



Joyful Notes

First Quarter 2022

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



Issue 2022-Q1. Joyful Notes is the quarterly newsletter of the New Horizons Band of Colorado Springs. Please send comments, suggestions or cancelations to

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or

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All current and past issues available online at:

www.nhbcos.org/newsletter.

STATE OF THE ORGANIZATION

By Marty Slivka, President, FNHCOS Board of Directors

Welcome to the first quarterly newsletter of 2022. The State of the Union address for our nation is scheduled for March 1 and I thought we should do our own State of the Organization this quarter. As you all are aware, the COVID-19 pandemic has been a tumultuous journey for all of us who are connected with the performing arts. Here at NHBCOS we were fortunate to actually operate in 2021 during the height of the pandemic. We safely conducted summer and fall sessions culminating in a concert at the Ent Center for the Arts on November 14, 2021. The pandemic impacted our attendance but those patrons who were there were quite appreciative of the performances. For those who were unable to attend, or would like to hear it again, you can go to this link to hear the entire concert:

<https://youtu.be/PDU0HdCAwo>

As we were getting ready to start our Spring 2022 session, the Omicron variant hit our nation hard. In the interest of health safety, we decided to delay the start of our session by two weeks until January 24, 2022. We had a good response and approximately 160 musicians joined us for the Spring Session.

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SPOTLIGHT ON: JULIE & TED RYDER

By Harley Ferguson



In 2014, Julie and Ted Ryder reimmersed themselves in music after a long hiatus for raising a family and tending

to growing careers. In addition to their time spent in NHBCOS, they are both members of the First Presbyterian Brass and The Woodland Park Wind Symphony. Before COVID-19, Ted hosted trumpet sectionals, taxied Dr. Dave Martz to and from rehearsals and led the “Ted and All” trio. Julie, in addition to her participation at First Pres and Woodland Park, occasionally plays in Swing Factory and Hornsemble. In her tenure with NHBCOS, Julie helped build the organization’s website and has been invaluable as our website tech support. She has taken photos/videos promoting concerts, written news articles, and her real estate company, CODA, is a business sponsor of NHBCOS.

Julie and Ted Ryder are homegrown Colorado Springs musicians. Julie is the fifth generation of her family to live in Colorado Springs, and Ted is the third generation. Both Ted and Julie come from large families of six and five children respectively. Music was inspired by their mothers who were both piano players. Music was always playing in their homes. Ted began playing trumpet in the fourth grade, and Julie started piano in the third grade then switched to French horn in seventh grade.

Ted and Julie met in the mid-70’s at Palmer High School.

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STATE OF THE ORGANIZATION

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We are currently conducting rehearsals for all of our ensembles at Prince of Peace Lutheran Church. Hopefully, as the pandemic subsides more musicians will be comfortable in getting their instruments out and joining NHBCOS to enjoy making music again. Due to circumstances beyond our control, the Spring Session concert with Concert Band and Symphonic Band, scheduled for April 3 at the Ent Center for the Arts has been canceled. We are in the process of rescheduling to another venue or another date and will announce the details through our web site and social media.

The finding of the NHBCOS board of directors is that the State of the NHBCOS organization is excellent, despite all the obstacles that the COVID-19 pandemic has thrown at us.

Thanks to all for your continued support of NHBCOS; we couldn't do it without you. Come and join us when you are able.

SPOTLIGHT ON: JULIE & TED RYDER

(Continued from page 1)

As Julie remembers, “Ted was the trumpet player sitting behind me spraying my horn bell with water or throwing paper into my bell. He was always stepping on my feet, his way of saying ‘hi.’” According to Ted, “I chased her until she caught me!”



Figure 1: Palmer High School, 1975, Honor Students, featuring Julie Ryder and Ted Ryder. You may notice another familiar face: Kelly Garwood, NHBCOS French horn player, 2nd row on the right.

