



College of Music  
MICHIGAN STATE UNIVERSITY

MICHIGAN STATE UNIVERSITY  
**WIND SYMPHONY**

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**Conductor**

Kevin L. Sedatole

**Guest Conductors**

Michael Gabriel

Michael Parker

**Guest Composer**

Jules Pegrarn

**Guest Artists**



Thursday, September 26, 2024 | 7:30 PM  
Cobb Great Hall  
Wharton Center for Performing Arts

# PROGRAM

Björk Guðmundsdóttir  
(b. 1965)  
arr. Henry L. Dorn

**Overture from Dancer in the Dark** (2000/2023)

Michael Gabriel, *conductor*

Oscar Navarro  
(b. 1981)

**Downey Overture** (2011/2015)

Michael Parker, *conductor*

Jules Pegrām  
(b. 1991)

**L.A.tudes** (2023)

- I. Figueroa Corridor
- II. WeHo Tableau
- III. Mulholland Drive
- IV. Nuestro Pueblo (The Watts Towers)
- V. Off-Ramp

**-INTERMISSION-**

**featuring the Boston Brass**

Gordon Goodwin  
(b. 1954)

**Perplexing Times** (2022)

George Gershwin  
(1898-1937)  
arr. Chris Castellanos

**Summertime** (1934/2016)

Ernesto Lecuona  
(1895-1963)  
arr. Chris Castellanos

**Malagueña** (1933/2016)

Please silence all handheld electronic devices for the duration of the performance.

# GUEST ARTISTS



**José Sibaja, trumpet**  
**Jeff Conner, trumpet**  
**Chris Castellanos, horn**  
**Domingo Pagliuca, trombone**  
**William Russell, tuba**  
**Jens Lindemann, guest trumpet**

Since 1986 Boston Brass has set out to establish a one-of-a-kind musical experience featuring colorful classical arrangements, burning jazz standards, and the best of original brass repertoire. Boston Brass treats audiences to a unique brand of musical entertainment that bridges the ocean of classical formality, delighting regular concertgoers and newcomers alike with great music and boisterous fun in performances across all 50 U.S. states and over 30 countries to dates.

Music education is at the core of Boston Brass's identity, and the quintet continues to conduct sessions around the world, including masterclasses and residencies, everywhere from your local high school to major music conservatories around the world, including in recent seasons a tour of major Chinese music schools in Shanghai, Chengdu, and Guangzhou, the Royal Northern College of Music in Manchester, Tokyo's Musashino Academia Musicae, Singapore's Yong Siew Tow, and Mahidol University in Bangkok.

The quintet's newest album *Blues for Sam* (2022) features a mix of classical and jazz arrangements alongside old favorites and is dedicated to the late Sam Pilafian who can also be heard on *Simple Gifts* (2018), *Reminiscing* (2016), and *Rewired* (2015). Other ongoing Boston Brass projects include performances of Gordon Goodwin's new composition *Perplexing Times*, which was commissioned alongside a consortium of wind ensembles and premiered September 13, 2022 at North Dakota State University's Challey School of Music.

Boston Brass is a Yamaha Performing Group and performs exclusively on Yamaha instruments.

Boston Brass plays mouthpieces by Pickett Brass.

By arrangement with Middleton Arts Management.

For more information on Jens Lindemann, please visit his website:



[www.trumpetsolo.com](http://www.trumpetsolo.com)

# GUEST COMPOSER

## Jules Pegram

Los Angeles-based composer Jules Pegram's music has been performed by the American Composers Orchestra, Cabrillo Festival Orchestra, Indianapolis Symphony Orchestra, Longwood Symphony Orchestra, Naples Philharmonic, New World Symphony, Reno Pops Orchestra, and Symphony in C, among others, and has been recorded by the Hollywood Studio Symphony—conducted by the composer—at Warner Bros. Studios and 20th Century Fox Studios.

Pegram's latest film work includes the original score to the feature-length documentary *Choral Singing in America: Nurturing the Country's Soul* (2024, Collaborative Films). In July 2021, Pegram could be found leading orchestral sessions at London's legendary Abbey Road Studios, serving as conductor and orchestrator for Sturdivant Adams' evocative score to *Prisoners of Paradise* (AMG International Film).



