SMB:
SARATOGA MUSIC BOOSTERS

A 501(c)(3) organization supporting music programs in the Saratoga Union School District and Saratoga High School

Table of Contents

Attendees **2**
- Executive Board 2
- Music Directors 2
- Booster Members 2
- Community Members 2

Welcome & February Minutes Approval **3**

February Financials **3**
- February Budget vs Actual 3
- February Balance Sheet 3
- Transaction List 1765-1797 3

Pancake Breakfast Update **4**

Nominating Committee Update **4**

Bylaws Update Approval **5**

SHS Orchestra Grant Request **6**

Japan Cultural Exchange Update **9**

Music Directors' Reports **10**
- Michael Boitz 10
- Shelley Durbin 12
- Jason Shiuan 12
- Isabel McPherson 12
- Jon Jow 13

Closing **14**

Summary of Motions **15**

Regular Meeting in-person on March 10, 2026

Attendance: total number of attendees = 18

Attendees

Executive Board

Name	Role
Alicia de Fuentes	President
Tista Kapoor	Co-VP Donations
Sneha Melkote	Treasurer/ Pancake Breakfast Treasurer
Srividhya Balakrishnan	Co-Recording Secretary
Tina Pao	Co-Recording Secretary
Rupert Josh	Parlamentarian
Mrudula Prashant	Co-VP Donations

Music Directors

Name	School
Michael Boitz	SHS
Shelley Durbin	SHS
Jon Jow	RMS
Isabel McPherson	RMS
Jason Shiuan	SHS

Booster Members

Name	Role
Richard Aochi	Controller
Dongni Chen	SHS Band / Publicity
Lily Chow	Cookie Dough Co-Chair
Beryl Liu	SHS Band / Publicity
Joyce Koh-Fernandez	RMS Orchestra Liason

Community Members

Name	Role
Heath Rocha	LGSUHSD Superintendent

Alicia calls the meeting to order at **7:08pm**

Welcome & February Minutes Approval

Alicia: February meeting minutes were circulated over the weekend. Does anybody have any comments about the February meeting minutes? Any questions?

Mrudula Prashant makes a motion to approve the February 2026 SMB meeting minutes, **Tista Kapoor** seconds. Motion passes unanimously.

February Financials

(presented by Sneha Melkote & Alicia de Fuentes)

Budget vs Actual

Sneha: It was a good month. We kept seeing the accounts go up and down and I'm glad Richard is going to reconcile it all at the end. We still have payments being made for the Japan trip. Winter Percussion for RMS is something new that was added. We didn't have a budget item # for income but that was added. And then income coming through for most of the RMS programs. Paypal / Donations team was done before the due date and even Chris Schilling came through. So this information was all circulated and we didn't see any major issues.

BudgetvsActualsBudget_Feb2026.pdf

Alicia: Any questions or comments?

Balance Sheet

Sneha: Income that came in and the expenditure is what you see here. I think on the program wishlist, we spent about 25k at the end of Feb.

Alicia: Any questions or comments on the balance sheet?

BalanceSheet_Feb26.pdf

Transaction List #1765-1797

Sneha: The transactions presented for approval are **1765 through 1797**

TransactionList_Feb26.pdf

Mrudula Prashant makes a motion to approve the February Financials and Transactions Lists # 1765-1797 as presented, **Tista Kapoor** seconds. Motion passes unanimously.

Pancake Breakfast Update

(Presented by Lily Chow)

Lily: Everything's going pretty well. The latest is we've scheduled a walk through with Mr. Torrens on Friday this week in the morning, and Mrudula will join us,. We're going to change up the layout a little bit, and Mrudula will help order everything. So overall, everything is okay.

Michael: Yes, we have to account for the new stage!

Tina: Yes! There's a new stage. And also we would like to try to snake some of our longer lines maybe past the silent auction tables so that there's a chance for people to shop while they're waiting. You know - there's a reason why, at CVS, in the line , there is always something to buy.

Nominating Committee Update

(Presented by Josh Rupert)

Alicia: Josh, you're up for nominations!

