Ben and his musical hero shared the same name! (Yes, Ben's given name is actually "Benny.")

Ben's love for music carried him throughout his high school and military service years. In high school, he formed a dance band known as the "Rhythm-Aires." The band performed for nearly all school-sponsored dances, and Ben and his group also performed for private parties and events.

When Ben turned 18, he was drafted into the U.S. Army, during the height of the Korean War. Ben was stationed at Ft. Sheridan in northern Illinois, together with jazz pianist, Bill Evans, and musician, Sam Distefano.

While all three completed basic training as infantry-men, all three of them were also members of the Fifth U.S. Army Band.

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All current and past issues available online at:

www.nhbcos.org/newsletter.

THE ART OF ARRANGEMENT

By Harley Ferguson

The arrangements of original music scores that we take for granted at every rehearsal are the result of the knowledge and creativity of the arranger. This arranger starts with an original composition which may or may not be their own. To create an arrangement for a specific ensemble, i.e. Symphonic Band, Concert Band, Kicks Band, etc., the arranger must understand the intended genre. The original score may be symphonic with the new arrangement being jazz or Latin. Assuming the genre is understood, the arranger needs to know what voices make up the ensemble. The arrangement for Purple Mountain Clarinets (Clarinet Choir) will likely be quite different from one for the Kicks Jazz Band. The more familiar the arranger is with the ensemble the better he/she can showcase the strengths of a highly skilled French horn player or cellist. The arranger may concentrate on orchestration (maintaining the original style and arranging for the defined voices) or composition (modifying the meter and style). Today arrangers have tools like Sibelius which is a program that can make modifications such as key changes across all voices instantaneously. In Mozart's day everything was pen and paper. White-out would have been a money maker.

The Arranger

Last year a local composer/arranger, Dean Mounts, composed and arranged a piece for the Kicks Band. "The Kicks Band Swings (the Blues)" is part of Dean's 70-year career in music. (Listen to the recording at www.nhbcos.org/kicks-jazz). With no formal musical education beyond his original trumpet lessons and high school band, Dean was on the road with a Big Band by the time he was 17 years old! During his career Dean worked with Elvis Presley, Doc Severinsen, Tony Bennett and Henry Mancini.



Dean's daughter, Barbara Rumbold, a bassoonist in the NHBCOS Symphonic Band, says, "He developed a

natural ear from the big band sound and improvisation. In terms of music theory, he is completely self-taught.

I look back now to when I was a kid and realize that he wrote at home in his head! We didn't have any kind of keyboard, piano or such! Amazing to me!"

Ensemble Competencies

Generally speaking, Dean writes the piece as he hears it in his head, then leaves it to the ensemble to decide if it is within their competency level. He has, upon special request, arranged pieces with specific musicians and their competency in mind.

Strong Sections and Soloists

Dean stays true to how he thinks the piece should sound according to the genre. But being a brass player, he is also sensitive to structuring a piece, especially for brass quintet or brass ensemble, that allow players to "get it off the face" for a few bars!! Solos he usually leaves to improvisation but also writes specific solo lines for the non-improvisers.

Style

Dean is a master of swing! Even if he stays pretty close to the original sound of a big band chart, it always has some Dean Mounts flare to it. That is the joy of being an arranger. "You can improve upon a piece or not mess with perfection...your choice!"

Good arrangements are essential for any ensemble to sound its best and for the enjoyment of the listener.



MEMORIES

For this summer issue of Joyful Notes, while NHCOS is on a temporary hiatus, we asked the “long-timer” members for a few favorite memories and stories from their early days with NHCOS – anything about Ed, Mary, rehearsals, concerts, parties, gatherings, etc. Read on for some great tales. - Editor