Commissioned by a consortium of 17 American universities and designed as a sweeping musical travelogue through the City of Angels, Pegram's *L.A.tudes for Band* was recently recognized as a finalist for the 2023 National Band Association Revelli Award, and his *Concerto for Alto Saxophone & Wind Ensemble*, written for saxophonist Andrew Harrison, was awarded the Frederick Fennell Prize by the American Society of Composers, Authors & Publishers (ASCAP) and the College Band Directors National Association (CBDNA).

For more information, please visit [www.julespegram.com](http://www.julespegram.com).

# NOTES

## Overture from *Dancer in the Dark* | Björk Guðmundsdóttir

Winner of Cannes Film Festival's Palm d'Or in 2000, *Dancer in the Dark* is a genre-defying cinematic creation, incorporating elements of melodrama, documentary, musical, and experimental film, shot in the manner of cinema vérité. The audience is made to feel as though they are a participant, rather than an observer, in the tumultuous and descending trajectory of the main character, Selma. The *Overture*, which is played in the opening scene of the film, begins by rising from the stasis of the opening pedal. As the music develops, layers of the brass chorale establish a haunting, shimmering, melancholic mood upon which a main theme emerges. This motif, indicative of Selma, is restated and elaborated, each time becoming simultaneously more urgent and inexorably entwined in the darkening complexity of the work's underlying harmonic web. As quickly as the work crests, it dissolves back to a more stable form of the stasis from which it grew.

- Program note by Andrew Pease

## Downey Overture | Oscar Navarro

*Downey Overture* is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

- Program note by composer

## L.A.tudes | Jules Pegram

Études are typically intended as short pieces showcasing techniques that illuminate something about an instrument and its performer. But in my travelogue for band *L.A.tudes*, I have assembled a collection of municipal études, five studies designed to evoke aspects of life in the endlessly exhilarating, remarkably iridescent City of Angels. Comparable in scope and duration to Percy Grainger's landmark *Lincolnshire Posy* – a composer and work very dear to me – *L.A.tudes* is similarly a celebration of a specific place and its people, and it is my hope that these five musical vignettes sound like Los Angeles feels:

### I. *The Figueroa Corridor*

Heraldic, brassy material performed at times in a lyrical, religioso style depicts the area extending from just south of Downtown Los Angeles to the museums at Exposition Park, a central district encompassing the classically-inspired campus of the University of Southern California as well as the Los Angeles Memorial Coliseum, site of the 1984 (and upcoming 2028) Olympic Games. Rich, gothic harmonies and flowing hymn-like passages suggest the area's many architectural splendors, from an intersection boasting two of the city's most ornate cathedrals to the Shrine Auditorium, ten times the site of the Oscars telecast.

## II. *WeHo Tableau*

My home neighborhood during the completion of *L.A.tudes*, West Hollywood (colloquially “WeHo”) is arguably America’s most famous LGBTQ enclave, incorporated in 1984 as a safe haven for Los Angeles County’s gay population and perennially one of the country’s leading progressive municipalities. Following the collapse of the Soviet Union, West Hollywood became refuge to America’s second-densest Russian-speaking population (years earlier, émigré Igor Stravinsky made his home here). The heart of L.A.’s nightlife and club scene, WeHo is one of our most vibrant communities, though quieter residential side streets jut off the colorful, highly walkable commercial strips. As such, I’ve written music that ambles along with a carefree gait, emblazoned in technicolor neon hues and Stravinskean mixed meters.

## III. *Mulholland Nights*

A mystical, serpentine theme serves here as homage to ghosts of Hollywood past and of the fabled Mulholland Drive. As you careen around what David Lynch calls our “dream road,” you run the entire spine of the Santa Monica Mountains with alarmingly few guardrails -- it’s little wonder that our most visually stunning street is also the most treacherous. Mulholland’s precipitous overlooks perched high above the vast San Fernando Valley to the north and the boundless Los Angeles basin below showcase unmatched views of the Pacific, the desert, several mountain ranges, and our entire cityscape. Though always cloaked in noir shadows, the music here is nostalgic and familiar. By movement’s end, we float to a celestial plain over the Hollywood Hills and its twinkling lights below.

