



College of Music
MICHIGAN STATE UNIVERSITY

MSU Symphony Orchestra

A Sea of Talent

Octavio Más-Arocas, conductor
Daniel Jaggars, guest conductor

Gwendolyn Dease, timpani
Justin Emerich, trumpet
Michael Kroth, bassoon
Nermis Mieses, oboe
Richard Sherman, flute
Kenneth Thompkins, trombone
Corbin Wagner, horn
Guy Yehuda, clarinet

Sunday, October 27, 2024
Cobb Great Hall, Wharton Center, 3:00 p.m.

PROGRAM

XHNISA (2024)

Frank Duarte
(b. 1992)

The Sam and Mary Austin New Fanfares Project

Concerto for Seven Wind Instruments,
Timpani, and String Orchestra (1949)

Frank Martin
(1890–1974)

Allegro

Adagietto

Allegro vivace

Octavio Más-Arocas, conductor

Intermission

Moxie (2018)

Viet Cuong
(b. 1990)

Daniel Jaggars, conductor

La mer, L. 109 (1905)

Claude Debussy
(1862–1918)

De l'aube à midi sur la mer

(From dawn to noon on the sea)

Jeux de vagues (Play of the Waves)

Dialogue du vent et de la mer

(Dialogue of the wind and sea)

Octavio Más-Arocas, conductor

PROGRAM NOTES

The Sam and Mary Austin New Fanfares Project

MSU Symphony Orchestra concerts will open with a newly written fanfare composed by a current composition student. The selected students are assigned to write short works for a diverse group of players giving them the opportunity to present their work with the Symphony Orchestra audience. For their continuing support of new music at MSU, we are honored to name the fanfare project after Sam and Mary Austin.

XHNISA is based on a small poem about water that I wrote in the Central Valley Dialect of the Zapotec language. For my people, and for many others, water is the essence of life. It can be serene and still, like a calm lake reflecting the sky, or powerful and relentless, like a roaring river carving its way through the earth. Its versatility and beauty have inspired countless works of art and music, capturing its ever-changing forms and moods. In this piece, we explore the many ways I see water and all its forms – sparkling, foamy, wavey, complex, and simple.

- Frank Duarte

The oboe is first to take the spotlight in Swiss composer Frank Martin's ***Concerto for seven wind instruments, timpani, percussion and string orchestra***, a stunning “concert in a concert” that showcases the individual players in the ensemble. Martin wrote this concerto for the musicians of the Bern Musikgesellschaft and while the orchestra commissioned the work, it was Martin who chose the instrumentation, giving solo lines to the flute, oboe, clarinet, bassoon, horn, trumpet, and trombone, as well as timpani and percussion.

Martin showed musical promise early in his life, improvising at the piano until his older sisters, who were taking music lessons, taught him music notation. He wrote his first composition before he was ten and was deeply affected by an Easter performance of Johann Sebastian Bach's *Saint Matthew Passion* when he was barely into his teens. Swiss composer Joseph Lauber taught Martin piano, harmony and composition, but Martin enrolled in mathematics and physics at the University of Geneva when he finished school. He continued to compose, however, even after he was called up as a telephonist during World War I. After the war, he

PROGRAM NOTES (cont.)

lived in Zürich, Rome, and Paris before returning to Geneva in 1926, studying rhythmic theory with Émile Jaques-Dalcroze – after which he began teaching at Jaques-Dalcroze’s institute. By the time Martin wrote his Concerto for the Bern Musikgesellschaft – who gave the premiere, conducted by Luc Balmer, in 1949 – he was an experienced teacher, composer and performer, and had led the Technicum Moderne de Musique as director and served as president of the Swiss Musicians’ Union, before moving to the Netherlands in 1946.

In this concerto, Martin deliberately composed music that was both brilliant and technically difficult. “I set out to display the musical qualities of the various soloists in the woodwind and brass groups as well as their virtuosity,” he wrote. “I also tried to make the most of the characters of sonority and expression of the seven instruments, which differ so greatly in the manner of producing sound and in their mechanism.”

- Angus McPherson, Canberra Symphony Orchestra

Moxie – When we say someone has moxie, we imply that they have a surprising amount of confidence or nerve, especially for someone of their stature or age. By orchestrating an extremely simple musical line into something much bigger and bolder than itself, *Moxie* sets out to prove that, with enough nerve, the simple can sound complex, the small can sound mighty, and, most importantly, a whisper can actually scream. This last idea is carried out as the piece comes to a close and music distills itself to its core; even though this final texture thins out dramatically, I feel the energy is only heightened by doing so. Ultimately, the piece has the moxie to believe that sometimes the simplest move is right.