The love of children and family forged their early years together. They married in 1980 at the age of 21, then had three sons in five years, which led Julie to devote all her waking moments to raising their family. Equally busy, Ted’s time was spent with his boys, working, and attending college. Ted earned his bachelor’s degree in Computer Science and worked as a computer programmer for McDonnell-Douglas. He later joined the City of Colorado Springs in their Environmental Services division as a systems manager. He eventually worked in the private sector in telecommunications for MCI, Cable and Wireless, and Comcast. He’s been with Comcast for 18 years and performs statistical reporting for engineering projects and systems.

Julie’s primary focus throughout her adult life was raising her children. School and jobs fit around her children’s schedules. After ten years of attending UCCS, Julie received her bachelor’s degree in Psychology and a minor in Organizational Management. Julie worked on a post-graduate research team at UCCS and helped design a self-help trauma website for returning soldiers with PTSD. She then completed a Master of Science in Management degree with an emphasis in IT and Project Management. While in school, Julie worked for Colorado Springs School District-11 as an elementary librarian at Stratton Elementary, which sparked a passion for authoring and illustrating children’s stories. She then started her real estate career in 2000 working for McGinnis GMAC Real Estate. Today she owns her own company, CODA Real Estate.

The love of music was embraced by their children and in their high school years, two of their sons had their own band and composed original music. One son pursued a degree in Sound Engineering and spent five years in Los Angeles, working in the field and composed and scored several independent films while there.

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2021 INDY GIVE! CAMPAIGN

By Wayne Griffin, Indy Give! Liaison for NHBCOS

Thank you! Once again, supporters of New Horizons Band of Colorado Springs came through in a big way in the 2021 Give! Campaign, donating a total of \$31,120 to the organization! That's \$6,008 more than 2020 campaign donations! After campaign participation fees, NHBCOS deposited \$30,130.97 into its bank account.

Donations to this year's campaign came from four primary sources:

| | |
|---|----------|
| <i>Donations from 73 individuals</i> | \$16,518 |
| <i>Matching Grant donations (14)</i> | \$11,250 |
| <i>Participation fees paid by donors:</i> | \$ 432 |
| <i>Grants from foundations:</i> | |
| <i>El Pomar Foundation</i> | \$ 1,500 |
| <i>Bloom Foundation</i> | \$ 500 |
| <i>Tiemens Foundation</i> | \$ 920 |

Here are some statistics about this year's campaign that you might find interesting:

- 12 fewer individual donors contributed \$4,000 more than last year.
- We had 16 Matching Grant Donors (\$500 minimum) – the same as 2020.
- There were 17 new donors.
- Out of 82 nonprofit organizations participating in this year's Give! Campaign, NHBCOS was number 16 in terms of dollars raised, and 1st in the "See Art, Make Art" category. Last year we were 23rd overall.
- The Tiemens Foundation made a \$2,000 matching grant to the six nonprofit organizations in the "See Art, Make Art" category. NHBCOS received \$920 (46%) of that. **Thank you** to those who participated in the Tiemens Match!

Because of your generosity and passion for NHBCOS, our organization's finances are ready for whatever we need to do to keep the organization going and growing in these difficult times. Click this link for more details:

<https://indygive.com/nonprofit/new-horizons-band-of-colorado-springs/>

IN MEMORIAM – DEAN MOUNTS

By Dennis Atkinson



It is with deep sadness and regret that we share the news of the passing of Dean Mounts, professional trumpet player, recording engineer, musical arranger and father of Barbara Rumbold, NHBCOS musician in Concert Band and Symphonic

Band. Dean died peacefully in his sleep on January 10, 2022.

Born March 10, 1928 in Decatur, Illinois, Dean had no formal musical education beyond his original trumpet lessons and high school band, yet he was on the road with a Big Band by the time he was 17 years old. Dean married his beloved wife, Dorothy on New Year's Day in 1947. She preceded him in death in 2005.

Dean was a recording engineer and jingle writer in Detroit for nearly 25 years before retiring back in Illinois in 1992. He impacted the music scene and touched the lives of many musicians in Detroit, southern Illinois and in Colorado Springs. In 2017, Dean moved to Colorado Springs to live with his daughter, Barbara and son-in-law, Stephen Rumbold, NHBCOS Concert Band Conductor. He left his final mark in the music world here. He continued to play the trumpet until he was 90-years old.

