



*Uintah HS Music Presents:*

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# REGION CONCERT

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*March 24, 2026 7pm*

*UHS Auditorium*

*Free Admission*



# Concert Program

Region  
Concert

07.00 PM

3.26.2026

## PERCUSSION ENSEMBLE

\*CAT & MOUSE – ED KIEFER

^THE PRAYER – KIRK J GAY

## FUNDRAISER INTRODUCTION

## CONCERT BAND

\*ESCHER SKETCHES – ANDREW DAVID PERKINS

THE TATTERED FLAG – MATT BANDMAN

PRECIOUS LORD, TAKE MY HAND – RANDALL D. STANDRIDGE

ERIN GO BRAGH – BRANT KARRICK

LOST, THEN FOUND – TRENTON RHODES

## ORCHESTRA

^FIDDLE FRENZY – TYLER ARCARI

^STARLIGHT TANGO – MEAGAN THORUP

MOONLIGHT FLIGHT – BRIAN BALMAGES

ADAGIO CANTABILE – DIÓN MORALES

LA LLORNA – CHRIS THOMAS

CLOSER TO THE SKY – MORGAN DENNEY

\*RECIEVED AN EXCELENT RATING @ REGION S&E  
^RECIEVED A SUPERIOR RATING @ REGION S&E

# Ensemble Members

## PERCUSSION ENSEMBLE

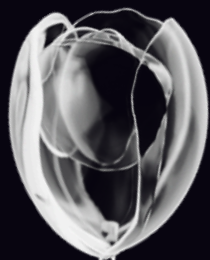
ERIKA ANTILLON  
 BOBBY CAMPTON  
 SAMANTHA HERBERT  
 RUSSELL KOONS  
 BUCK MORRILL  
 PARKER MORRIS  
 ANALYN PEAD  
 NATHAN PRATT  
 TOBY SAWYER  
 AUBREE THOMPSON  
 WINTER WASINGER  
 LILAH WILDE

## CONCERT BAND

JASON ABRAMS  
 RYKER ALLEN  
 MARLEIGH ALLRED  
 CALEB CARLSON  
 ANTHONY DAY  
 MARC DOPP  
 JONAH GRANT JR  
 BROOKLYN HACKING  
 TUCKER HIATT  
 ELIZABETH HIRSCHI  
 SAMUEL HIRSCHI  
 EMMA HUNTER  
 JACK KOSKI  
 OLIVE LYMAN  
 COLBI MCLEAN  
 EMILIE NESVOLD  
 ARWEN O'BRIEN  
 TRISTAN O'BRIEN  
 SERRENITI PRISBREY  
 OLIVER RUDAS  
 LUKE SMUIN  
 HEBER TAYLOR  
 ZAKERY WOOD  
 JOSHUA WRIGHT

## ORCHESTRA

KRISTOPHER AIELLO  
 RICHARD APARICIO OCAMPO  
 EASTON BRUNSON  
 SHANLEE CARSON  
 HAILEY COOK  
 CLAIRE DAVIES  
 SUZANNAH DESPAIN  
 KIMBER FARNSWORTH  
 SAMANTHA JENNE  
 AMELIA MCKEE  
 COLBI MCLEAN  
 SOPHIA OLSON  
 RYDER OTTLEY  
 JAMIE PETERSON  
 PAISLEY PETERSON  
 JAYDON PRATT  
 KINLEY RICH  
 ABIGAIL SLAUGH  
 JOHN SLAUGH  
 ZOEY TODD  
 TAYLEE WELLS  
 JESELLE WOOD  
 ELIANA WORKMAN



# Program Notes



## **CAT & MOUSE**

AS THE NAME IMPLIES, KIEFER'S PIECE CAT & MOUSE REALLY IS A GAME OF CAT & MOUSE! WITH ITS BACK AND FORTH MELODY, EACH SECTION OF THE PERCUSSION ENSEMBLE IS FEATURED!