It was the Concert Band summer concert in the park at Canon Elementary School in 2013 or maybe 2014. It was threatening rain but Ed decided to go ahead with it and gave us the downbeat. Sure enough, a couple of songs into the performance the rain came down, pretty hard and fast. We were in the middle of a piece when it started and Ed just kept conducting so we kept playing. By the end of the piece we were all soaked, our music was soaked, the instruments were soaked--but the audience was staying as long as we were playing, and Ed started up the next song and kept on going. It was funny while playing the timpani because the raindrops just laid on the head and every time you'd hit it you'd get this interesting echo effect as the raindrops bounced on the head. Typical of summer storms, the rain stopped after a couple more songs and we finished the performance considerably bedraggled but none the worse for wear. However, the sheet music from that show hasn't been the same since. – *Sunny Kurth*

In the beginning there were two directors – Bill Callen and Ed Nuccio. These two were as different as day is from night - personalities, directing styles, philosophies (life and music), management styles, one was short the other tall, ect. – think you get the idea. One would run rehearsal one day and the other would run the rehearsal the other day. This relationship was destined for disaster – not only separation but divorce. Then there were two separate New Horizon band organizations.

We started out rehearsing in the old Stewart Mansion next to the Lutheran church on Cascade Avenue. Abilities ranging from “never played” before to “music majors”. It was like being back in High School and this concept was loved by all. To date there are 4 of us Charter members that are still playing together in a small group called the Deuzers. – *Sally Sue Coddington*

I have an album of a lot of memories I would like to give to NHB. Ed & Mary came to my surprise 75th birthday party and my open house. They are always in my dearest memories – *Anita Hanson*

It was a 4th of July and the bands were rehearsing at Canon Elementary School. Ed got wind of an annual neighborhood parade that took place in a neighborhood close to the school. So he thought it would be great publicity for the band to participate. A flatbed truck was commandeered with a driver, musicians were recruited, folding chairs were set up and we were ready to go. It was going to be hard to keep together and it was decided a bass drummer would really help. We didn't have one. Thomas Tabrah graciously volunteered his wife Helayne who had never touched a bass drum. Helayne ultimately survived Thomas' “sound off” lessons on the way to the parade. We were set. The parade was found. We got in line and it began. We did the parade route 4 or 5 times and we finished in about 15minutes. Fun! – *Joyce Schmaltz*

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MEMORIES

(Continued from page 3)

Ed sent around one questionnaire asking members if we wanted to just play or help raise money. I replied "I want to play and if you need money, ask."

Ed asked for a show of hands as to whether we wanted to just learn or perform. Half the members wanted to learn; half wanted to perform. Unfortunately, from my perspective, "perform" won.

In 2002, Ed and Bill started NHBCOS. I think Bill had retired from Holmes Middle School. Ed wanted to take the less experienced and beginners as he wanted to train players his way. Bill took the more experienced. Don't know exactly when Night Band began. For a while the two of them plus another music teacher, John McFann, switched around teaching both Gold and Silver.

In 2004, I flew off of my horse and broke my arm. I thought flute playing would be good rehab. I hadn't played much and had about 5 notes. Ed said I could join either Night or Silver but Silver would be better as it had no flutes. There weren't many of us so we rehearsed in the choir room at 1st Lutheran Church. I think only Jim, Andy and Maureen were original members from 2002.

Andy's horse stood on his cornet. Ed thought this was funny, so did I.

Although daunting, Ed could be very kind and patient. Every break Ed would work with a euphonium player in an effort to help him to count. It never worked. Eric, a very pleasant man, always wore white gloves to play his euphonium.

Bill, a tuba player who was, I think, a retired Air Force Colonel, had a wonderful sense of humor but was pretty deaf. Bill would often be playing a different tune from the rest of the band and when Ed announced our next tune, Bill would say, "Oh, I've already played that!"

Behind me sat two trombone players. Perhaps unfortunately one had perfect pitch, the other didn't. Sometimes they got into quite noisy arguments during the tunes. As everyone was trying really hard not to hit wrong notes this leavened the atmosphere and was amusing.

During the Fall term of 2004, Dr. Roy Ernst, founder of New Horizons Bands, visited us and gave a talk to both bands. Later he sat down by me and got out his flute. I was horrified! He was a good player and I didn't know what I was doing with the flute. He was very pleasant though.