- Viet Cuong

PROGRAM NOTES (cont.)

La Mer – Debussy's love of the sea stemmed from two key influences: his father, a sailor who shared captivating tales of ocean life, and his fascination with visual art. Although Debussy's own experiences with the sea were limited to three crossings of the English Channel, he wrote to his publisher, "The sea is always endless and beautiful... It is the one thing in nature that truly humbles you." He even noted that he was once destined for a sailor's career but was led elsewhere by life's circumstances. On the cover of the manuscript for *La Mer*, he placed Hokusai's iconic drawing *The Great Wave off Kanagawa*. For Debussy, the sea was a psychological phenomenon.

In 1903, Debussy began composing *La Mer*, subtitled "symphonic sketches". The first movement, *From Dawn to Noon on the Sea*, starts with celli softly announcing the dawn. Muted trumpet and horn introduce a small theme that returns in the last movement. The music gradually becomes more animated, with flutes and clarinets mimicking watery splashes, until a climactic brass chorale evokes sunlight streaking across the water.

The second movement, *The Play of the Waves*, begins quietly but soon transforms into a lively scherzo with quick, irregular rhythms. Winds play a dominant role, showcasing Debussy's mastery of orchestration in the French tradition.

The final movement, *Dialogue of the Wind and Sea*, opens forebodingly with lower strings promising a storm. Oboe, English horn, and bassoon introduce a new melody, and ideas from the first movement reappear as the music builds to a powerful climax.

When *La Mer* premiered in 1905, it faced initial backlash due to the complexity of the score and Debussy's scandalous personal life. However, it was soon well-received in London, and over time, the work's vivid evocation of the sea has earned lasting acclaim. *La Mer* remains a spellbinding masterpiece.

- Indianapolis Symphony Orchestra

ARTIST-FACULTY BIOS

MSU Professor of Percussion **Gwendolyn Dease** is passionate about educating the next generation of musicians and regularly gives master classes at universities throughout the U.S. and abroad. She is a member of the percussion faculty at the Brevard Music Center each summer. Professor Dease maintains a career as an active solo, chamber, and orchestral musician, performing recitals throughout the United States, Asia, and South America. She has been involved in commissioning over 30 new works for percussion. She is principal percussionist with the Brevard Music Center Orchestra, and she has performed with the Detroit Symphony Orchestra, the Cincinnati Symphony, the Rochester Philharmonic Orchestra, and others. At MSU, Professor Dease received the Withrow Teaching Award, the Teacher Scholar Award, and the Diversity Award. She was the winner of the Keiko Abe Prize at the second World Marimba competition and earned Peabody Conservatory's Outstanding Young Musician award and the Yale Alumni Award. Dease's discography includes four solo albums and a number of collaborative projects. In association with pianist James Wilhelmsen, Anne Nispel, and Harlan Jennings, she has released two CDs under the World Class Records label: *Crosslights of American Song* and *Crosslights of British and French Song*.

Justin Emerich is Associate Professor of Trumpet at Michigan State University. Emerich was a member of the San Francisco Symphony for two seasons and has performed with the Cleveland Orchestra, Detroit Symphony Orchestra, St Louis Symphony, Chicago Symphony, Metropolitan Opera Orchestra, Malaysia Philharmonic, Seoul Symphony, Seattle Symphony, and Grand Rapids Symphony Orchestra. He has been a featured soloist with the Seattle Symphony and Fulcrum Point New Music Ensemble in Chicago.

Emerich is an avid chamber musician and has been a member of such groups as the Canadian Brass, Burning River Brass, Proteus 7, and Pink Martini. Performing with these groups, he traveled extensively throughout Europe, Asia, the Caribbean, and all 50 states in the U.S. While with the world-famous Canadian Brass, he performed as solo-piccolo trumpet and collaborated with the New York Philharmonic and Philadelphia Orchestra brass sections. Emerich has recorded for Columbia, SFS Media, Naxos, New World, Dorian, Bimmer Music, LML Music, Blue Griffin, and Albany record labels. Furthermore, Emerich has recorded over 100 TV, movie, and video game soundtracks. A few of his recording credits are solo trumpet on *The Blind Side*, *Rambo 4*, and *Halo 3*.

