



College of Music  
MICHIGAN STATE UNIVERSITY

# Songs of Love and Destiny

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MSU Symphony Orchestra and Choirs

Octavio Más-Arocas, conductor  
Sandra Snow, conductor  
Jonathan Reed, conductor  
Zongheng Zhang, guest conductor

Jon-Michael Taylor, trumpet  
Winner of the 2025 Concerto Competition

Elia Meekhoff, soprano  
Meagan Wozny, mezzo-soprano  
Michael Seare, tenor  
Jamie Eagle, baritone

*Generously sponsored by  
James and Susan Bonfiglio*

Saturday, April 26, 2025  
Cobb Great Hall, Wharton Center, 8:00 p.m.

# PROGRAM

Fanfare

Ethan Smith  
(b. 2002)

*The Sam and Mary Austin New Fanfares Project*  
Zongheng Zhang, conductor

Concertino for Trumpet, String Orchestra, & Piano

André Jolivet  
(1905–1974)

Jon-Michael Taylor, trumpet  
Octavio Más-Arocas, conductor

*Schicksalslied, Op. 54*

Johannes Brahms  
(1833–1897)

Sandra Snow, conductor

Intermission

Requiem in D Minor, K. 626

Wolfgang Amadeus Mozart  
(1756–1791)

- I. Introitus
  - a. Requiem aeternam
- II. Kyrie
- III. Sequentia
  - a. Dies irae
  - b. Tuba mirum
  - c. Rex tremendae
  - d. Recordare
  - e. Confutatis
  - f. Lacrymosa
- IV. Offertorium
  - a. Domine Jesu
  - b. Hostias
- VII. Communio
  - a. Lux aeterna

Jonathan Reed, 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.

## ***Concertino for Trumpet, String Orchestra, and Piano***

André Jolivet (1905–1974) was a French composer known for his fascination with mysticism, ancient music, and vivid rhythmic energy. His *Concertino for Trumpet, String Orchestra, and Piano*, composed in 1948, is a striking example of his distinctive style, blending bold modernist harmonies with influences from jazz, fanfares, and non-Western music.

The concertino unfolds in three movements, each showcasing the trumpet's expressive and virtuosic capabilities. The first movement is rhythmically charged, filled with rapid, almost improvisatory gestures. The second movement provides a more lyrical contrast, featuring hauntingly beautiful melodic lines. The final movement bursts with dynamic energy, employing dazzling runs, complex rhythms, and an exhilarating interplay between the soloist and ensemble.

Jolivet's Trumpet Concertino is a powerful and dramatic work that expands the instrument's technical and expressive possibilities, making it a staple of the trumpet repertoire.

## PROGRAM NOTES (cont.)

### ***Schicksalslied*, Op. 54**

In the summer of 1868, Johannes Brahms visited his friend Albert Dietrich in Oldenburg, Germany. While there, Brahms discovered the novel *Hyperion* by romantic poet Friedrich Hölderlin in Dietrich's library. The novel's powerful poem, "Hyperions Schicksalslied" ("Song of Destiny"), deeply moved Brahms. So inspired, he began sketching music for it during a day trip to Wilhelmshaven, unable to wait for his return. Dietrich later recalled finding Brahms alone on the beach, already writing the first drafts of what would become *Schicksalslied*, Op. 54.

Though Brahms composed the opening sections quickly, he struggled with the ending and did not complete the piece until 1871. Hölderlin's poem presents a stark contrast between the divine and human realms. The first section describes the serene, eternal lives of the gods; the second laments the human condition—wandering, suffering, and endlessly falling "like water thrown / from cliff to cliff / year after year / down into the Unknown." Brahms, reluctant to end his work on such a dark note, sought a more hopeful resolution.

With the help of conductor Hermann Levi, Brahms found a solution: he would reprise the serene orchestral opening at the end, offering a consoling epilogue that balances the poem's despair with musical transcendence.

*Schicksalslied* unfolds in three sections. The opening Adagio in E-flat major bathes Hölderlin's words in luminous, celestial harmonies. The middle section shifts to C minor (Allegro), capturing human anguish with rhythmic tension and stormy textures—most notably during the line "Wasser von Klippe zu Klippe geworfen." Finally, the music returns to a calm Adagio in C major, gently closing with Brahms' vision of hope beyond sorrow.

