



College of Music
MICHIGAN STATE UNIVERSITY

MICHIGAN STATE UNIVERSITY

WIND SYMPHONY

Conductors

Kevin L. Sedatole
E. Yuji Jones

Tuesday, February 4, 2025 | 7:30 PM
Cobb Great Hall
Wharton Center for Performing Arts

PROGRAM

WIND SYMPHONY

Gao Hong
(b. 1964)

Celebration (2021/2024)

E. Yuji Jones, *conductor*

David Maslanka
(1943-2017)

Concerto for Trombone & Wind Ensemble (2007)

I. Requiem

II. Beloved

III. Be Content, Be Calm

Kenneth Thompkins, *soloist*

-INTERMISSION-

Aaron Copland
(1900-1990)

Old American Songs (1950)

I. Simple Gifts

II. Zion's Walls

III. I Bought Me a Cat

IV. At the River

Derrick Fox, *soloist*

Paul Hindemith
(1895-1963)

Symphony in B-flat (1951)

I. Moderately Fast, With Vigor

II. Andante Grazioso

III. Fugue (Rather Broad)

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

GUEST ARTISTS

Kenneth Thompkins

Kenneth Thompkins was appointed Principal Trombone of the Detroit Symphony Orchestra by Neeme Jarvi. Prior to this appointment he held positions in the Buffalo Philharmonic and The Florida Orchestra and New World Symphony Orchestra. He has also performed with the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Chicago Symphony Orchestra.

Thompkins enjoys working with young musicians and has performed masterclasses and recitals at many universities including the Curtis Institute of Music, University of Michigan, and the Eastman School of Music. 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. He has performed as a soloist with the Detroit Symphony Orchestra, Chineke! Orchestra and New World Symphony. He also premiered “Troubled Water” trombone concerto by Carlos Simon with the Detroit Symphony Orchestra in 2023.



Derrick Fox

Dr. Derrick Fox is the Associate Dean of Graduate Studies and Creative Endeavors and a Professor of Choral Conducting at Michigan State University. Prior to MSU, he was the Director of Choral Activities and Distinguished Professor of Music at the University of Nebraska-Omaha and Assistant Professor of Choral Music at Ithaca College. Dr. Fox has taught at the middle school, high school and collegiate levels. His conducting experiences have included singers from upper elementary choirs through collegiate and community



choirs. He was awarded the 2021 Bryan R. Johnson Service Award by the Nebraska Music Educators Association and the 2022 University of Nebraska Omaha Award for Distinguished Research/Creative Activity.

Dr. Fox has conducted all state and regional choirs across the United States, led international, national and regional choral concerts/residencies and presented professional development workshops across the United States and internationally. His professional workshops focus on assessment in the choral classroom, building classroom community, rehearsal strategies, choral conducting techniques and shape note singing in the African American community. Dr. Fox has held teaching residencies at the Latvian Academy of Music and Syracuse University and led performance tours through Lithuania and Estonia. Dr. Fox conducted the 2019 National ACDA Middle School/Junior High Mixed Honor Choir and traveled to South Africa as a 2019 ACDA International Conductor Exchange Fellow where he led choral workshops and rehearsals in Johannesburg, Pretoria and Potchefstroom.

As a baritone soloist, Dr. Fox has collaborated with various organizations; among them are the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, Omaha Symphonic Chorus, University of Missouri, Michigan State University, Webster University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin's *Porgy and Bess* on the compact disc *In This Hid Clearing*, available on the Naxos Classical Music label.

As an author, Dr. Fox has written articles for many organizations and was a contributing author in the Hal Leonard/McGraw Hill choral textbook *Voices in Concert*. His compositions and arrangements are published by Hal Leonard and Brilee Music. His book, *Yes You Can: A Band Director's Guide to Teaching Choirs* is published by Carl Fischer. He launched The Derrick Fox Choral Series with Music Spoke to publish works by and about marginalized and minoritized people. He also partnered with the Country Music Association Foundation to create the Unified Voices for Music Education Initiative which provides learning activities for instrumental and elementary music educators. He is the writer and host of the radio show *Reflections of Us*, a show focused on amplifying diverse voice in the classical music.

Dr. Fox serves on the advisory board for Sounding Spirit, a research lab and publishing initiative of Emory University's Center for Digital Scholarship, which promotes collaborative engagement with the songbooks that sound America's musical landscape

PROGRAM NOTES

Celebration | Gao Hong

In China, we have many festivals that we celebrate each year. In this piece I use drum solos interspersed with instrumental passages to create joyful rhythms and melodies that depict the festive atmosphere of families gathering together in a festival. The slow middle section expresses the peoples' yearning for peace, prosperity, and happiness.