Tom Fowler, director of the NHBCOS Kicks Jazz Band, offered these comments about his relationship with Dean:

"Dean Mounts was one of those rare musicians who composed, arranged and performed big band music from the 1940s swing era through today's contemporary big band jazz ensembles. He was able to observe and use the changes in popular music since the 1950s."

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MAKING MUSIC: TIMPANI

By Nancy Wilson

Some call them kettle drums. Some call them timps. Just one is called a timpano. From the opening, booming, glorious solo D of Carmina Burana, to Sousa's marches, to Mahler's first symphony which requires two timpanists, to Beethoven's Ode to Joy, timpani have been used by composers as tonal instruments. They provide an intense bass line of percussion and pitch, sometimes driving music forward with a rolling crescendo, sometimes dropping it to a whisper, somber and dramatic.

According to Sunny Kurth, NHB COS timpanist / percussionist, there were only two timpani in a set at first because they were brought on horseback to the West from Turkey. Two timpani fit on a horse. These early kettle drums were usually



tuned in fifths; for example, one was tuned to C and the other to G. They were crudely made and were played along with trumpets to announce the cavalry. Eventually, they were brought inside, polished up, and fussed over.

After the 18th century, the standard set of timpani grew to four. Inventors set out to create a mechanism that would allow a player to change the notes a drum could play. As mechanisms made the note changes easier and more accurate, composers found new ways to use the timpani. Mozart had them tuned to perfect fourths, mostly using them for occasional drama and sound effects. Beethoven expanded the role of timpani, creating chords between them and other instruments. In the Ninth, he let them fly.

The design that emerged in the 19th century employed a foot pedal for quick and accurate

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IN MEMORIAM – DEAN MOUNTS

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“Dean composed an original blues tune entitled “The Kicks Band Swings”. The band rehearsed and performed the composition in concert on Nov 4, 2019, at the Ent Center for the Arts. (A recording of that performance is available at <https://www.nhbcos.org/kicks-jazz>.) What was remarkable about this experience was that at the time, I had not yet been introduced to Dean, yet he knew exactly how to score for the available talents in ‘Kicks’. I found that skill astonishing and extraordinary as we rehearsed. Subsequent to that performance, Dean’s daughter Barbara Rumbold joined NHB COS and became the “Kicks” featured vocalist. In addition to her own amazing vocal talents, Barb brought with her Dean’s arrangements of many well-known jazz and standard tunes. Dean’s charts always seemed to be the perfect treatment of whatever song he was scoring. Dean’s compositions and arrangements will be an amazing legacy for musicians to enjoy for many years to come.”

In addition to that Ent Center performance by the Kicks Jazz Band on November 4, 2019 (the last month of live performances before the global pandemic) the NHB COS Concert Band played a Dean Mounts’ arrangement of *Sing, Sing, Sing*, by Louis Prima at the Ent Center on November 14, 2021, at our first live performance in two years. That concert may be heard at this link:

<https://youtu.be/PDU0HdCAwo>

A special day of remembrance is planned for April 23, 2022 in Fairfield, IL. Dean arranged for and played trumpet with many groups in Illinois; three of which will celebrate his life and music at the event: The Roasted Chestnuts Brass Quintet, The Mardi Gras Brass and The Sounds of Swing.

Read more about Dean’s music arranging career in this *Joyful Notes* newsletter article from the July/August 2020 edition, [available here](#) or www.nhbcos.org/newsletter.

MAKING MUSIC: TIMPANI

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tuning, and it left the player's hands free to be able to play. This design became the foundation for the system used today.

Together, four modern timpani can play about an octave and a half. They can be precisely tuned to each note in the chromatic scale which starts in the largest drum on D₂, the D below the bass clef. Each timpano has a range of about a fifth with some overlap with other drums. The smaller the drum, the higher its range.