### ***Requiem in D Minor*, K. 626**

Few pieces in the Western classical canon carry the mystique of Mozart's Requiem. Shrouded in legend, it stands as the composer's final, unfinished masterpiece, written during the last months of his life.

Just one year before Mozart's death, Joseph Haydn set out for London. On their last day together in Vienna, Mozart hugged his friend and said, "Papa, I fear that this will be our last farewell." Haydn, 59 at the time, thought Mozart was expressing concern for

## PROGRAM NOTES (cont.)

his well-being as an older man embarking on a long journey. But Mozart's words were indeed prophetic—Haydn would live another 18 years past his friend's death, composing prolifically unto old age. When Haydn died in 1809, Mozart's Requiem was performed at his funeral.

The piece was commissioned anonymously by a mysterious messenger in the summer of 1791. The man was later revealed to be Anton Leitgeb, valet to Count Franz von Walsegg-Stuppach. Walsegg-Stuppach was a nobleman with a peculiar habit: commissioning music from established composers, then passing it off as his own. This Requiem was to honor his young wife, who had died that February at just 20 years old.

Mozart, in financial need, accepted the commission while juggling other projects, including rehearsals for *The Magic Flute* and a new opera commission, *La clemenza di Tito*. Already overtired and ill, he became increasingly convinced he was writing a Requiem for his own death. "I fear I am writing a Requiem for myself," he reportedly told his wife and friends.

Mozart died on December 5, 1791, at the age of 35, leaving the work unfinished. His widow, Constanze, sought someone to complete the work and, after much searching, landed on Mozart's pupil, Franz Xaver Süssmayr, who took on the task, using sketches and instructions given on Mozart's deathbed. Mozart completed the Introitus, parts of the Kyrie, most of the Sequenz, and fragments of the Lacrimosa and Offertorium. Süssmayr finished the Lacrimosa and composed the Sanctus, Benedictus, Agnus Dei, and the final Communio, reusing earlier material for thematic unity.

## ARTIST-FACULTY BIOS

**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.

**Jonathan Reed** is Professor of Music and Associate Director of Choral Programs at Michigan State University College of Music where he serves on a dynamic choral faculty that includes Sandra Snow and Derrick Fox. He conducts the State Singers, the Singing Spartans (tenor/bass choir) and teaches courses in conducting at both the undergraduate and graduate level. In 1999, the Associated Students of Michigan State University (ASMSU) presented him with the Outstanding Faculty Award. Dr. Reed is also Director of Music at the Peoples Church of East Lansing. He is a contributing author to GIA's The School Choral Program. Dr. Reed enjoys an active career as a clinician/conductor, conducting festivals and all-state choruses throughout the United States. He has conducted numerous all-state choirs as well as honor choirs for the Northwest, Western, and Southern Divisions of The American Choral Directors Association. His choirs have performed at divisional and national conferences of ACDA. He has presented interest sessions at two national conferences of ACDA (1999, 2005) and at numerous state ACDA conferences. He has also served ACDA as a state newsletter editor, a state president, and divisional and national chair of the Repertoire and Standards committee on Male Chorus.

## ARTIST-FACULTY BIOS (cont.)

As a conductor, pedagogue, and scholar, **Sandra Snow** is widely acknowledged as one who brings singers of all ages and abilities to artful performance through an understanding of the music and its context in the world around them. As Professor of Choral Conducting and Director of Choral Programs at the Michigan State University College of Music, the Mosaic Ensemble has appeared as featured performers at American Choral Directors Association conventions at state, regional, and national levels. As guest conductor, she travels extensively in North America and abroad. In 2017, Snow created mirabai, a project-based professional women's chorus, winners of the American Prize in Music, professional division in 2020. She curates two series of choral music, In High Voice, and the mirabai series, and regularly commissions composers as a supporter of new music. She is a recipient of the Michigan State University William J. Beal Award for Outstanding Faculty, the MSU Teacher-Scholar Award, and the Dortha J. and John D. Withrow award for Excellence in Teaching.

## STUDENT BIOS (cont.)

**Ethan Smith** is a composer from Michigan who is inspired by video game music, blending jazz, funk, and classical genres. Ethan has studied with composition professors at Michigan State University such as Mark Sullivan, Ricardo Lorenz, and Zhou Tian. During his time at MSU, he has also studied oboe performance with Nermis Mieses. Ethan is currently pursuing double majors in Music Composition and Games and Interactive Media, combining his musical skills with game development. Outside of school, Ethan enjoys running, anime, and spending time with his cat.