Celebration was commissioned and premièred by the Minnesota Sinfonia, conducted by Jay Fishman on October 19, 2021, at the Basilica of St. Mary in Minneapolis, Minn. In 2022, the full orchestra version was performed by the Maryland Symphony Orchestra. It has been my great honor to write this full band version of this piece for "The President's Own" United States Marine Band and the world première performance at the American Bandmasters Association 2024 Conference.

- Program note by composer

Concerto for Trombone & Wind Ensemble | David Maslanka

Conversations with Gary Green and Tim Conner (the conductor and trombonist who commissioned the music) led to the idea that this concerto should be a "cross-over" piece, one that could be played by either a wind ensemble or a symphony orchestra minus most of the strings. Before I began composing, word came of the untimely death of Christine Nield Capote, wonderful flutist and teacher and long-time friend to Gary, Tim and me. It was only a year ago, in July of 2006 that Gary, Christine, and I worked together at the Interlochen Center for the Arts on a deeply moving performance of my Song Book for Flute and Wind Ensemble. It was one of Christine's favorite pieces. She had only nine months to live. It became clear that the Trombone Concerto would be a memorial for Christine. To that end I chose an ensemble of orchestral winds, plus piano, double bass, percussion, and one solo cello, the cello representing her cellist husband, Manny.

It feels presumptuous for me to say anything at all about this music, presumptuous even to have written the piece, trying to embody Christine's still-living presence, her voice, her feelings, for us who are left behind. Following her death I saw Christine in a meditative vision. She gave me the most brilliant smile of recognition and reassurance. She then turned and walked away. Requiem – beloved – be content, be calm.

The Concerto was commissioned by a consortium of music schools headed by Gary Green of the University of Miami Frost School of Music, and is dedicated to the memory of flutist Christine Nield Capote.

- Program note by composer

Old American Songs | Aaron Copland

Baritone William Warfield sang the [U.S.] premiere performance of Copland's folk song arrangements at Town Hall in 1951. He said, "The songs were a tremendous success. Aaron was an excellent pianist and, of course, knowing the flavor of them so well, it was a tremendous experience working with him."

"Simple Gifts" is the Shaker song used in Appalachian Spring arranged in a straightforward style closer to the original folk version. "Zion's Walls", *a revivalist song with words and music credited to John G. McCurry, was used again by Copland in his opera, The Tender Land*. "I Bought Me a Cat", a children's nonsense song, repeats a refrain adding a farm animal as it proceeds. The harmony and accompaniment simulate barnyard sounds. "At the River" *is an arrangement of the beloved 1865 hymn tune by Robert Lowry. It has been sung on many occasions, including the memorial concerts for Copland and for Leonard Bernstein.*

- Program note by Vivian Perlis

SONG LYRICS

Simple Gifts

'Tis the gift to be simple 'tis the gift to be
free
'Tis the gift to come down where you
ought to be
And when we find ourselves in the place
just right,
'Twill be in the valley of love and delight.

When true simplicity is gained
To bow and to bend we shan't be
ashamed
To turn, turn will be our delight.
'Till by turning, turning we come round
right.

'Tis the gift to be simple 'tis the gift to be
free
'Tis the gift to come down where you
ought to be
And when we find ourselves in the place
just right,
'Twill be in the valley of love and delight.

Zion's Walls

Come fathers and mothers,
Come sisters and brothers,
Come join us in singing the
praises of Zion.
O fathers, don't you feel
determined
To meet within the walls of Zion?
We'll shout and go round
The walls of Zion.

I Bought Me A Cat

I bought me a cat, my cat pleased me,
I fed my cat under yonder tree.
My cat says fiddle eye fee.

I bought me a duck, my duck pleased me.
I fed my duck under yonder tree.
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a pig, my pig pleased me.
I fed my pig under yonder tree.
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a horse, my horse pleased me.
I fed my horse under yonder tree.
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',

My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a cow, my cow pleased me.
I fed my cow under yonder tree.
My cow says 'Moo, moo',
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I met my wife, my wife loves me.
I met my wife under yonder tree.
My wife says, 'Honey, honey',
My cow says 'Moo, moo',
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

At the River

Shall we gather by the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God.
Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.
Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.
Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Symphony in B-flat | Paul Hindemith

Paul Hindemith (1895-1963) was an influential German composer who explored the fringes of tonality through his music and who was teacher to many a great name in composition. He grew up and began his career in Germany, but a complicated relationship with the Nazi regime in the 1930s sent him elsewhere. During that period, he was invited to Turkey, where he helped to reorganize the music education system there. In 1940, he emigrated to the United States, where he taught primarily at Yale University. He became an American citizen in 1946, but moved to Zurich in 1953, where he remained for the rest of his life. He developed his own system of tonality that was not diatonic, but which ranks musical intervals from most-consonant to most-dissonant while still relying on a tonal center. While this approach sounds purely academic, it resulted in playful, accessible music in Hindemith's hands. He was very interested in understanding instrumental technique, to the point that he is said to have learned to play every one of his instrumental sonatas (and there are many, including trumpet, clarinet, trombone, harp, tuba, flute, violin, viola, and bass) on the instrument for which he wrote it.