## **THE PRAYER**

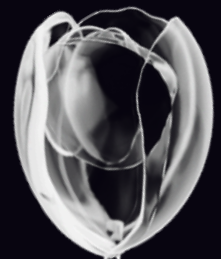
THIS BEAUTIFUL BALLAD, BY CAROLE BAYER SAGER AND DAVID FOSTER, HAS BEEN PERFORMED AND RECORDED BY MANY ARTISTS, INCLUDING CELINE DION, ANDREA BOCELLI, AND JOSH GROBAN. ORIGINALLY WRITTEN FOR THE MOVIE SOUNDTRACK TO QUEST FOR CAMELOT, IT WAS NOMINATED FOR AN ACADEMY AWARD AND WON THE GOLDEN GLOBE AWARD FOR BEST ORIGINAL SONG IN 1998. THIS MEDIUM-ADVANCED ARRANGEMENT FOR PERCUSSION ENSEMBLE REQUIRES FOUR MALLETS BY BOTH THE VIBRAPHONE AND MARIMBA PLAYERS. PROGRAMMING THIS EMOTIONAL PIECE AT YOUR NEXT CONCERT IS SURE TO BE A HIT WITH YOUR STUDENTS AND THE AUDIENCE.

## **ESCHER SKETCHES**

MAURITS CORNELIS ESCHER (1898-1972) IS ONE OF THE WORLD'S MOST FAMOUS GRAPHIC ARTISTS, KNOWN FOR PLAYING WITH ARCHITECTURE, PERSPECTIVE, AND IMPOSSIBLE SPACES. BORN IN THE NETHERLANDS, HE TRAVELED TO ITALY AND SPAIN EARLY IN HIS CAREER, AND WAS FASCINATED BY THE MOSAIC TILINGS OF THE ALHAMBRA CASTLE AND THE MEZQUITA OF CORDOBA. DURING HIS LIFETIME, ESCHER MADE 448 LITHOGRAPHS, WOODCUTS AND WOOD ENGRAVINGS AND MORE THAN 2000 DRAWINGS AND SKETCHES. IN ADDITION TO HIS WORK AS A GRAPHIC ARTIST, HE ILLUSTRATED BOOKS AND DESIGNED CARPETS, BANKNOTES, STAMPS, AND MURALS. HIS ART CONTINUES TO AMAZE AND WONDER MILLIONS OF PEOPLE AROUND THE WORLD.

ESCHER SKETCHES FOR SOLO TUBA & CONCERT BAND INTERPRETS ESCHER'S PREFERRED TECHNIQUES IN THREE MOVEMENTS:

TESSELLATIONS, RELATIVITIES, & METAMORPHOSES. I

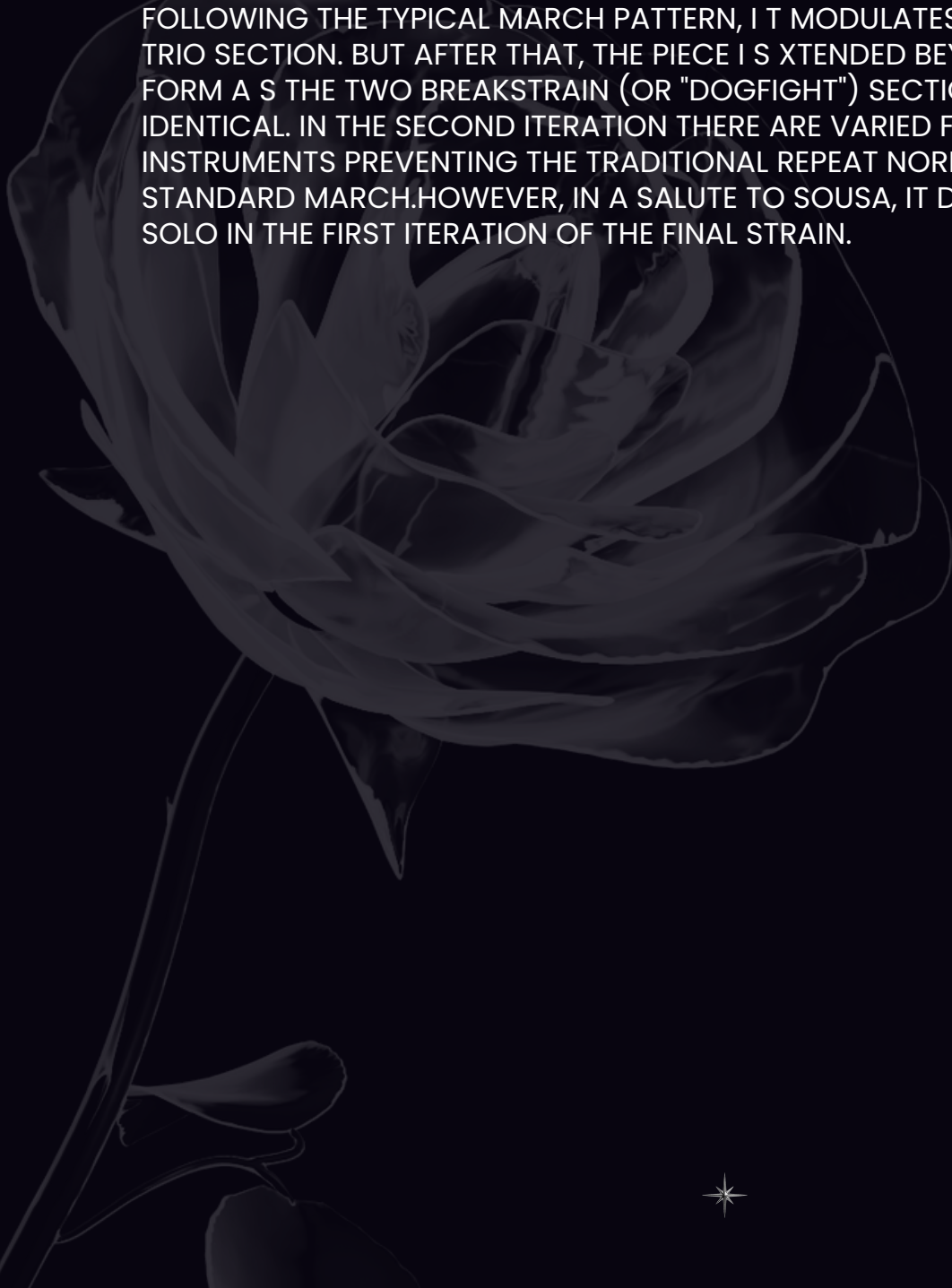


# Program Notes



## THE TATTERED FLAG

"THE TATTERED FLAG" IS A 6/8 MARCH IN THE SPIRIT OF JOHN PHILIP SOUSA'S "WASHINGTON POST." AFTER THE INTRODUCTION, THE FIRST AND SECOND STRAINS BOTH REPEAT, BUT ADDING NEW MATERIAL ON THE REPEATS. FOLLOWING THE TYPICAL MARCH PATTERN, IT MODULATES UP A FOURTH AT THE TRIO SECTION. BUT AFTER THAT, THE PIECE IS EXTENDED BEYOND THE USUAL FORM AS THE TWO BREAKSTRAIN (OR "DOGFIGHT") SECTION: ARE NOT IDENTICAL. IN THE SECOND ITERATION THERE ARE VARIED FIGURES IN THE UPPER INSTRUMENTS PREVENTING THE TRADITIONAL REPEAT NORMALLY FOUND IN A STANDARD MARCH. HOWEVER, IN A SALUTE TO SOUSA, IT DOES HAVE A PICCOLO SOLO IN THE FIRST ITERATION OF THE FINAL STRAIN.



# Program Notes



## PRECIOUS LORD, TAKE MY HAND

MUSIC CAN SERVE MANY PURPOSES. IT CAN INSPIRE, IT CAN ILLUSTRATE, IT CAN CAUSE WAVES OF EMOTION...AND IT CAN COMFORT. I'M SURE MANY OF US HAVE HAD MOMENTS IN OUR LIVES WHEN OUR GREATEST COMFORT WAS A FAVORITE SONG, MELODY, OR GREAT WORK.

2020 HAS BEEN A STRESSFUL YEAR. I'M NOT SURE WHAT THE HISTORY BOOKS WILL SAY ABOUT IT, BUT I AM CERTAIN THEY WILL HAVE SOMETHING TO SAY. WE'VE HAD A PANDEMIC, A POLITICAL SOCIAL MEDIA WAR, A CIVIL RIGHTS RECKONING, AND MORE. ALL OF THIS IS TO SAY THAT THERE WERE SEVERAL FACTORS THAT LED TO THE CREATION OF THIS SETTING OF PRECIOUS LORD, TAKE MY HAND.