Josh: So we are getting very close. So we're really down at this point to one position that doesn't have anyone spoken for, and I don't know if this person is here tonight, but they have not responded to any of my emails or contacts. And that's the financial secretary position with no one to fill it. And Publicity, Beryl is the only person willing to do that. But with the liaison and some other things we have available, we should probably be fine covering that. For those who are willing to stay on but also willing to move on, unfortunately we have not received any other nominations, so you will likely be staying on. We will have a new parliamentarian - her name is Lingling and we're excited to bring her. If any of you know Chris Schilling, please let them know I've been trying to get hold of him or her and if they are not interested, they just need to tell me, so I can officially mark them off the list. If they are in support, otherwise we are looking for a new financial secretary. If we have to move forward in the new year without a financial secretary, it's not an executive board position so it doesn't technically have to be filled. Obviously we can always hold a one off election for a position, but otherwise, we will be officially voting in May. I will update this in April though I don't know if there will be a lot of updates. Certainly we will continue to accept nominations as they continue to come in but otherwise, we're in a good position.

Alicia: I have a question for you - do you feel the bylaws regarding voting timeline should be changed or updated?

Josh: I don't have a problem with voting earlier but the bylaws do state that the vote will be in May. So you could certainly make a motion to amend the bylaws. We're amending them tonight anyway, and I would recommend to amend the voting to be in April or May.

Alicia: I see we have the executive board filled. Can I just start by saying, every volunteer is crucial to our organization. You are the pillars that keep this organization alive. You are the support our children see and take pride in. Your suppport sends such good healthy messages to students and to the community all around. Even if you feel your role is not a superstar role – you are wrong - we are nothing without you. Given that we have the executive board positions filled, I think it's valid to say we can propose amending the bylaws once the executive roles have been filled to vote on the slate in the very next board meeting.

Josh: I don't expect to get any more nominations. So I would support that.
Alicia: I'm proposing if the executive board positions are filled, we vote on it at the next meeting. Does anyone have an issue with that?

Josh: I would suggest amending the bylaws for April OR May. Which is a perfect segue into the next item on the agenda.

Bylaws Update Approval

Josh: I believe everyone knows our bylaws are located on the website. If you scroll down to Article Six, Section Eight.

So I have amended this, and I'm going to read its entirety so we have the minutes. But my recommendation for amending it will be slightly different, because we will be adding the language regarding April, but I motion that we amend Article Six, Section Eight - Voting section, to the below:

The Board Meeting in May shall be the annual election meeting at which time Officers shall be elected (In this case, April or May). At least one week prior notice of the election must be given. Notice shall contain the names and positions of all nominations as designated by the nominating committee. [Note that this is the one that everyone needs to be mindful of, because this is where the change is] Should a nomination occur for any Officer position the evening of the vote, the Recording Secretary will be responsible for tallying the votes for that specific position for 1 week after the nomination and notify the Board of the results of all of the positions voted on during the April/May Board meeting.

So, that's the proposition for the updated bylaws. The intent of this is to address what we discussed at the end of the last meeting. If you don't think we need to rehash here, unless anyone has any questions about the genesis of this. The intent would be that if someone were to come and put their name up for a position without being on the nomination committee the night of the nomination. If there is only one position, all of the boards, other filled positions would be filled and nominated against on that night. So we would vote for, for example, if it was just the Treasurer being nominated that evening, then we would vote on the remaining four positions and then the Treasurer would be handled in an outside vote which the Recording Secretary would be responsible for tallying and we would be voting as a membership group for the following week, one week from the week, so be a week from next, the April meeting, Tuesday, April 14th. Any questions on how this would work? I suspect there is probably a less than 5% probability this would ever happen.

Alicia: Can we amend the Officers to "Executive Board Members"?

Josh: That's fine. No problem. Okay, anyone second that motion?

Josh Rupert makes the motion for the amendment of the bylaws. **Mrudula Prashant** seconds. Motion passes unanimously.

Josh: I will update bylaws with changes amended tonight and then work with the webmaster to get those uploaded.