ARTIST-FACULTY BIOS (cont.)

Michael Kroth, professor of bassoon and associate dean for undergraduate studies at the MSU College of Music, has earned a reputation as an excellent solo, chamber, and orchestral musician having performed in recitals and concerts throughout the U.S. and Germany. He served as principal bassoon with the South Dakota Symphony and Dakota Wind Quintet and has held positions as principal bassoonist with the Air Force Academy Band and the Colorado Springs Symphony Orchestra. Kroth is principal bassoon with the Lansing Symphony Orchestra, a faculty artist at the Colorado College Summer Music Festival, and at the Peninsula Music Festival (Door County, WI). He performs regularly with the Milwaukee Symphony Orchestra and the Detroit Symphony Orchestra, and the Cleveland Orchestra. He has also performed with the Trenton Symphony, the Colorado Ballet, and the Philadelphia Orchestra. He earned his Bachelor degree in bassoon performance from Ithaca College and a Master of Music from Temple University. He has released recordings on the Sound Works, Ultrasound, AFSC, and HCS labels.

Octavio Más-Arocas is Director of Orchestras at MSU. He is the Music Director and Conductor of the Mansfield Symphony in Ohio, the Marquette Symphony in Michigan, the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music, California. Previous positions include Principal Conductor of the Green Bay Symphony Orchestra, Resident Conductor of the Unicamp Symphony Orchestra in Brazil, Director of Orchestras at Ithaca College, Lawrence University, Baldwin Wallace University, and at Interlochen Arts Academy. He has also been Resident-Conductor of the Sewanee Summer Music Festival and Assistant Conductor of the National Repertory Orchestra. An award-winning conductor, Más-Arocas was chosen by Kurt Masur for the Felix Mendelssohn-Bartholdy Award working as Maestro Masur's assistant with the Leipzig Gewandhaus and Helsinki Radio orchestras. Más-Arocas is the winner of the Robert J. Harth Conducting Prize at the American Academy of Conducting at Aspen, Thelma A. Robinson Award from the Conductors Guild, Prize Winner of the Third European Conductors Competition, and winner of the National Youth Orchestra of Spain Conductors Competition. He has appeared with orchestras across North and South America and Europe, and has taught workshops and masterclasses in the USA, Spain, Portugal, and Brazil.

ARTIST-FACULTY BIOS (cont.)

Nermis Mieses is faculty at Michigan State University and the Sewanee Summer Music Festival. Formerly, she taught at Bowling Green State University, performed as Principal Oboe of Michigan Opera Theatre, and served as Chair of the IDRS Gillet-Fox International Competition for Oboe. She is the winner of various prizes and awards from the University of Michigan (Paul Boylan Alumni Award), the Barbirolli International Oboe Competition, and the First International Oboe Competition of FEMUSC, among others. She has performed with Sphinx, Chineke! and Detroit Symphony Orchestras and is an active recitalist throughout the American Continent and Europe. She holds a BM from the Conservatory of Music of Puerto Rico, as well as MM and DMA degrees from the University of Michigan under Nancy Ambrose King.

Flute soloist, orchestral musician, recitalist, and recording artist **Richard Sherman** is a dynamic performer of outstanding dramatic power. He is principal flute with the Chautauqua (New York) Symphony Orchestra, the International Chamber Orchestra of Puerto Rico, the Lansing Symphony Orchestra, and the Jackson Symphony Orchestra. He has given performances with the Chicago Symphony, the English Chamber Orchestra, the Detroit Symphony Orchestra, and the Toronto Symphony. His work as a soloist includes the Columbus Symphony, the Rochester Philharmonic, Youngstown Symphony, Lansing Symphony Orchestra, and Chautauqua Symphony, among many others. Sherman was the recipient of an ITT International Fellowship for study at the Royal College of Music in London and received the Henri Cohn Memorial Prize at Tanglewood for the most outstanding fellowship student. As an educator, he oversees a vibrant flute studio at Michigan State University while also giving master classes throughout the country, including the Eastman School of Music, Northwestern University, Louisiana State University, and Ohio State University, among others. In 2020, he was presented with the William J. Beal Outstanding Faculty Award, honored for a comprehensive and sustained record of excellence in creative activities, instruction and outreach.

ARTIST-FACULTY BIOS (cont.)