FIRST, I WANTED TO CREATE SOMETHING THAT WOULD COMFORT PEOPLE. IN THIS REGARD, I WANTED A GENTLE MELODY AND SOMETHING THAT WAS FAMILIAR. PRECIOUS LORD HAS ALWAYS BEEN ONE OF MY FAVORITE HYMN-TUNES, AND I WAS EXCITED TO CREATE A SETTING OF THIS BELOVED

SECOND, I WANTED TO CREATE SOMETHING THAT WAS RELEVANT. REVEREND THOMAS DORSEY WROTE THE LYRICS TO PRECIOUS LORD DURING A TIME OF PROFOUND PERSONAL LOSS AND SORROW. IN 1932, DORSEY'S WIFE, NETTIE HARPER, AND HIS INFANT SON DIED WHILE NETTIE WAS IN LABOR. HE SET THE WORDS TO THE HYMN TUNE MAILAND, BY GEORGE ALLEN. IT WAS ALSO A FAVORITE OF MARTIN LUTHER KING, JR., AND WAS PERFORMED AT MANY OF HIS CIVIL RIGHTS RALLIES BY GOSPEL SINGER MAHALIA JACKSON. THE SONG HAS BECOME A SYMBOL OF COMFORT AND HOPE IN TIMES OF DESPAIR, AND IT IS WITH THIS INTENT THAT I DECIDED ON ITS USE.

THIRD, I HAVE ALWAYS BELIEVED THAT SUBSTANTIAL MUSIC CAN EXIST IN ANY FORMAT, BUT THERE SEEMS TO BE A GREAT DEAL OF RESISTANCE BY MANY PUBLISHERS TO PUBLISH WIND ENSEMBLE MUSIC THAT ISN'T IN AN EXPANDED INSTRUMENTATION. THIS MAKES IT CHALLENGING FOR SMALL-YET-TALENTED ENSEMBLES TO FIND MUSIC THAT EASILY FITS THEIR INSTRUMENTATION. HERE, I SET OUT TO CREATE A MUSICALLY SUBSTANTIAL WORK THAT COULD BE PLAYED BY AS FEW AS 13 PLAYERS, THOUGH WOULD STILL RETAIN A FULL SOUND AND INTERESTING INTERPLAY AMONGST THE VOICES. IN THIS, I HOPE I HAVE SUCCEEDED. WHEN PERFORMING OR LISTENING TO THIS WORK, I HOPE IT BRINGS YOU COMFORT. I HOPE THAT IT BRINGS YOU HOPE. I HOPE THAT, IN THE SONG'S LYRICS, YOU FIND COMFORT IN ASKING FOR GUIDANCE AND ASKING FOR A HAND TO HOLD AND SHOULDER TO LEAN ON. TO QUOTE STEPHEN KING "LIFE IS SHORT AND PAIN IS LONG, AND WE WERE ALL PUT HERE TO HELP ONE ANOTHER." PEACE, LOVE, AND MUSIC.

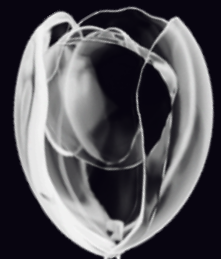
# Program Notes

## ERIN GO BRAGH

ERIN GO BRAGH, ARRANGED BY BRANT KARRICK, IS A FANTASTIC SUITE OF IRISH TUNES. IT BEGINS WITH THE LILTY "KESH JIG," FOLLOWED BY THE HAUNTINGLY BEAUTIFUL BALLAD, "STAR OF THE COUNTY DOWN." THE FINAL SECTION IS A MASH-UP OF REELS, INCLUDING "RED HAIRD BOY," "RODNEY'S GLORY," "PADDY ON THE TURNPIKE," "ROSE TREE," AND MORE. THE ORCHESTRATION FEATURES EVERY SECTION WITH THE MELODY AT SOME POINT AND INCLUDES BOTH TRADITIONAL AND EXTENDED HARMONIES, ALONG WITH PLENTY OF COUNTERPOINT.