For our first mini-concert, being the only flute, I had a few bars solo of "Yankee Doodle". Ed snapped at me that I could do it! I did and when the session finished, I bounced out of the church thinking how clever I'd been, tripped over a lump of concrete and rebroke my arm. (Pride goeth before a fall!). Ed took me to the emergency room. He got a lovely lady, a Nun from Night Band and John McFann to play flutes in the concert.

As our group grew, we moved to a larger room near the choir rooms and eventually to the mansion when Ed and Bill parted ways. The mansion was beautiful with wonderful marble bathrooms and curled bannisters, lovely floors. We weren't there long, as residents in the roads around the church complained about the parking and we had to move.

Mary worked extremely hard on the organization plus making lovely cakes, etc., for breaks. We wondered if Ed and Mary ever had time to sleep, with all the hours they put into those bands.

We had a concert at the Lutheran Church in 2005 or 2006 where we played with the church's hand bell choir. Something must have happened to the heating because it became very cold, all the instruments went flat and the bells even flatter. We sounded very peculiar. – *Jill Weatherby*

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MEMORIES

(Continued from page 4)

Mr. Nuccio was my band conductor/teacher for four years plus – he helped in high school with Mr. Callahan too. This was many moons ago. As a percussionist everything is an instrument so I was never without something to tap on or a keyboard/piano to play. My Mumsy always refers to it as beating something.

Anyway, I hadn't given any thought about going back into a structured band and playing. However, a friend of mine from my high school class, Becky Stiehl, talked to me about it. It sounded interesting but I did nothing. I ran into Becky a couple more times and she finally mailed me the application and information. Too funny! Odd thing was she didn't include the check for membership! I sat on it for a couple of days with the excitement of playing again with others and finally called Mr. Nuccio. I was very nervous as we always had a love/hate relationship – I am pretty strong willed as was he. It was quite the mix in school. He wasn't home and I left a message thinking he was screening his calls and saw who it was.

A couple of weeks passed and I thought, "Ya, he doesn't want 'trouble' in his band at this stage in his life", so I blew it off. And then, bam! He called one evening and we talked for quite a bit and he was very excited. I was very hesitant and specifically told him, several times on that call, that I was only interested in CB and had no desire to audition. What? Rudiments? Of course, I have my book. Do you remember them, he asked? Of course not, at least not all. They come back quickly. We talked for a few more minutes and he said he wanted me to audition. Again, I told him no – CB was it. So, we said our goodbyes and farewells.

Then a few days later, on a Saturday morning, he called and said he had an opening on Tuesday evening at 6p and would see me then...and hung up. What?

It all took me back to my early years with him and how he pushed and pushed, but he got the best out of me and I was the only percussionist in HS as the others were guys and they only played drums and auxiliary when needed, no mallets. There was Nicky, but she played only mallets and an occasional auxiliary. Mr. Nuccio had me play everything which prepared me for the HS. That band also had Becky Stiehl, Mike Kinley and Rob Rodine.

I met Mr. Nuccio at the church on Tuesday (sweating like crazy) and he was so excited. We hugged and laughed and hugged again. It was very cool! So, he asked if I had something prepared and I did, so I played a solo piece I'd kept from high school. I actually surprised myself and played the piece pretty well. When I was done, he told me it sounded great with a couple of measures in the middle where I slowed. He then asked about my rudiments book. In my mind I was thinking, "What, you expected me to bring that? I am not a stupid woman!" But I said I totally spaced it out.

Needless to say, I went to SB (and CB for a couple years) and it was a very welcoming evening. I felt like I fit in and have been there ever since. Mr. Nuccio's and my relationship went right back to school year, love/hate. But I have always respected him for his contribution in my life and the lessons I walked away with.