With the help of a tuner, Sunny has created a positional list of note names and attached it below the tuning indicator on each drum. (See Photo 1 below). The list attached to one of the timpani reads G^b, G, A^b, A, B^b, B, C, D^b, with the indicator lined up at B^b. To set this note, Sunny has pressed the foot pedal until the indicator has lined up with B^b. The foot pedal has changed the tension in the drumhead, and this has changed the pitch. The mechanism will hold the drumhead to this tension. This B^b will not slide out of tune. It's most convenient when the notes for a piece can be set ahead of time, but note changes need to be done while playing the piece too. The foot pedal and note indicator make this easy.



Photo 1 – List of notes below tuning indicator

The best sound, Sunny demonstrates, is not in the middle of the drumhead where it sounds rather dead, but more like halfway to the rim (see Photo 2 on right).

There the whole drum resonates. She gives me a mallet and suggests I try it. Mallets can be made of cork, wood, or other materials, are usually covered in felt, and they vary in size. Different mallets produce different sound effects.

I find it impossible to stop tapping the mallet on the timpani. The sound I make with little effort is powerful and robust. The timpani invite me to play with a lot more gusto. I manage to hold off. I want to go back soon for another supervised try and see what I can do.

A timpano continues to vibrate after it's played. Neighboring timpani will vibrate with it. The vibrations must be dampened. The player lightly touches the drumhead or sweeps a hand across the surface of the drum and the vibrations stop.

The timpanist plays while sitting on a stool called a throne, and stores mallets on a nearby trap stand which looks like an elevated shallow lidless box.

The next time you get to watch a timpanist work magic with percussion and pitch, look for note changes and dampening. Observe how the player hits each drum on just the right spot for the best sound. Hear how, deep in the bass line, the drum insists you listen. Follow it. Feel its power and drama. Soar. See if you aren't thrilled.



Photo 2 – Sunny demonstrates position for best sound.

HISTORY OF OUR MUSICAL INSTRUMENTS

By Dennis Atkinson

Many of us are familiar with our genealogy, tracing our lines of descent or development to know who our great-great grandparents were and how we became the brilliant and talented people we are today. Over the last several years, I have also found it entertaining to learn of the history of some of my older or more special musical instruments: a trombone, a flügelhorn, and more recently, an Eb alto horn.

In January of 2014, I found an antique trombone manufactured by Harry B. Jay Co., Chicago sometime in the early 1920s. In researching the history of this beautiful horn, I discovered a personal note in a March 1921 archive of Jacobs' Band Monthly, reading:

"FOR SALE – A fine "Columbia" Harry B. Jay Co., Slide Trombone silver plated, gold bell, complete in open center case. Instrument was purchased new last month at \$88.13. {*This equates to approximately \$1,400 in 2022 dollars.*} On account of illness, the trombone has not been used at all and will sell for \$64.50. Will ship with the manufacturer's Five Year Guarantee Bond and Invoice showing price and date of purchase. Outfit is absolutely brand new.
Harry Uhler, Lebanon, Pa."

I wondered if Mr. Uhler's trombone was now in my music room...



I purchased a Kanstul flügelhorn in March of 2018, manufactured in December, 2007. The horn is beautiful and has such a warm tone but the best part of this purchase was the story from Stuart, the seller in Florida. He got the horn a few months earlier from the widow of a longtime friend of his who had recently died. Turns out, Stuart's departed friend was a friend of Dizzy Gillespie since the age of 12.

The previous owner of my new flügelhorn used to play with Dizzy!

My latest acquisition of interest was an Eb Alto Horn which was actually purchased by my wife several years ago and displayed on a wall with similar WW-I vintage memorabilia. I later learned that the horn was manufactured by York sometime between the 30s and 40s. It has a detachable bell to adjust the direction of sound. When I first started my research of this horn, I thought that based on the serial number, this horn was made around 1910.

That's when I was introduced to experts on history of older brass instruments: Michael Keller and Kenton Scott. Michael and Kenton manage the detailed tracking on www.horn-ucopia.net, a web site that collects information to assist in the identification of brass instruments, including catalogs, serial numbers, tradenames, taxonomy and related details. They were both very patient and professional about taking the small bit of information I provided on my alto horn and based on their experience and several traits of the instrument, they were able to identify a more accurate picture. It was such a fascinating experience for me that I asked them to share how they got involved in this field and talk more about the effort that goes into responding to questions like mine.