SHS Orchestra Grant Approval

(Presented by Michael Boitz)

Michael: Yeah, so this is a project in the making, and it has to do with the increased number of students enrolled in the orchestra program, all thanks to Isabel and Jon at the middle school. What we're discovering as students come in and our freshman class grows – we have beginners that are here that are just starting, and then we have kids that are all Staters, maybe up here, and as we work toward helping everybody get on the same page, especially when we do projects like Japan and we're performing as a department, the skill acquisition becomes a little bit more vast. We need to go back and spend a little bit more time reviewing things like how to shift – the technical part of teaching the instruments, even though we're in a heterogeneous classroom, in addition to what has become affectionately known as “scale jail”. So this project is to add method books, so each one of our classes has the same series of method books, so that we can always be referencing those, not just for ninth grade, but for each level of the class, essentially. So the Ask was to update everything without having to include it in donation at the beginning of the year, but rather, to do a collective ask now so that we update it all together, so we don't have to worry about it later on.

Alicia: Anybody have questions?

Josh Rupert makes motion to approve the SHS Orchestra grant request for $2800. **Joyce Koh-Fernandez** seconds. Motion passes unanimously.

Alicia: Next, let’s talk about the Commissioned Works Buy In – Michael?

Michael: First up, Commission buy in from Steven Juliani. So anytime when you commission a composer to write a piece that's specifically for a group or an ensemble, which we have done in years past, a commission can be anywhere from like $7,000 or $8,000 to $20,000 depending on the actual composer, and the number of years that the composer has been writing, and all of that, that kind of stuff. What works really well in this kind of project is when we work with a consortium, meaning working with a group of different programs from around the country, and the composer will do a consortium so that invited programs have the opportunity to buy into the commission. So instead of looking at somewhere between $7,000 - 20,000, you’re looking at $200 or $500 depending on the composer and depending on the buy in. Steven Juliani in this case is a California composer. He had a great career as a horn player, and he's a brass player by nature. He's been commissioned to write a piece for and that is being premiered by the Dallas Wind Symphony, which is one of the premier professional wind bands in the United States – there's not very many fully professional wind bands. There’s obviously all of the orchestras, but there’s only a select few because band is still a young genre in our world. And this is one of the ones that is all professional and they are off the charts fantastic. He’s been commissioned to write a piece for Seraph Brass, a professional brass quintet. The unique part about it is it's an all female Brass Quintet in a world where our most famous brass quintets are like the Canadian brass, which has been all men, or the Empire brass, which has been all men. This group we've heard perform at the Midwest Clinic, they've had concerts here on the West Coast - They're performing all over the world. Lauren Casey-Clyde, the trombone player, is a 2014 alumni - I should say Dr. Lauren Casey-Clyde. She teaches at Texas Lutheran University, but also, performs, traveling all over the World. The composer was commissioned by the Dallas Wind Symphony as the anchor to write this piece for this all women's Brass Quintet to be premiered on April 14th. So we have the opportunity to buy into this. So it’s a $500 buy in and I’m pretty sure the piece will run between

$16,000-$18,000 and they've selected a few programs to buy into it. Our connection is through Lauren because she's an alumni of Saratoga High. The goal of this is sort of two fold. Especially in the conductor world and in the brass world, it still remains kind of a sexist profession. I don't know how else to say it, but professionally in terms of professional conductors, in terms of professional brass playing, we've, in my lifetime now, we've watched the Vienna Philharmonic go from being all men to now being very integrated. And we've seen that change a bit, but we still have some glass ceilings to punch through. And our goal at Saratoga high is easy to reprogram from old, dead, white guy music to having more role modeling for the young women who are at our high school. We want to have more diversity. And this project really got us excited, because it sort of helps with all of that. Now, what it means if we buy in, we have exclusive rights for two years to perform this piece. The other part of the goal is we would like to bring in the Seraph Brass to perform here at Saratoga high and do workshops with all of our students. And I want them to see and get a chance to meet the people in the brass quintet, culminating in a performance where they would perform the piece that's for brass quintet and band working with our students. So it's the commission part, the writing part, working with the composer via zoom or online to start with, and then bringing the composer here, whether it be next academic year or even the year following. But I'm keeping my fingers crossed we can make it work for next academic year. Steven lives in Marin County, I believe, and so it's not terribly far for him. But getting the calendar of all of these university teachers who also travel half of the year with a professional quintet is tricky, but I think as of an hour ago, we just nailed down two potential dates that could work. So getting a composer, getting the brass quintet here, is all sort of part of that commission.

Alicia: This is not for approval today, mostly just for information?

Michael: No, no, no. What we try to do is put things out there, like a month ahead of time or meetings ahead of time, so everybody has a chance to simmer on request.