## LOST THEN FOUND

SHORTLY FOLLOWING THE COMPOSITION OF MY FIRST REAL PIECE OF MUSIC THE LIGHT, I SET OUT TO WRITE ANOTHER CONCERT BAND WORK WITH THE POTENTIAL GOAL OF HAVING IT PERFORMED BY THE BOONEVILLE ADVANCED BAND, THE BAND I WAS IN AT THE TIME (2017). THIS PIECE IS THE RESULT - UPON LISTENING TO THE WORK, YOU WILL IMMEDIATELY NOTICE THAT MY COMPOSITIONAL ARSENAL WAS FAR LESS DIVERSE THAN IT IS TODAY - THE MELODY REPEATS SEVERAL TIMES WITHOUT MUCH DEVELOPMENT, THE TONALITY IS VERY CLEAR AND DOES NOT DEVIATE FROM THE TONAL CENTER, AND THE PIECE IS WITHOUT A FORM; THAT IS, THROUGH-COMPOSED. THE GRADE LEVEL OF THE WORK COMES FROM THE EXPANDED RANGES OF THE INSTRUMENTS, THE MATURITY OF MAINTAINING AN EXPRESSIVE AND LYRICAL STYLE, AND SOME FAST WOODWIND PASSAGES TOWARD THE END. WHILE THIS WORK IS VASTLY DIFFERENT FROM MY COMPOSITIONAL OUTPUT TODAY, I RECOGNIZE IT AS A VERY EARLY PART OF MY LONG JOURNEY AS A COMPOSER.



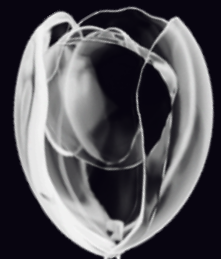
# Program Notes

## FIDDLE FRENZY

ROWING UP IN PENSACOLA, FLORIDA, OFFERED ME A UNIQUE MUSICAL EXPERIENCE. EVERY YEAR, SO MANY GREAT MUSIC FESTIVALS CAME TOWN, FREE OF CHARGE. IN THE SMALLER, MORE COUNTRY LOCATIONS AROUND PENSACOLA THERE WERE EVEN MORE FESTIVALS. EVENTS LIKE THE PEANUT FESTIVAL WERE GREAT PLACES TO GET EXPOSED TO THE WEALTH OF FOLK MUSIC AND MUSICIANS THAT POPULATED OUR AREA AND CONTINUED TO HONOR THEIR TRADITIONS AND GROWING UP AROUND THAT HAS LEFT ME WITH A NEED FOR MUSIC TO BRING YOU TO YOUR FEET (EVEN WHEN YOU HAVE TO STAY SEATED...). "FIDDLE FRENZY" IS MY ATTEMPT TO BRING A LITTLE OF MY CHILDHOOD EXPERIENCE TO LIFE WITH A FUN AND FOLK-SOUNDING WORK FOR THE STRING ORCHESTRA I HOPE YOU ENJOY IT AS MUCH AS I DID WRITING IT.