Kenneth Thompkins is currently the Associate Professor of Trombone at Michigan State University. He was Principal Trombone of the Detroit Symphony Orchestra from 1997 to 2024. Prior to this appointment he held positions in the Buffalo Philharmonic and The Florida Orchestra. He has also performed with the New World Symphony under the direction of Michael Tilson Thomas. He enjoys working with young musicians and has performed masterclasses and recitals at many universities including the Curtis Institute of Music, The Juilliard School, and the Eastman School of Music. He has also been on faculty at the National Orchestral Institute, National Youth Orchestra, and Taipei Music Festival and Academy. In 2017, Thompkins recorded *Sonatas, Songs and Spirituals* featuring the music of Alec Wilder, William Grant Still, and Philip Wharton. *Sonatas, Songs and Spirituals* was the winner of The American Prize in Instrumental Performance for 2018–2019. His latest recording, *Compelling Portraits*, features the compositions of contemporary Black composers including James Lee III, Brian Nabors, Kevin Day, Maurice Draughn, and Shawn Okpebholo. He has performed as a soloist with Chineke! and the Detroit Symphony Orchestra. He can also be heard on recordings with the New World Symphony and the Detroit Symphony Orchestra.

Corbin Wagner received his Bachelor degree in 1979 from the University of Michigan. Prior to graduation, he became a member of the Detroit Symphony Orchestra. He later received his Master degree from U of M in 1989. Prior to his appointment at Michigan State University, he served as adjunct horn professor at Oakland University, the University of Michigan, and Wayne State University. After his appointment as Associate Professor of Horn, Wagner retired from the Detroit Symphony Orchestra after 35 years and retired from the Detroit Chamber Winds of over 30 years of service.

Wagner has received many prestigious performing honors, including a third prize at the 1983 ADR, the Munich International Horn Competition. He also took first prize at the American International Horn Competition in hand horn, valve horn, and horn quartet. He has released two CDs featuring new works for horn, soprano, and piano. He currently performs in the Lansing Symphony Orchestra and the Traverse City Symphony Orchestra. His summer involvement includes Interlochen Arts Festival and the Peninsula Music Festival in Door County, WI.

ARTIST-FACULTY BIOS (cont.)

MSU Associate Professor of Clarinet **Guy Yehuda** is recognized as one of the most outstanding and unique clarinetists on the international concert stage. The top prizewinner of several international competitions, Yehuda was hailed by composer John Corigliano as “one of the most awe-inspiring clarinetists today”. He has toured extensively in Europe, North America, Israel, and China, performing at the Lucerne Contemporary and Spoleto festivals, and with the Israel Philharmonic, Grand Rapids, Detroit, Haifa Symphony, Cincinnati Chamber, and Chicago Symphony Orchestras. He has toured Europe and the U.S. under the batons of top conductors including Pierre Boulez and Zubin Mehta, and performed and collaborated with Steve Reich, John Corigliano, Menahem Pressler, and many others. A sought-after recitalist, Yehuda has performed as soloist in prestigious venues such as Carnegie Hall, Disney Hall, Chicago Symphony Hall, and Mann Auditorium in Tel Aviv. His discography includes several recordings, and he has given master classes around the world. A Selmer-Paris and Vandoren international performing artist and product consultant, he held visiting faculty positions at Indiana University and the University of Virginia. He is principal clarinetist with the Lansing Symphony Orchestra and the clarinet faculty resident at Aria International Music Festival and Fresno Summer Orchestra Academy.

COMPOSER BIO

Called “alluring” and “wildly inventive” by The New York Times, the music of American composer **Viet Cuong** has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Cuong’s music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed several hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his recent projects include a concerto for Eighth Blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto, and double oboe concerto. He is currently the Pacific Symphony’s Composer-in-Residence and serves as Assistant Professor of Music Composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

STUDENT BIO

Daniel Jaggars is a Master degree student in Orchestral Conducting at Michigan State University. A student of Professors Octavio Mas-Arocas and Katherine Kilburn, Daniel serves as Assistant Conductor for the MSU Symphony Orchestra and MSU Concert Orchestra. He holds a Bachelor degree in music from the University of Nebraska, Omaha, where he studied conducting with Miguel Harth-Bedoya. Additionally, Daniel studied clarinet at Ithaca College with Dr. Richard Faria. He has attended several workshops with renowned conductors and performers, studying symphonic, operatic, and chamber repertoire. He is immensely grateful for the numerous people who have made his journey in music possible.