Josh: So are we paying for a piece that has already been written? Or are they still writing it?

Michael: He's writing it as we speak.

Josh: He only charges $500 for that?

Michael: No, it's about $18,000 in total. So we've been invited with eight other programs to participate in that part. So they're looking to come up with $4,000 to offset what the Dallas Wind Symphony is contributing to make the commission a reality.I think what they did is they went to the connections of the members of the brass quintet first, and they said, Who would you like to reference to potentially be a part of this commission? And Lauren referenced us, which is really nice.

Alicia: If anyone has questions please email Mr. Boitz.

Michael: The next commission is by Shruthi Rajasekar. So this is sort of a project in the same vein, and both of these came at us kind of accidentally at the same time, this one is a whole other ball game. It makes me really excited, not just for the aspect of having another role model for young women – somebody who is clearly not an old, dead white guy, is great. But the commission for her is a two part commission: It's less money - $200 because they've invited 20 programs to be a part of the commission. Dr Timothy Mahr,, who is retired at St Olaf College, who we have a nice connection with at Saratoga High. They've come on tour a number of times, and we've hosted them and it's been a great long term relationship. He's written a piece for Saratoga strings and we've done a lot of his music. He came to us with this and introduced me first to this composer, and I was really excited by her music. It's really unique. It's not formulaic. Yet, she has the ability to write for younger students, younger bands and orchestras, without being what we call formulaic or

kind of cliche. There's a lot of educational music that is very typical and sort of follows a formula that makes it easier teaching material. And so it's rare when we get, like, a grade three composition, that's something that's really cool for the kids to perform, that is actually a good piece of music as well. So hers is twofold. We'd be joining a commission that is supposed to be completed next year in October. She has actually not started writing that, and it would be premiered in October by Minnesota Symphonic Winds. It's the Minnesota connection as well. She is writing a piece that's grade four, which would be really good for our wind ensemble or Symphonic Band even. That's the first one, that's an original piece of music that is specifically for that age group. And the goal is about six minutes in duration in total. Then the other part of that commission is taking one of the pieces that she's already written and arranging it for grade three ensemble, which means it would be performable by our freshman band, by our symphonic band,perhaps even the advanced band at Redwood.

The cool part about this is, when you work with a composer like this, you are buying into the rights of having them come and do zoom meetings with you while she's doing the writing process, as well as during the rehearsal process, so the person can be up on the screen and listening as we're doing the actual rehearsal, even if they're not with us live and in the flesh, which is kind of a fun process to be a part of. Helps to teach the kids about a whole other avenue, which is part of our standards - writing and notating music - the creative process when you have a blank canvas, how do you start, what you use, a source material, all of that kind of stuff from a different artist or different composers, really fun perspective to get for the kids. So I was really excited about this one because of the wide range of age groups. The piece that Juliani is writing is going to, I'm quite certain it's going to be pretty advanced, and it's going to be the level of our wind ensemble - while that has connective tissues to all of our students because of bringing the brass quintet in to work with all of our kids, the composer part doesn't necessarily connect to all the kids, but this composer does because she's doing two different pieces that are at the different grade level. Then also the links to her music are up there as well. It's really interesting music that she's writing. If if anybody's interested, take a listen, because I went down a rabbit hole of listening to both her and Steven Juliani, much to my family's chagrin, like in the middle of the night with my headphones on, because it's really fun to kind of get lost in that sonic landscape that they both create. But hers is really, really neat. I'm really excited about it.

Alicia: Any questions? I'm excited for the kids. When you are working with the composers on zoom do they end up tweaking the music?

Michael: All the time, yeah. What's really fun is we put a piece of music in front of the kids, and they'll see the composer's name, and it's sort of this untouchable being in the eyes of the kids, and we kind of forget that it's a human being that's writing this music. And when they get to meet the composer, it's kind of like meeting a celebrity. But then they realize just how human the person is. And oftentimes it's a catalyst for our kids to start their own creativity, and sort of branching out on their own. It can be a catalyst for them to start doing other things that are not just playing the instrument, but might be for improvising, might be for writing music. Might be for doing writing something for a small group of them, for example. So it's really kind of fun to see what blossoms out of that.