## STARLIGHT TANGO

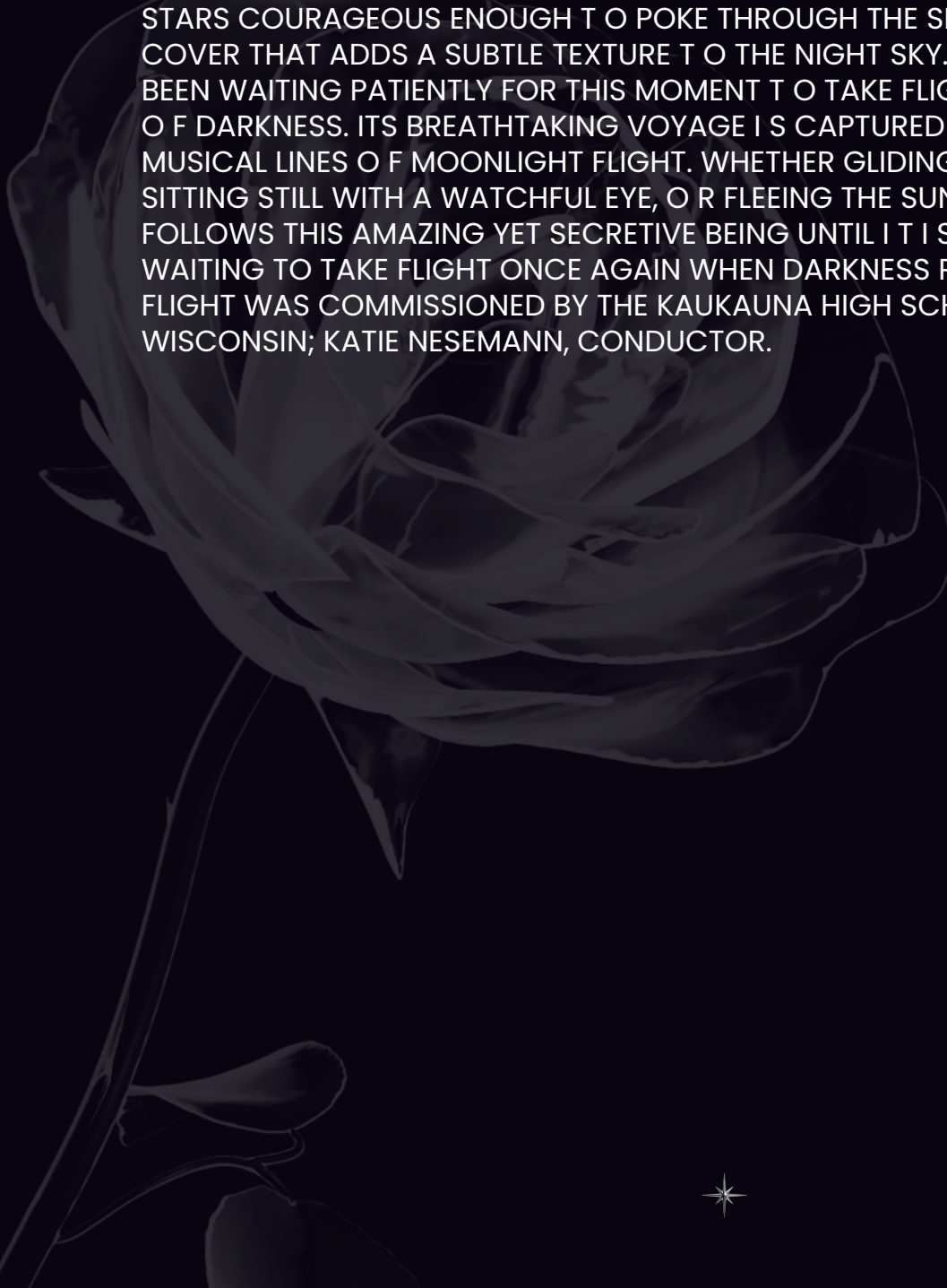
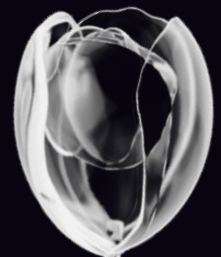
INSPIRED BY THE COMPOSER'S LOVE OF LATIN AMERICAN MUSIC, STARLIGHT TANGO BRINGS THE ENERGY AND ALLURE OF TANGO TO THE STRING ORCHESTRA. THE SCORE INCORPORATES SPECIAL PERFORMANCE EFFECTS THAT ECHO THE TRADITIONS OF TANGO ENSEMBLES, INCLUDING TAMBORES, CHICHARRA, AND LATIGOS, GIVING PLAYERS AN AUTHENTIC TASTE OF THE STYLE'S FIERY RHYTHMS AND TEXTURES. EACH SECTION ENJOYS MELODIC MOMENTS OF ITS OWN, MAKING THIS PIECE BOTH A SHOWCASE OF INDEPENDENCE AND A MUSICAL DANCE UNDER THE STARS.



# Program Notes

## MOONLIGHT FLIGHT

AT NIGHT, A DENSE FOREST SITS IN A REMOTE REGION, FAR FROM ANY CITY WHOSE LIGHTS WOULD BE AN UNWELCOME DISTRACTION. THE CALM, PEACEFUL SCENE IS ILLUMINATED ONLY BY THE SOFT GLOW OF A FULL MOON AND THE FEW STARS COURAGEOUS ENOUGH TO POKE THROUGH THE SPORADIC CLOUD COVER THAT ADDS A SUBTLE TEXTURE TO THE NIGHT SKY. A CREATURE HAS BEEN WAITING PATIENTLY FOR THIS MOMENT TO TAKE FLIGHT UNDER THE COVER OF DARKNESS. ITS BREATHTAKING VOYAGE IS CAPTURED IN THE HAUNTING MUSICAL LINES OF MOONLIGHT FLIGHT. WHETHER GLIDING THROUGH THE SKIES, SITTING STILL WITH A WATCHFUL EYE, OR FLEEING THE SUNRISE, THE MUSIC FOLLOWS THIS AMAZING YET SECRETIVE BEING UNTIL IT IS AT REST, PATIENTLY WAITING TO TAKE FLIGHT ONCE AGAIN WHEN DARKNESS RETURNS. MOONLIGHT FLIGHT WAS COMMISSIONED BY THE KAUKAUNA HIGH SCHOOL ORCHESTRA IN WISCONSIN; KATIE NESEMAN, CONDUCTOR.