## IV. *Nuestro Pueblo (The Watts Towers)*

Working far from the critical gaze of the academy but immeasurably close to the hearts of Angelenos, Sabato “Simon” Rodia was surely one of the twentieth century’s great “outsider artists.” An Italian immigrant who quietly constructed without nails or traditional binding agents the 100-foot Watts Towers, Rodia would mysteriously abandon the structure after 33 years of methodical, dogged work and leave town, never to return again. When unscrupulous L.A. city officials moved to demolish the towers in the 1950s, a stalwart band of local community members devised a public stress-test that ultimately deemed the landmark not only structurally sound, but so strong that the cranes used to pull resistance against the towers were themselves lifted off the ground. Thanks to decades-long preservation efforts, the towers stand tall to this day, a beacon reflective of the neighborhood’s solidarity and immense cultural contributions as well as of the fortitude of one artist’s unwavering individualism and perseverance.

The movement opens with delicate, percussive pitter-patter on glass bottles, ceramic tiles, clay flower pots, and wind chimes made of seashells, the same sort of the estimated 100,000 found objects Rodia used to adorn the towers he called *Nuestro Pueblo* (“Our Town”). Lonesome clarinet lines built on humble triads recall Rodia’s monk-like work in the backyard of his home in Watts, an artistically fertile L.A. neighborhood that was also home to fellow visionaries Ornette Coleman, Charles Mingus, and the family of film composer Danny Elfman. The simple triadic cells begin to overlap in *stretto*, eventually forming an undulating web that crests into a warm, melancholic apex, a resplendent evocation of Rodia scaling his ever-higher creation above miles of sprawling cityscape before ultimately descending back to hushed ground-level.

## V. *Off-Ramp*

Our L.A. journey concludes in perhaps the only way imaginable: on the open road. For while the disparate paths that bring each of us to Los Angeles reflect a diversity and internationalism rivaled by few other cities, the one thing that quickly becomes universal for each and every Angeleno is our infamous freeway system. Far more than mere portals for white Bronco chases, the freeways remain a daily source of utility, frustration, excess, and a surprising sort of zen energy induced by routine traffic jams (for years much of my musical rumination has taken place in the countless numbing hours spent on freeways and “surface streets” alike). But this is a bolt of a closing movement, beginning anticipatively at a stoplight flanking an on-ramp to “The 10.” It’s not long until we’re cruising bumper-to-bumper under explosive late afternoon sunlight, breezy tunes on the radio and smog-tinged sights set on the Pacific Coast Highway and Malibu down the way. Could any experience more epitomize the Southern California Dream?

- Program note by composer

## **Perplexing Times** | Gordon Goodwin

*Perplexing Times* was written for the Boston Brass, commissioned by a consortium of wind ensembles, and premiered September 12, 2022, at North Dakota State University’s Challey School of Music. Goodwin writes the following about this work:

*Perplexing Times* for Boston Brass, Wind Band, and Rhythm Section is a composition that reflects fun, positivity, and wit, but with a light dusting of sass. You can hear a number of different emotions in it -- some confusion and quirkiness (actually a fair amount of confusion and quirkiness) some fear and defiance, but also some hope and beauty.

It has been a joy and honor to collaborate on this project with the esteemed Boston Brass. The versatility of this fine ensemble is one of its great strengths and provides a wide canvas for any composer. I have endeavored to produce a piece that reflects the wide stylistic range and broad musical values that appeal both to me as a composer and the members of the group as performers. Adding the wind ensemble instrumentation and rhythm section has provided a great variety of colors and shades to choose from in fashioning this composition for the legendary Boston Brass.

- Program note by United States Marine Band

# MSU WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

## FLUTE

Richie Diaz, Abilene, TX  
Kyler Keck, Ludington  
Jake McQuaid, Canton, OH  
Morgan Page, Fenton  
Emilia Teed, Midland  
Ya Zhuo, Yancheng, Jiangsu, China

## OBOE

Colton Germane, Hartland  
Geoffrey Madge, Pittsburgh, PA  
Lauren O'Connor, Denver, CO  
Emily Quintana, Quito, Ecuador

## BASSOON

Katherine Dahn, Tecumseh  
Finn McCune, East Lansing  
Matthew Weber, Rockford  
Madeline Wilks, Tarpon Springs, FL

## CLARINET

Andrew Buckley, Rochester, NY  
Elyor Gofurov, Tashkent, Uzbekistan  
Alicia Gutierrez, La Aurora, Heredia, Costa Rica  
Sunil Kim, Incheon, South Korea  
Taewoo Kim, Changwon, South Korea  
Ricky Latham, Mason City, IA  
Yifan Liu, Beijing, China  
Max Okagaki, Minneapolis, MN  
Dylan Parks, Broken Arrow, OK  
Matthew Stewart, Hamilton