Alicia: If there are questions,please email Mr. Boitz

Japan Cultural Exchange Update

(Presented by Michael Boitz)

Michael: Well, I sent everybody a long update. I just sent it to our Superintendent because I realized I forgot. I sent it to Greg and Matt and everybody, but I forgot to send it to Heath. So the trip is looking great. The last couple meetings, I've been cautiously optimistic about where we're at with the budget, and we're still in a really good place, meaning that the goal was by a minimum of $100 to decrease the spread out ask of everybody, if you will, the contribution. And now we are depends on who you talk to, if you're talking with the White House or you're talking to Congress, but the word war comes up when we are talking about Iran. And this means, if you're familiar with the geography of this, the Strait of Hormuz is a strait that goes between Iran and countries on the other side are Kuwait, Iraq, United Arab Emirates, I'm forgetting what else is over there now. I'm not looking at the map, but 25 to 30% of the world's oil comes out of that strait basically. And I know that because I lived through this in 2003 the last time when the US invaded Iraq. In 2003 we had a trip as well, and that was very tricky. The airlines got really slammed, or the big oil companies got really slammed because they really overdid it – we got charged $500 a person for a fuel surcharge in 2003 and that felt horrible. To be in good shape with a tour, and then have to say to everybody, okay, here's where we're at. We have to figure this out. It's not a tour company's fault. It's not necessarily the airline's fault, although the airlines are going to sort of sneak a little extra wiggle room in there, I'm quite sure. And so now we're kind of in that same boat right now. We did not budget as conservatively back then, because I learned a really good lesson from that one in 2003 to budget conservatively. So we do have cushion built into the tour for everybody. How much cushion will we need? I'm operating under the auspices that this is going to be something that happens. I'm going to keep my fingers crossed that it doesn't happen. I Said 25 to 30% of the world's oil comes out of that strait - but about 90% of the Asian market comes out of that strait. So we're dealing with ANA airlines or Japan Airlines, for example, that's going to be really tricky, because it's harder on airlines that are headquartered in Japan versus United or Delta (the US airlines). Now, if I understand this correctly, and this is both Aki and from our travel company, and Mr. Yamada from the air vendor - that they have until the end of March or until April 1 to add a fuel surcharge unless a declaration of war is made by Congress. Now the White House has declared war, but Congress has not declared war, so nobody really knows. This is a very interesting situation. Will we walk out of this without a fuel surcharge? I have no idea as this is way above my pay grade. When April 1 comes, if we don't have that fuel surcharge, let's have a party. So we're keeping the divided contribution as is, as was written in the original itinerary, which I was hoping to knock off $100 to $200 off of that because of how we budgeted. And we still might be able to do that.

Alicia: Just to officially add an important update in our books, what has the Los Gatos-Saratoga Union High School Board done? Has it officially approved our trip and our ambassador?

Michael: Yes! They officially approved our superintendent to be our district representative, a designee, and luckily, Heath is bringing his wife, which is absolutely awesome. And so we're super grateful and thrilled that you'll be with us, and regardless of the circumstance that we're dealing with the world climate, I feel like every time we've taken a tour in my lifetime, that's where the bald spots are coming from back here. But there's always something that's going on, and you just can't allow it to keep you held prisoner. So we take the punches and kind of navigate with it as we go.

Alicia: Yeah, that's what we tell our kids, right? There's always something that's going to set us back.

Michael: Life is not what happens to us, but rather how we react to it. This is what we try to teach the kids.

Music Directors' Reports

Michael Boitz

Want me to go first, since I'm already talking? So the most exciting thing I want to say is that a week, a little over a week ago, I got a chance to go to the National Orchestra festival in San Francisco. Last year, we brought our groups to Atlanta for that. We combined our top two groups in one and the Philharmonic and freshman groups as one group. This year was in San Francisco. Last year, they broke records with the number of participants in the Festival. This year, they broke another record with participants in the festival. I got a chance to hear the Redwood Middle School Chamber Orchestra and the advanced orchestra, and I am still beaming with pride. It was absolutely awesome. I kept taking videos of it illegally and not trying to show faces, and then sending to my colleagues at the high school and Mr. Jow, and sending to Alicia. I was beaming from ear to ear, because it is such a huge step and such an amazing accomplishment for a one hour program for middle school kids to perform and to perform at the level that they performed at on the national stage. Holy cow, it was awesome. And selfishly, having had Izzy and Jon as students at Saratoga High makes me…. It's funny because people ask if I get nervous and when they're on stage, my heart starts to palpitate and then suddenly my hands become sweaty. And I never sweat on my hands, but I guess I see like, you know, my own kid doing something, you get nervous. And that's kind of how for better, for worse, I still feel that way when it's a former student. Suddenly I could fall back into that. But it was absolutely glorious. It was awesome. The kids - we have this photo of them getting autographs from Susan Day, a composer who was one of the clinicians that they met. Susan Day was throwing questions at the kids about the time periods and what was going on in the World when this piece was composed, and what's the story line behind it, and by God, the kids, Izzy's kids knew every one of those things. It was just awesome!