# Program Notes

## ADAGIO CANTABILE

ROBERT NATHANIEL DETT (1882 - 1943) WAS A COMPOSER OF AFRICAN DESCENT, RENOWNED FOR BLENDING NEGRO FOLK MUSIC WITH EUROPEAN ART TRADITIONS. HE EXCELLED NOT ONLY AS A COMPOSER BUT ALSO AS A CHOIR LEADER, PIANIST, TEACHER, POET, AND WRITER. HIS CULTURAL INTERESTS WERE BROAD, ENCOMPASSING ANCIENT HEBREW LEGENDS, AFRICAN CHANTS, AND HINDU POETRY, ALL OF WHICH INFLUENCED HIS MUSIC. IN 1908, HE BECAME THE FIRST PERSON OF AFRICAN DESCENT TO GRADUATE FROM OBERLIN COLLEGE WITH DEGREES IN PIANO AND COMPOSITION. HE EARNED A MASTER'S DEGREE AT THE EASTMAN SCHOOL OF MUSIC AND ALSO RECEIVED HONORARY DOCTORATES FROM HOWARD UNIVERSITY AND OBERLIN. RAISED IN NIAGARA FALLS, ONTARIO AND LATER NEW YORK, DETT'S MUSICAL JOURNEY BEGAN AT AN EARLY AGE WITH EXPOSURE TO POPULAR SALON AND CLASSICAL MUSIC. AFTER HEARING A PERFORMANCE BY THE KNEISEL QUARTET AT OBERLIN, HE WROTE, "SUDDENLY IT SEEMED I HEARD AGAIN THE FRAIL VOICE OF MY LONG DEPARTED GRANDMOTHER CALLING ACROSS THE YEARS, AND IN A RUSH OF EMOTION WHICH STIRRED MY SPIRIT TO ITS VERY CENTER, THE MEANING OF THE SONGS WHICH HAD GIVEN HER SOUL SUCH PEACE WAS REVEALED TO ME." THIS ARRANGEMENT COMES FROM THE SECOND OF A FOUR-MOVEMENT WORK CALLED CINNAMON GROVE, ORIGINALLY WRITTEN FOR SOLO PIANO. THE WORK WAS INSPIRED BY HIS LOVE OF POETRY, WITH THE FIRST THREE MOVEMENTS INCLUDING A QUOTE FROM A DIFFERENT POET BEFORE THE MUSIC. THE SECOND MOVEMENT'S QUOTATION IS FROM "GITANJALI 2" BY RABINDRANATH TAGORE: WHEN THOU COMMANDEST ME TO SING IT SEEMS THAT MY HEART WOULD BREAK WITH PRIDE; AND I LOOK TO THY FACE, AND TEARS COME TO MY EYES. TAGORE WAS THE FIRST NON-EUROPEAN TO WIN THE NOBEL PRIZE FOR LITERATURE IN 1913 AFTER HE TRANSLATED THE POEMS FROM HIS ORIGINAL BENGALI TEXT.