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HISTORY OF OUR MUSICAL INSTRUMENTS

(Continued from page 6)

Michael told me that he was bitten by the historic instrument bug in high school, and was fortunate enough to find some discarded antique instruments that even a student could afford. As he went through music school, he connected with a few others who shared this strange view so that he eventually performed two pieces from Scott Joplin's Red Back Book in his senior recital. As a recovering orchestral tuba player, Michael knew of the fact that two of their custom CC tubas were internationally recognized as the "Stradivarius violins" of the orchestral tuba world.¹

York was one of the busiest and most recognized brass instrument manufacturers in the world at the turn of the 20th century. Despite that, almost no information had survived the company's demise.

There were no records, histories, or documentation of their innovative instrument designs. Dr. Jon Swain of California State University L.A. started research into the York companies, but unfortunately succumbed to cancer in 1993. His initial provisional serial number list was based on the anecdotal information of 147 instruments.² Having collected several York instruments, Michael became convinced that this work could be continued and improved with the expanding access to the web.

Michael started recording information by serial number about every York instrument that he could find on the web. This included auctions, sales advertisements, museums, helpful

collectors, willing owners, contemporary newspaper and document mentions, web sites like www.horn-u-copia.net, and anywhere else he could track them down. Michael also found all of the patents and licenses York used and embossed on their products.

He tried to document when York started building their own instruments and then years later when they began to apply serial numbers, the various "York" companies that were and were not related to the company founded by James Warren York, when they began and ended business and moved factories and the apparent demand for American musical brass instruments. He then plotted this using the instruments (currently almost 7,000 recorded), guarantees, warranties and any presentation engraving they had and eventually ended with the extensive chart on horn-u-copia today.³

Kenton has long had an interest in historical forms of brass instruments. He wrote a paper on the subject when he was in 8th grade. He joined a Civil War Band, and learned about vintage instruments first-hand. He started refurbishing brass instruments about the same time.

In 2004, Kenton would get into extended conversations with an online friend, where they commiserated about the lack of any central place on the internet to learn of historical instrument makers. Kenton knew a little about web design and databases and thought he could just create such a website. He looked into the black hole, and imagined, "How hard could it be?"

He intentionally did not take the academic approach of thoroughly researching the subject area and then presenting well-honed results. Rather, he decided to cast a wide net, seeing what he could find, and what others would share with him.

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¹ The lowest pitched tubas are the contrabass tubas, pitched in C or Bb, referred to as CC and BBb tubas respectively, based on a traditional distortion of a now-obsolete octave naming convention.

² See more on Jon Swain and his serial number list at <https://www.yorkloyalist.com/research>

³ See latest version at See www.horn-u-copia.net/serial/Yorklist.html.



HISTORY OF OUR MUSICAL INSTRUMENTS

(Continued from page 7)

Along the way, he has met a good number of folks who have a very rich and detailed knowledge of some portion of the subject, and are willing to share their expertise. Others have possession of a particular instrument that they know about and they share their knowledge. Some have a particular instrument that they wish to learn about and they can jointly consider and add their perspectives.

Kenton's role has been to keep the information as organized and consistent as possible. He has made nearly 12,000 composite pictures of instruments for entry into the database. The site started out as a discussion forum, which continues to be the best place for discussion concerning instruments. Extracting specific information about the instruments became increasingly unwieldy in that format so tables of instrument images/information were created. A table of manufacturers was also added.

Additionally, the site contains special interest pages from serial number lists, and a catalog library of maker locations and mouthpiece tables, to name just a few. The Special Interest pages were generated after users expressed particular interest in the topics.

Kenton believes that getting direct email questions is a mixed bag. Fortunately, he has a couple of people to field some of the questions so he doesn't have to deal with all of them. But, much of the time, questions pose interesting considerations. Kenton says he probably learns as much from the questions as he informs. His only concern with direct questions is that if the question were posted on the forum, someone other than himself may have answers that he doesn't have. In an email, a good answer is received by only one person; a good answer on the forum will be seen by the group.