She came up to me after and said, the kids knew everything about my piece!

Both of the groups were spectacular, and that is one of the most competitive events in the country. To tell you how competitive it is like for high schools, the groups that won this year, the first, second and third place, the first place group, it's like our Saratoga strings, but take the top four cellists, the top four Viola the top four seconds, the top four firsts and one base, and now they meet three hours, three times per week outside of the school day. And it's like, wow. And then another group does exactly the same thing. So it's like a chamber group that they have. That's another class period for the teacher, but it's like, kind of like an eighth period, or a zero period, if you will. And then the one group from two of the groups had no basses.They were, they called them bassless. They had only cello, viola, violin. And to me, it's kind of not an orchestra with, you know, without a bass, and it's a glorified string quartet, right? And so they're going to play really, really clean, and so that score is going to be really high. But to me, it's not worth the trade off.

I have anxiety about the concert tomorrow night, to be perfectly honest, because sometimes kids are coming and going and coming and going from the baseball game to the softball game to jumping in the pool and coming out. And everybody's coming and going from every direction, but it's kind of how we roll, and we make it work. And I love that Isabel had exactly the same thing with her kids at the middle school - they were coming and going, and a couple of parents had to pick

kids up early because they had to get to this game. All these seventh graders were getting driven by parents because they're at a field trip the first part of the day, and then how they had that much energy at the end of the day, I have no idea. But man, I really think we're doing it the right way. I never want a kid to feel like they have to commit to only this one thing, unless that's where they know their heart is at. We're going to support the kids no matter what. But I do really appreciate how we approach that, because I think it's really worthwhile. I was a kid who was in many things in high school as well, and I enjoyed that experience also. So anyway, that was a joy.

We have our orchestra concert tomorrow night. Please come and please say a little Hail Mary before you arrive, because we're living on the edge, like I said, with kids coming and going in all different directions.

And then we have our CMEA on March 20 and March 21 we have 10 or 11 ensembles performing. All of the orchestras are going on Friday the 20th. The schedule has been sent out. I'll send it again. We love parents to come, spread the word. Parents always wonder if they can come to the sight reading part of the festival. We love parents to come to the sight reading part, because that's where you really get to see the teachers sweat. We're trying to coach the kids on a brand new piece of music they're reading for the first time. It evaluates if we're truly teaching them about their musical vernacular, if we're getting them the skill set to be able to be successful on their own, versus are we programming them to only perform. You have five minutes to coach the kids through the sight reading piece, and it's fun to see what they're able to do with a piece of music they've never looked at. Wow. You know, there they are reading it for the first time.

So, please come tomorrow night, if you're able. Come for CMEA, if you're able. I keep sending out these emails out almost weekly this time of year because March always has a lot of stuff going on. Friday night we had our band concert, which Mr. Shiuan will talk about. Saturday, I drove over to hear one of our seniors - who was soloing - he won a contest to solo with Diablo Valley College Philharmonic. And then from there, I drove over to American Canyon High School to hear the winter percussion world group. And of course, there's all these parents in the parking lot with I never seen kids who are fed quite as well. I mean, our parents are off the charts amazing - how they do all this for the kids behind the scenes is absolutely awesome. My own five year olds go running to the parents because they know there's going to be something sweet or, you know, healthy, if you will. And so I saw what a percussion perform after that, and it was, it's just such a joy to see that subculture and everything that goes on behind the scenes that teaches the kids about working together and collaborating and supporting one another, and they see our parents role modeling all of this limitless generosity and a constant giving and all that goes into it. These kids work hard. Some of them had rehearsals last week, Tuesday and Thursday concert on Friday and they're here at 8:30 on Saturday. And then they drove to the show, they do awards, they have truck loading which is an activity in and of itself, or the trucks, plural, I should say, with all of that gear and all of the stuff, so come to as many things as you possibly can to see them, whether it's here, the middle school or anywhere.