PERSONNEL

Violin I

Sage Rosales **
Diya Dong
Leonid Tsoy
Thomas Shahbaghyan
Yulin Zhou
Endi Chen
Maria Skidmore
Amy Chang
Runqi Weng
Arianna Argentieri
Wang Liang
Jungmin Lee
Hengping Lin
Daniella Greene
Sarah Munson

Violin II

Natasha Kubit *
Chonghua Zuo
Zenan Li
Selin Samsar
You Jung Hsu
Lyudmilla Gofurova
Tadan Baartz-Bowman
Hsin-Jen Yang
Fanhong Jiang
Dana Hardy
Xiang Lei
Alison Birmingham
Xinying Hu
Xiaoding Shen
Min-Han Tsai
Ashwin Innuganti

Viola

Jiajing Fang *
Meagan Turner
Jian Xiong
Yu-Chieh Lin
Madison Schaefer
Qiongwen Zhang
Tirian Cooper
Jamie Kasper
Aidan Chapman-Anderson

Viola (cont.)

Kunjie Chai
Eleanor Limbaugh
Mengyuan Song

Cello

Cheng Lin *
Weigen Jiang
Aaron Longuski
Weian Gu
Cheng-Hung Chung
Yu-Chen Lin
Yu-Hsin Wu
Nolan Wiebenga
Yue Kang
Po-Chen Chang
Yi-Chen Ke
Shaniah Cooper

Bass

Sam Stover *
Ben Merte
Shaun Rogers
Manyi Zhang
Parker Duncan
Grace Kovacs
Alex Zajdel

Flute

Josean Delgado ***
Tzu-Shan Fu *
Adam Gulley
Ivana Chacon Ramirez **

Oboe

Brett Boyer ***
John DeBiase **
Ari VanderLaan *

Clarinet

John Khaydorov **
Frankie Mu ***
Jack Mulrooney *

Bassoon

Erika Clippinger
Erica Haas **
Finn McCune ***
Matt Weber *

Horn

Alexander Delperdang ***
Caden Dennie
Reed Fitzpatrick **
Alden Leonard
Keith Pepper *

Trumpet

Austin Cruz **
Jon-Michael Taylor ***
Calvin Pfund *
Carrie Schafer
Natalia Vela

Trombone

Jordan Dove ** ***
Gracy Tomek *

Bass Trombone

Nicholas Cicero

Tuba

AJ Johnson

Percussion

Isaac Hinshaw
Cadence Miller
Margaret Parker
Taryn Parry
Klaire Thomas

Piano/Celeste

Xiaoxiao Ouyang

Harp

Chiyun Casellas
Iris Lin ***

Librarians

Aaron Longuski
Cole Sheffer

Assistant Conductors

Daniel Jaggars
Zongheng Zhang

**Denotes Concert
Master

* Denotes Principal

PRIVATE GIFTS play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

THANK YOU TO OUR 2024-2025 SPONSORS

- **Anonymous Donor Family** (Holiday Glory)
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- **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** (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 the 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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UPCOMING EVENTS

10/28 Monday

Musique 21

Fairchild Theatre, 7:30 p.m. \$

10/30 Wednesday

Percussion Ensemble

Fairchild Theatre, 7:30 p.m. \$

10/31 Thursday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Melanie Helton, voice

Cook Recital Hall, 7:30 p.m. \$

10/31 Thursday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Carillon Recital: Halloween, Spooky Tunes

Beaumont Tower, 9:00 p.m. free

11/1 Friday

African Diaspora Percussion Ensemble

Fairchild Theatre, 8:00 p.m. \$

11/3 Sunday

Spartan Spectacular

Cobb Great Hall, 3:00 p.m. \$

11/4 Monday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Zhihua Tang, Chamber Recital

Cook Recital Hall, 7:30 p.m. \$

11/8 Friday

Jazz Nonets

Murray Hall, 8:00 p.m. \$

TICKET PRICES

\$ \$12 Adults, \$10 Seniors (age 60 and older), Students with ID and anyone under age 18 are free but require a ticket for admission.

\$\$ \$17 Adults, \$15 Seniors, \$7 Students with ID and anyone under age 18.

\$\$\$ \$22 Adults, \$20 Seniors, \$12 Students and those under age 18.

Please note: *All events scheduled in Murray Hall are general admission seating.*