A native of Saline, Michigan, trumpeter **Jon-Michael Taylor** has enjoyed a multifaceted career in the classical, jazz and commercial realms of music. Accepted into both the classical and jazz studies programs at New England Conservatory of Music, Jon-Michael has freelanced in a wide variety of performances throughout Boston and Michigan. Having performed six solo recitals since 2020, Jon-Michael is active in solo and chamber engagements, including as a finalist in the Wagner Chamber Competition last year. He was invited to play for soloist Hakan Hardenberger in his 2021 public masterclass at the New England Conservatory. Acclaimed for a sound that "broke through the orchestra" in recent performances of Shostakovich's Fifth Symphony with the Boston Philharmonic Youth Orchestra, Jon-Michael attended the prestigious Aspen Music Festival and School in summer of 2022, and was a fellow with the Cincinnati Symphony brass institute in 2024.

**Zongheng Zhang** is a first-year Doctoral student in Orchestral Conducting at Michigan State University, studying under Professors Octavio Mas-Arocas and Kathrine Kilburn. He holds a Master degree in Orchestral Conducting from UT Austin, where he served as Assistant Conductor for the UT Symphony Orchestra and Music Director of the UT University Orchestra. Zhang has worked with Austin Opera, Butler Opera Center, and Berlin Opera Academy. He has conducted operas such as *La bohème* and *Carmen* and premiered *Le Falcon* by Dmitry Bortniansky in 2024. From 2016 to 2021, Zhang was Concertmaster for The Orchestra Now and Bard Conservatory, collaborating with renowned conductors.



# MSU SYMPHONY ORCHESTRA PERSONNEL

## Violin I

\*\*Diya Dong  
Leonid Tsoy  
Sage Rosales  
Maria Skidmore  
Daniella Green  
Arianna Argentieri  
Jungmin Lee  
You Jung Hsu  
Zenai Li  
Lyudmilla Gofurova  
Selin Samsar  
Tadan Baartz-Bowman

## Violin II

\*Chonghua Zuo  
Endi Chen  
Yulin Zhou  
Amy Chang  
Runqi Wong  
Wang Liang  
Sarah Munson  
Dana Hardy  
Hsin-Jen Yang  
Alison Birmingham  
Xinying Hu  
Fanhong Jiang  
Ashwin Innuganti  
Xiang Lei  
Min-Han Tsai  
Xiaoding Shen

## Viola

\*Jiajing Fang  
Jian Xiong  
Meagan Turner  
Kunjie Chai  
Madison Hilborn  
Xinye Xu  
Tirian Cooper  
Qiongwen Zhang

## Viola (cont.)

Jamie Kasper  
Aidan Chapman-Anderson  
Mengyuan Song  
Eleanor Limbaugh

## Cello

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

## Bass

\*Alex Zajdel  
Albert Daschle  
Cole Sheffer  
Bochi Zhang  
Parker Duncan  
Grace Kovacs

## Flute

Alex Coble  
Ivana Chacón  
Richie Diaz

## Oboe

Caitlyn Falbe  
Geoffrey Madge

## Clarinet

Frankie Mu  
Ricky Latham  
Alicia Guitierrez  
John Khaydorov  
Sunil Kim

## Bassoon

Erika Clippinger  
Erica Haas  
Gabby Richmond

## Horn

Keith Pepper  
Alden Leonard  
Alexander Delperdang  
Zach Zuber

## Trumpet

Natalia Vela  
Austin Cruz  
Michael Minenna

## Trombone

Jordan Dove  
Alex Ortiz Sanchez  
Nicolas Cicero

## Tuba

AJ Johnson

## Percussion

Margaret Parker  
Taryn Parry  
Klaire Thomas

## Piano

Xiaoxiao Ouyang

## Assistant Conductors

Daniel Jaggars  
Zongheng Zhang

## Librarians

Aaron Longuski  
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\*\*Denotes Concert Master

\* Denotes Principal

# MSU CHOIRS PERSONNEL

## Choral Union

Christoph Adami  
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James Grenda  
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Brooke Ingersoll  
Julie Jacokes  
Grace Joachim  
Cheri Johnson  
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Penny Kindraka  
James Kindraka  
Barbara Kotz  
Leslie Lacy