And on a very serious note, parents, I always say this, but we underestimate how much it means to kids when we show up as parents, and when a 15 year old sees mom or dad there in the audience, it speaks volumes to them, and it gives them a message that they're not necessarily going to articulate until maybe they're 21 or 22 years old. But what it does is it builds their self worth, because it means that it's worthwhile for some family members to come and see them perform. That means they feel valued, and they're never going to, like, come out and articulate it the way I'm articulating it, unless they're a really mature kid, per se. But it always happens when they're 21, 22, or 23 years old, they start to realize that really made a difference. And we really do see that difference in the confidence of the kids and how they grow in their own self worth. Building kids' self confidence is the number one job I think we have as teachers, as educators,

because so many kids, it's really actuating the potential and getting them to believe in themselves more than anything else, and we do that collectively as a community.

So I encourage everybody. It's a really important message, bring friends, bring family, bring neighbors. It's really, really fun to see what the kids are able to do. Our winter percussion is the only group that doesn't rehearse every Saturday. I mean, literally, every group they'll compete has been there every Saturday from the end of November through December, January, February. Our kids just don't do it. The A group is coming in because there's no other time to rehearse because we have so darned many groups, but the World group, the highly competitive group does not. They don't rehearse on Saturdays unless there's a competition or a show. Sean and Chavy are just committed to that to make sure the kids are able to be a part of everything. So that's my report for tonight.

Shelley Durbin

This week is such an amazingly busy week for choir that sometimes I forget I teach the orchestra, because like, oh yeah, we have the concert tomorrow. So there. So you know, there is a concert tomorrow, and I'm excited about it. Next Tuesday, for choir, we're doing a pop show, which is like a new and different offering, and that's scary. It's scary for everyone, you know, because it's new. But one way or another, we're going to enjoy it. And then we get to take like, a half a breath, and then we have a retreat with Lynbrook at the end of the month. And then we actually do a joint concert. It's all in preparation for Japan. And then we have a joint concert. And the rest of the year is kind of focused on trying to meld with them, and doing our part to share music and represent Saratoga well. And that's what's going on with us. Oh, since our last meeting we did do Singing Valentines and, you know, I think it went well.

Jason Shiuan

First, we had our Jazz exchange concert with Los Gatos. We did it right here in M101 and it was a lot of fun and is one of the few things we get to do with them. We had County Honor Band and had some younger members accepted to that ensemble and we saw them growing and learning. Sounds like it was very successful. As Mr. Boitz mentioned, we had our band concert last Friday with lots of great performances. Usually we talk alot about our Wind Ensemble, but I'm particularly proud of our 9th grade and Symphonic Bands because they've shown a ton of growth this year. You know it's a lot when the older band members say, "Wow they sound really good." I think they will do really well at CMEA.

We had our 1st tour band rehearsal in a really long time. It was fun to get everyone together, and we'll be working our tails off. Mr. Boitz mentioned we have CMEA coming up and several Winter Percussion and Winter Guard events coming up. Highlighting senior night and WP is getting ready to go to Dayton Ohio the week after spring break.

Isabel McPherson

I usually like to go bottom up program wise. Mentioned we had ASTA about a week and a half ago, two weeks ago, which was a huge relief that it all went well. And so, as Mr. Boitz mentioned, Chamber played on Thursday with a bunch of 7th graders coming in from a field trip so it was a logistical mess, but we figured it all out. They were able to see another group perform that was a high school orchestra that was really cool for them to watch. And on their performances, it was the most fun I've ever had conducting. I think we were all nervous at first, but then we got to have fun