My favorite banter with him was in sectionals 2-3 years ago. I was on mallets and it was an intricate piece. He stopped and asked me if that's all I had – I responded with "That's all I have today!" He stared at me for a moment and continued on. That was our relationship in a nutshell. – *Pama Beatty*

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SPOTLIGHT ON: BEN TREMAROLI

(Continued from page 1)

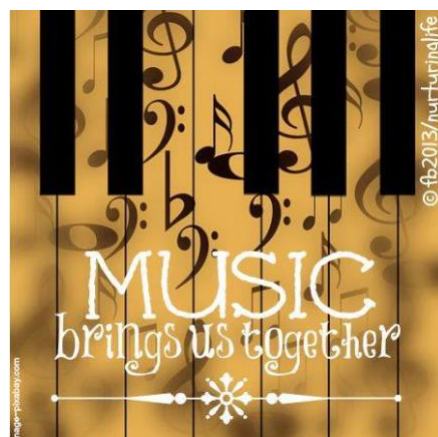
Whenever possible, Ben and Sam would listen to Bill Evans play his piano, sometimes all night long, and into the early hours of the following morning. The music transported Ben into a zone of introspection and beautiful sounds.

Bill Evans, whose use of impressionist harmony, block chord, and rhythmically independent, "singing" melodic lines continue to influence jazz pianists today, went on to achieve musical fame, partnering with greats such as Miles Davis, Chet Baker, Scott LaFaro and Paul Motian. Sam Distefano, also infected with the music bug, went on to perform with his trio in various Chicago nightclubs. At one of these clubs, Victor Lowndes and Hugh Hefner caught a Distefano performance, and recruited him to perform for the 1st Playboy Club, thus launching Distefano's elaborate 25-year career with Playboy Enterprises, Inc.

Like his two buddies, Ben also wanted to launch a musical career; however, he had already fallen in love, and determined that he needed to pursue a more subdued career as a husband and father. Ben had another career option: prior to his military recruitment, at the age of 15, Ben had trained for and obtained a barber's license, and began cutting hair with his father in their family-owned barber shop. Ben decided to make barbering his life's trade after mustering out of the Army.

With each haircut he completed, however, music continued to play in Ben's ear. He began giving music lessons in the basement of his home. Ben moved from Chicago to Colorado Springs in 1970, and opened another successful hair salon, first known as *Haircrafters* and now known as *Aristocuts* (owned and operated by his son, Mike). In Colorado Springs, Ben formed relationships with local musicians such as jazz performer, Ray DeWitt, and Colorado Springs' Symphony trumpet great, Jack Tardy. He later went on to play with the New Century Big Band, under the direction of Bill Emery. On the day he retired from barbering, at the young age of 80, he was recruited by Ed Nuccio, to play the baritone sax for the NHBCOS concert band. In retirement, Ben has finally been afforded the opportunity to take up music as his primary career!

Ben considers his time with NHBCOS nothing but a gift. Although COVID-19 has sadly suspended all band rehearsals and performances, Ben has taken up the practice of late-night listening sessions, surfing the world of You Tube and savoring music of all types and genres. The beauty of the music continues to transport Ben back into that zone of introspection and beautiful sounds he experienced in high school and in the Army, many years ago.





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

| | |
|-------------------------------------|---|
| 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. |
| July 4 | Independence Day |
| July 7 | Chocolate Day |
| July 26 | Parents Day |
| Aug 2 | Sisters’ Day |
| August 24 | International Strange Music Day |
| Dec 12 5:00 p.m. to 8:00 p.m. | NHBCOS Holiday and Donor Appreciation Party at Tap Traders (3104 N Nevada Ave #100, Colorado Springs, CO 80907) with All In Jazz. |

MEMORIES

(Continued from page 5)

In 1962 my family moved from Beaver, Oklahoma, a ranching town of 1,500 people, to the Broadmoor area in Colorado Springs. I was 12 years old in the last quarter of 7th grade. I was not prepared for the dramatic change in school work and social experience. I had played the baritone horn for 2 years and was reasonably proficient for 7th grade. Ed Nuccio was the Cheyenne Mountain Junior High band teacher and he welcomed me and made me feel comfortable. I was a fish out of water with the exception of my band experience and that made all the difference. As a high school senior, I traded my baritone in for a guitar and didn't play the baritone again until I joined NHBCOS in 2008 and once again Ed welcomed me and made me feel comfortable. – Harley Ferguson





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Please thank our Business Sponsors and Partners who continue to give to NHBCOS so generously throughout the last year. It is because of each of these organizations that we are able to keep the music alive!



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