Kenton said he continues to be amazed at how Horn-u-copia.net has become so widely accepted. It started as a backyard project - an experiment; and it has matured into a respectable body of knowledge.

What I learned from my conversations with Michael and Kenton was that York did not start making bell-forward alto horns until 1935. They occasionally used valves from Carl Fisher Musical Instruments (who bought York in 1940) and this could explain why the serial number of my horn shows a number of the valve assembly and not the original horn.

My search was dedicated to brass instruments but similar information is available for all instruments. To begin your search for history of your instrument, search the web for "*history of my {trumpet, flute, cello, etc.}*." You will need to know the manufacturer and serial number of your instrument and possess the curiosity, time and patience to go exploring. You will be amazed at the volumes of information available.

SPOTLIGHT ON: JULIE & TED RYDER

(Continued from page 2)

Despite Ted and Julie's focus on career and family, music was always playing in their home and in their hearts while their instruments collected dust in the closets.

In 2014, Julie was hired by the NHBCOS board of directors to build a new website for the organization: www.nhbcos.org. Following this undertaking, Julie joined Concert Band, and once again was transformed by the music enveloping her as she played amongst the many musicians. Ted and Julie joined Symphonic Band in 2015. Over the last seven years, their music involvement grew to encapsulate other ensembles around town. NHBCOS is where it all started, thanks in large part to brother-in-law, Harley Ferguson, and now is a family affair including the recent additions to Kicks Jazz Band of Julie's two brothers, Lee Esch (trombone) and Brian Esch (saxophone). Lee also joined Symphonic Band in 2021. It is a joy to create music with the musicians and friends met over the years! It makes life so sweet!



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. |
| March | |
| Mar 11 | Lawrence Welk birthday (1903) |
| Mar 13 | Daylight Saving Time begins – <i>Spring Forward</i> |
| Mar 14 | Birthday of Johann Strauss (1804), Albert Einstein (1879), Quincy Jones (1933), Billy Crystal (1948) and MANY other smart, talented individuals |
| Mar 18 | Nikolai Rimsky-Korsakov birthday (1844) |
| Mar 20 | Spring Equinox |
| Mar 31 | Joseph Haydn birthday (1732) |
| April | Jazz Appreciation Month |
| Apr 1 | April Fool’s Day |
| Apr 3 | NHBCOS 2022 Spring Concert at Mitchell High School has been canceled |
| Apr 4 | Kicks Band Concert, 7:00 – 8:30 p.m., Ent Center for Arts |
| Apr 11 | NHBCOS Orchestral Strings Concert, 10:00 a.m. to 11:30 a.m. at Prince of Peace Lutheran Church. Selections from string orchestra, full orchestra and small ensembles. |
| Apr 11 | NHBCOS Concert featuring Preparatory Orchestra and Purple Mountain Clarinets, 5:00 p.m. to 7:00 p.m. at Graner Music, 4460 Barnes Rd, Col Spgs. |
| Apr 15 | Good Friday |
| Apr 17 | Easter |
| Apr 30 | International Jazz Day |
| May | |
| May 1 | National Tuba Day |
| May 4 | Star Wars Day (May the 4 th Be With You); also start of Canon City Music and Blossom Festival through May 7 |
| May 5 | Cinco de Mayo |
| May 8 | Mother’s Day |
| May 9 | Beginning of 2022 Summer Session (rehearsals run through June 30) |
| May 16 | World Fiddle Day |
| May 22 | Buy a Musical Instrument Day |
| May 30 | Memorial Day |

TOMORROW

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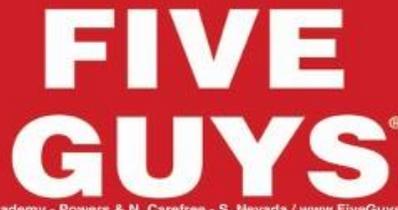
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