as we were performing. It's such a rare treat to know the music that well. And the clinic was really great. Susan Day is a composer who writes a lot of music for younger orchestras and it was really cool to meet her and see her as a real person. Even when I was a kid we played music that she wrote. So not only was it great to interact with her, but she also, and I was like, blown away by this, she emailed the composer or arranger of every piece that we played to ask them about the piece that they wrote or arranged, to see if there's anything particular that she should talk to us about, about their piece. And that really, just reminded me that the people are out there and would probably love to hear from people who love their music and she shared one thing about a bowing that I changed specifically on a piece written by a French composer. So she was talking about all that and she said, 'Oh, the arranger, he was actually at your performance.' And I thought to myself, Oh, shoot! After we played that piece, I saw her talking to a guy standing behind her, who was moving his hand like the bowing that I changed. I thought, Oh, no. He's mad that I changed his bowing. And Susan said, No, here's the email that he sent me before he even saw your performance. It's like, if I could change one thing about my arrangement, I would do the bowing this way. It's harder, but it makes a better sound. This is how professionals play. That's a pro hack. And she just looked at the kids, was like, are you already doing it that way? And they're like, yeah. She's like, isn't that hard? They're like, No. She was just like, so he literally took a video of that.

Michael: He's literally sitting across the aisle from me saying that and I'm just beaming.

Isabel: Yeah, so the kids felt very professional. Of course, one kid asked Susan Day for her autograph and then they all wanted an autograph. The same thing happened when she did clinic for the advanced group the next day. The cooler thing being that advanced was playing a piece she wrote. So she got to tell them about the piece called Murphy. Murphy was her dog, and it was just really cool for them to play for a living composer. The advanced group was a little worried. They had really hard music, right? They were worried going into it, but they really hit their peak on stage. Everything really came together in the performance, and they were really happy and proud of themselves. I had let them loose in the exhibit hall and they were really excited about the free tote bags, candy from random colleges. This was a really great experience for everybody. And the fact that Susan Day reached out to all the composers and arrangers made me remember they are real people who exist. It's probably the best experience that I've had. It's so meaningful.

The chaperones were super amazing and helpful. When there are two teachers on a field trip, if one of us forgets something, the other one will remember. So being by myself, it's all me. But I didn't forget.

Okay, moving on to Disney music tour which is going to be a fun time for them over Spring Break. And intermediate orchestra, now both beginning and intermediate, have a scale quest, so hopefully this helps mitigate scale jail a little bit in high school when they should know their scales. We made it pokemon themed so we'll have pictures for next time. The adv chamber thing was the big thing this month, we're sending out audition results for next year

Jon Jow

I love the community we build through music. I had some freshman who asked me to come, so I went to the concert. It's so nice to see the random pockets of community. So I went to a 6th grade field trip but our bus driver who drove the SHS Winter Percussion group to American Canyon HS and he was talking about how awed he was by the parents volunteers, etc. Those little connections are really special.

It was neat to see Izzy take a trip that I wasn't a part of. I had FOMO and then I got the video and I was showing the band kids. There's always something interesting going on in music.

Winter Guard had their 2nd to last CCGC competition. This was at Fremont HS. Upcoming Sat is at Oak Grove HS. Kudos and thanks to our director Ange for her great work with our students. Winter Percussion will be traveling to James Logan to make their debut at NCPA and they will also be performing at Pancake Breakfast. Advanced band will be at CMEA. Thank you to SHS for hosting. Next meeting will be post Disney trip so it should be a good time.

Intermediate band just finished auditions for advanced band and received results yesterday. Students will be requesting their elective choices starting tomorrow. Beginning band we're almost done with our method books and diving more into sheet music. Excited to have them perform at PB and the May Concert. Getting Jazz Band up and running if we can. Hopefully more updates next meeting post Disney.

Closing

Alicia: Any final comments, questions from any one? Any other business?

Meeting adjourned 8:19pm

Summary of Motions

Approval of February SMB Meeting Minutes	**Mrudula Prashant** moves, **Tista Kapoor** seconds, motion carries
Approval of February 2026 Financials & Transactions 1765 through 1797	**Mrudula Prashant** moves. **Tista Kapoor** seconds, motion carries.
Approval of Bylaw Amendment	**Josh Rupert** moves. **Mrudula Prashant** seconds, motion carries.
Approval of SHS Orchestra Grant	**Josh Rupert** moves. **Joyce Koh-Fernandez** seconds, motion carries.

Thank You,

Sri Balakrishnan / Tina Pao
Co-Recording Secretaries