## SAXOPHONE

Spencer Cox, Memphis, TN  
Parker Fritz, Grand Rapids  
Michael Keeler, Portage  
Jacob Nance, Lubbock, TX  
Nathan Salazar, McKinney, TX  
Haruka Taguchi, Seymour, IN

## HORN

Zora Alfredson, Lansing  
Becca Buckley, Davenport, IA  
Alexander Delperdang, Redondo Beach, CA  
Mattie Pennington, Charlotte  
Jonah Weber, Hersey  
Zach Zuber, Commerce

## TRUMPET

Spencer Clark, Southgate  
Mark Davis, Haines, AK  
Evan Kozak, Swartz Creek  
Reed Ricotta, Toms River, NJ  
Kaley Rodriguez, Orlando, FL  
Evelyn Szilagyi, Holland  
Annie Walton, East Lansing

## TROMBONE

Jordan Dove, Owego, NY  
Maxwell Kowal, Macomb  
Gracy Tomek, Shiner, TX  
Taylor Ward, Caledonia

## BASS TROMBONE

Jonah Weller, Grand Ledge

## EUPHONIUM

Seth Lambert, Bloomington, IL  
Andrew Pierce, Commerce Township

## TUBA

Michael Kirby, Harrison  
Sam Tuttle, Oveido, FL  
Brian Wiik, Port Huron

## PERCUSSION

Cory Doran, Columbus, OH  
Angel Hernandez, Grand Rapids  
Noah Mallett, Big Rapids  
Evan Moore, Westfield, IN  
Lorena Navarro, Elko, NV  
Peyton Stramel, Toledo, OH  
Ethan Strickland, Marietta, GA

## CELLO

Tung-An Chien, Taiwan  
Aaron Longuski, Mason  
Cheng-Lin Yu, Taiwan

## STRING BASS

Sam Stover, York, PA

## HARP

Claire Learned, Memphis, TN

## PIANO

Yi-Hui Chen, Keelung, Taiwan



# CONDUCTING FACULTY

## BANDS

Kevin L. Sedatole      Director of Bands  
David Thornton      Associate Director of Bands | Director, Spartan Marching Band  
Arris Golden      Assistant Director of Bands | Associate Director, Spartan Marching Band

## CHOIRS

Sandra Snow      Director of Choral Programs  
Jonathan Reed      Associate Director of Choral Programs  
Derrick Fox      Professor of Choral Music | Associate Dean of Graduate Studies

## ORCHESTRAS

Octavio Más-Arocas      Director of Orchestras  
Katherine Kilburn      Assistant Director of Orchestras

## JAZZ

Rodney Whitaker      Director of Jazz Studies  
Randy Napoleon      Associate Director of Jazz Studies  
Kenneth Prouty      Associate Professor of Musicology and Jazz Studies

## WIND CONDUCTING TEACHING ASSISTANTS

Craig Adams, Doctoral      E. Yuji Jones, Doctoral  
Michael Gabriel, Masters      Michael Parker, Doctoral  
Benjamin Horne, Doctoral

## BAND STAFF

Lupe Dominguez      Administrative Assistant

### LIBRARIANS

Becca Buckley  
Colton Germane

### SET-UP

David Ott  
T.J. Oyer  
Kaley Rodriguez  
Korben Wilson

### INSTRUMENTS

Reed Fitzpatrick

# WIND & PERCUSSION FACULTY

Richard Sherman, Flute      Justin Emerich, Trumpet  
Nermis Mieses, Oboe      Heather Zweifel, Trumpet  
Michael Kroth, Bassoon      Kenneth Thompkins, Trombone  
Mingzhe Wang, Clarinet      Philip Sinder, Tuba/Euphonium  
Guy Yehuda, Clarinet      Gwendolyn Dease, Percussion  
Joseph Lulloff, Saxophone      Jon Weber, Percussion  
Corbin Wagner, Horn      Kevin Brown, Double Bass

# UPCOMING EVENTS

**SYMPHONY ORCHESTRA** | September 27, 2024 | 8:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ ORCHESTRAS** | October 13, 2024 | 3:00 PM  
Fairchild Theatre | MSU Auditorium