Carlos Lalonde  
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William LaRue  
Julia Latta  
GlenEllen Lehmberg  
Ann Leyden  
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Erik Lindquist  
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Cora Lopez  
Alejandra Lopez  
    Villegas  
Chris Lussenhop  
Fara McCune  
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Daphne O'Regan  
Ann Olsen  
Josephine Shannon  
    Oren  
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Laura Pavliscak  
Virginia Pearce  
Madison Plunkert  
Kathleen Post  
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Susan Ramin-  
    Hutchison  
Susan Rosser  
Patricia Ryan  
Toby Salzman  
Lynn Savage  
Daria Schlegla  
Natalie Schoch  
Jayne Schuiteman  
Dianne Schwartz  
James M. Smith  
Laurie Sommers

Mary Speiser  
Cindy Spencer  
Marshall Spencer  
Shannon Stackhouse  
Martha Stanbury  
Laura Stebbins  
Mary Grace Stobierski  
Joann Stoddart  
Sharmila Suresh  
Holly Sutton  
Stacey Tadgerson  
Charles Taylor  
Sarah Taylor  
Katy Thakkar  
Ewen Todd  
Zora Todd  
Linn Van Dyne  
Crystal VanKooten  
Sara Weeden  
Kim Wolfgang  
Laura Wood  
Melody Worley  
Felicia Wu  
June Youatt  
Alexa Zeremenko

## PERSONNEL (CONT.)

### State Singers

Eric Bach  
Hannah Bancroft  
Joseph Baunoch  
Avery Beeman  
Krista Bennett  
Alex Boucher  
Ezekiel Brown  
Andrew Burns  
Ryan Byrne  
Julia Clark  
Giavanna Coffman  
Cassandra Cohen  
Alex Cross  
Jonathan Dahn  
Jaxon Egge  
Will Evans  
Rachael Farquharson  
Isaiah Gifford  
Amanda Goldberg  
Tyrell Harris  
Evelyn Hilyard  
Caleb Johnson  
Ryan Klann  
Charlotte Larned  
Alek Lipar  
Julia Luebbe  
Isaac Luebke  
Jackson Maier  
David Meagher  
Mason Myatt  
Tru Neeley  
Ethan Norton  
Nick Perkins  
Skyler Shasteen  
Westin Sorrel  
BreAnne Turner  
Keilah Ussi  
Amy Wang Wang  
Janae Washington  
Dustin White  
Miaomiao Zi

### University Chorale

Josefina Arnett  
Calvin Aupperlee  
Eleanor Barbour  
Fiona Breen  
Chauncey Burghart  
Michael Carter  
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MSU SYMPHONY ORCHESTRA AND CHOIRS

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- **Anonymous Donor Family** (Holiday Glory)
- **Sam and Mary Austin** (Musique 21 concerts)
- **Sam and Mary Austin Fund for New Music** (Wind Symphony, Oct. 25; Symphony Orchestra, Oct. 27; Musique 21, Oct. 28; Tambuco Mexican Percussion Ensemble, Nov. 21)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series; Jazz Spectacular)
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- **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)
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- **Anne Hiller** (Celebrating the Spectrum)
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- **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)
- **Joy A. Rimpau** (Tuba and Euphonium Alumni Concert, April 13)
- **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)
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# UPCOMING EVENTS

4/27 Sunday  
**Symphony Band and Spartan Youth Wind Symphony**  
Cobb Great Hall, 3:00 p.m. \$

5/2 Friday  
**Carillon Concert to commemorate Graduation**  
2:00 p.m., Beaumont Tower, free

5/4 Sunday  
**Carillon Concert – Music of the Cosmos**  
1:45 p.m., Beaumont Tower, free

5/4 Sunday  
MSUFCU Showcase Series  
**Piano Monster**  
Fairchild Theatre, 3:00 p.m. \$\$\$

**Music and the Garden**  
Sundays, June 8, June 29, July 13, and August 10  
1:00 p.m. activities, 2:00 p.m. concert, free  
Beal Botanical Garden

**28<sup>th</sup> Annual Muelder Summer Carillon Series**  
July 2 – August 6 (Wednesdays)  
6:00 p.m., Beaumont Tower, free

**Celebrating the Spectrum**  
July 27 – August 1, 2025  
Cook Recital Hall

**1<sup>st</sup> Annual Ralph Votapek Young Artist Piano Competition**  
August 14-17, 2025  
Cook Recital Hall

## 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.*