# Program Notes

## LA LLORONA

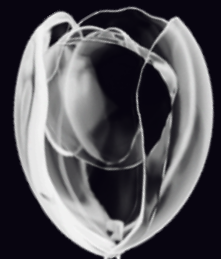
THE SONG LA LLORONA IS ROOTED IN ONE OF MEXICO'S MOST FAMOUS AND HAUNTING LEGENDS, THE TALE OF "LA LLORONA" (THE WEEPING WOMAN). ACCORDING TO FOLKLORE, LA LLORONA WAS ONCE A BEAUTIFUL WOMAN WHO, IN A FIT OF DESPAIR AND JEALOUSY, LOSES HER CHILDREN AFTER BEING ABANDONED BY HER UNFAITHFUL LOVER. OVERCOME WITH GRIEF, HE WANDERS THE EARTH, CRYING FOR HER LOST CHILDREN, FOREVER SEARCHING FOR THEM. THOUGH MANY REGIONAL VERSIONS OF THE LEGEND EXIST ACROSS MEXICO AND CENTRAL AMERICA, THE SONG PORTRAYS LA LLORONA AS A SYMBOL OF HEARTACHE AND LOST LOVE, WITH ITS HAUNTING MELODIES AND POETIC LYRICS REFLECTING BOTH THE PAIN AND BEAUTY OF THE STORY. THE SONG HAS BECOME AN ICONIC PART OF MEXICAN CULTURAL AND MUSICAL TRADITION, RESONATING WITH THEMES OF LOVE, LOSS, AND ETERNAL MOURNING. THIS SETTING OPENS WITH SOULFUL MELODIES THAT ENCAPSULATE THE PROFOUND SORROW OF ITS FOLKLORIC CHARACTER, ESTABLISHING AN EMOTIONAL ATMOSPHERE FROM THE VERY FIRST NOTES. STRUMMING STRINGS, REMINISCENT OF A GUITAR, PROVIDE A WARM AND RHYTHMIC FOUNDATION, EVOKING THE INTIMATE SETTING OF A HEARTFELT BALLAD. THICK CINEMATIC HARMONIES ADD NEW DEPTH AND RICHNESS TO THE SONG, TRANSPORTING LISTENERS TO A WORLD STEEPED IN LONGING AND HEARTBREAK. THE ARRANGEMENT FEATURES A VARIETY OF SOLOISTS, EACH LENDING THEIR UNIQUE VOICE TO EXPRESS THE PAIN AND BEAUTY OF THE STORY, CREATING A DYNAMIC INTERPLAY THAT FURTHER ENGAGES THE AUDIENCE. IN THIS ARRANGEMENT, EVERY SECTION WILL PLAY THE MAIN THEME. TOGETHER, THESE ELEMENTS WEAVE A HAUNTING TAPESTRY OF LOSS AND LOVE. THIS IS THE LEGEND OF LA LLORONA.

# Program Notes



## CLOSER TO THE SKY

CLOSER TO THE SKY IS AN ODE TO THE STUNNING BEAUTY OF LONGS PEAK IN NORTHERN COLORADO. STANDING AT AN ELEVATION OF 14,259 FEET, THE SIGHT OF THE PEAK AMONG THE OTHER ROCKY MOUNTAINS PROVOKES ENDLESS WONDER AND EVEN INFLUENCED THE TOWN NAME OF LONGMONT, WHERE WESTVIEW MIDDLE SCHOOL IS LOCATED. WHEN WESTVIEW ORCHESTRA DIRECTOR CHUE VUE APPROACHED ME WITH THE IDEA OF A STRING ORCHESTRA PIECE TO SHOWCASE COLORADO SCHOOL PRIDE AND A REFLECTION OF THEIR NATURAL SURROUNDINGS, I WAS ECSTATIC TO DRAW INSPIRATION FROM MY HOME STATE AND THE MOUNTAINS I GREW UP IN. THE FLOWING, LYRICAL LINES IN THE FIRST HALF CONTAIN MANY SCALAR MOTIONS TO REFLECT THE CONTOUR OF THE MOUNTAINS AND TO GIVE A FEELING OF ASCENSION. FOUR SOLOISTS HAVE THE OPPORTUNITY TO ADD SOME STRING QUARTET-LIKE TEXTURE TO EXPAND ON THE MELODIC PHRASES. THE SOLOS SHOULD BE PERFORMED AS EXPRESSIVELY AS POSSIBLE, STARTING WITH THE OPENING SMALL CADENZA IN MEASURE 3. THE FAST SECTION STARTING IN MEASURE 35 SHOULD HAVE A BRIGHTER TONE. EARLIER MOTIVES ARE FRAGMENTED AND LAYERED THROUGH THE END, AND IT IS IMPORTANT TO KEEP UP ENERGY AND LIVELINESS TO BUILD INTO A STRONG ENDING AKIN TO REACHING THE SUMMIT.



IMPORTANT DATES

Fundraiser  
Info

**APRIL 16 – PARENT MEETING  
6:30PM**

**APRIL 17 – STUDENT MEETING  
9:25AM**

**MAY 15 – STUDENT SET-UP  
7:00PM**

**APRIL 16 – MATTRESS SALE  
10:00AM TO 5:00PM**

Calendar  
Items

**MAY 12 – CONCERT ALL BANDS AND ORCHESTRA**

**MAY 14 – CHOIR CONCERT W/ FULL ORCHESTRA**

**MAY 29 – GRADUATION**

**JUNE 8-11 MARCHING BAND CAMP**