**CONCERT BAND AND CAMPUS BAND** | October 16, 2024 | 7:30 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT ORCHESTRA** | October 24, 2024 | 7:30 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**WIND SYMPHONY AND SYMPHONY BAND** | October 25, 2024 | 8:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**SYMPHONY ORCHESTRA** | October 27, 2024 | 3:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**MUSIQUE 21** | October 28, 2024 | 7:30 PM  
Fairchild Theatre | MSU Auditorium

**SPARTAN SPECTACULAR** | November 3, 2024 | 3:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ NONETS** | November 8, 2024 | 8:00 PM  
Murray Hall | Billman Music Pavilion

**SYMPHONY ORCHESTRA** | November 23, 2024 | 8:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**WIND SYMPHONY AND SPARTAN YOUTH WIND SYMPHONY** |  
November 24, 2024 | 3:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**SYMPHONY BAND** | November 26, 2024 | 7:30 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT BAND AND CAMPUS BAND |** December 4, 2024 | 7:30 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT ORCHESTRA |** December 5, 2024 | 7:30 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**HOLIDAY GLORY WITH SYMPHONY ORCHESTRA AND CHOIRS |**  
December 7, 2024 | 8:00 PM  
Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ ORCHESTRAS |** December 8, 2024 | 3:00 PM  
Fairchild Theatre | MSU Auditorium

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## **THANK YOU TO OUR 2024-2025 SPONSORS**

- **Anonymous Donor Family** (Holiday Glory)
- **Sam and Mary Austin** (Musique 21 concerts)
- **Sam and Mary Austin Fund for New Music** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series; Jazz Spectacular)
- **James and Susan Bonfiglio** (Symphony Orchestra, Apr. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Jazz Nonets concerts)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (Celebrating the Spectrum; Whirlwinds)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Baroque Fest)
- **Susan Davis** (Fall Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Sept. 25; Piano Monster)
- **John and Gretchen Forsyth** (Sinder, Feb. 16; Oboe, Trumpet and Organ, Feb. 11)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Happy Birthday Mozart!)
- **Thea Glicksman** (From Vienna with Love, Jan. 17)
- **Howard and Pam Gourwitz** (Lulloff, Nov. 25)
- **Anne Hiller** (Celebrating the Spectrum)
- **Lauren Harris** (Celebrating the Spectrum)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 27)
- **Michael and Paula Koppisch** (Zuber, Feb. 17)
- **Robert Last and Jill Canny** (MSU Federal Credit Union Jazz Artist in Residence, J. Clayton, Dec. 8; Jazz: Spirituals, Prayer and Protest Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Holiday Glory; Wind Symphony, Nov. 24)
- **Merritt Lutz** (Jazz Spectacular; Celebrating the Spectrum; Wind Symphony, Apr. 24)
- **Clare Mackey** (Pass a Good Time, Oct. 6; Oboe, Trumpet and Organ, Feb. 11)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Patrick and Victoria McPharlin Guest Artist Endowment for Jazz Studies in the College of Music** (Jazz: Spirituals, Prayer and Protest Concert)
- **Pat & Mary McPharlin** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Dr. Roy and Christine Meland** (Vive La France)
- **Gordon E. Miracle** (Votapek, Sept. 25; Helton, Oct. 31)

- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum)
- **MSU Federal Credit Union Entrepreneurial Musical Artist-in-Residence Endowed Fund** (Tambuco Mexican Percussion Ensemble, Nov. 21)
- **George Orban and Rae Ramsdell** (Red Cedar Organ, Sept. 15)
- **Milton Powell, in memory of Sue Powell, accomplished pianist and organist** (Red Cedar Organ, Sept. 15)
- **Liz and Tony Raduazo in honor of Andrew Raduazo** (Sensory Friendly Spartan Concert, Nov. 9 and April 8)
- **Nancy and Charlie Seebeck** (MSU-Stanford Piano Quartet)
- **Michael and Elaine Serling** (A Celebration of a Beautiful Voice)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphony Orchestra, Sept. 27; Woodward String Quartet, Mar. 13; Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Symphony Orchestra, Feb. 7)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Dr. Charles and Philippa Webb** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Teresa K. Woodruff, Ph.D. and Thomas V. O'Halloran, Ph.D.** (Holiday Glory)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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*This concert is dedicated in loving memory to*



Dr. Robert Carnochan

April 30, 1963 – September 18, 2024

*Beloved musician, educator, and friend.*