The *Symphony in B-flat* is a cornerstone of the wind band repertoire. Hindemith wrote it in 1951 on a commission from "Pershing's Own" United States Army Band. Its three movements use classical and baroque approaches to form and thematic development in Hindemith's unique harmonic idiom. Below, I'll include my thumbnail analysis of each movement above separate videos of each, all by the world class United States Navy Band. The Symphony's first movement, marked, "Moderately fast, with vigor" is in sonata allegro form. Hindemith introduces two themes immediately. The first is lyrical and rhythmically intense, spanning 10 bars. The second, a short burst of five 8th notes, is hidden in the bluster of the first beat of the movement, not emerging fully until the two themes merge. Another pair of themes is introduced at letter D. Together, they grow into semi-climax before being interrupted by another dotted-rhythm theme, which dominates the development until the second initial theme returns. The recapitulation of the first two themes is shrouded by changed textures, but the second pair of themes returns with confidence, ending the movement in a solid B-flat major.

The second movement is broadly in three sections. It begins with a dolorous duet between alto sax and cornet. There are hints of Hindemith's Weimar Republic roots in the melody, which sounds like the lamentation of a tired cabaret singer. A much more lively middle section features tambourine accompaniment, suggesting some angry dance. Two contrasting feelings are thrown together in the third section.

The "Fugue" is actually comprised of two fugues. The first begins after a short introduction in which we hear the first fugue subject stated by itself. The second uses a broader, triplet-based subject. The two come together late in the movement, only to be joined by the first theme from the first movement as the piece heads to its momentous and robust closure.

-Program note by Andrew Pease

WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

FLUTE

Richie Diaz, Abilene, TX
Jake McQuaid, Canton, OH
Morgan Page, Fenton
Ivo Shin, Rio de Janeiro, Brazil
Ya Zhuo, Yancheng, Jiangsu, China

OBOE

Colton Germane, Hartland
John DeBiase, North East, MD
Lauren O'Connor, Denver, CO

BASSOON

Finn McCune, East Lansing
Octavius Hernandez, Lansing
Sierra Watson, Cincinnati, OH
Madeline Wilks, Tarpon Springs, FL

CLARINET

Andrew Buckley, Rochester, NY
Elyor Gofurov, Tashkent, Uzbekistan
Taewoo Kim, Changwon, South Korea
Jack Mulrooney, Raleigh, NC
Max Okagaki, Minneapolis, MN
Dylan Parks, Broken Arrow, OK
Matthew Stewart, Hamilton
Korben Wilson, Davenport, IA
Shaoqian Wang, Lanzhou, China

SAXOPHONE

Diego Chapela-Perez, Spring, TX
Spencer Cox, Memphis, TN
Parker Fritz, Grand Rapids
Alex Lee, Pleasonton, CA
Jacob Nance, Lubbock, TX

HORN

Zora Alfredson, Lansing
Becca Buckley, Davenport, IA
Alexander Delperdang, Redondo Beach, CA
Caden Dennie, Lowell
Jonah Weber, Hersey

TRUMPET

Spencer Clark, Southgate
Michael Minenna, Rockaway, NJ
Calvin Pfund, Gainesville, FL
Reed Ricotta, Toms River, NJ
Kaley Rodriguez, Orlando, FL
Evelyn Szilagyi, Holland
Annie Walton, East Lansing

TROMBONE

Jordan Dove, Owego, NY
Alex Ortiz, Odessa, TX
Taylor Ward, Caledonia

BASS TROMBONE

Jonah Weller, Grand Ledge

EUPHONIUM

Seth Lambert, Bloomington, IL
Andrew Pierce, Commerce Township

TUBA

Michael Kirby, Harrison
McLaughlin, Oveido, FL
Sam Tuttle, Oklahoma City, OK

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

Weian Gu, Shanghai, China

STRING BASS

Alex Zajdel, Plymouth

PIANO

Yi-Hui Chen, Keelung, Taiwan

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Arris Golden	Assistant Director of Bands Associate Director, Spartan Marching Band

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Michael Gabriel, Masters	Michael Parker, Doctoral
Benjamin Horne, Doctoral	

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Lupe Dominguez	Administrative Assistant
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Guy Yehuda, Clarinet
Joseph Lulloff, Saxophone
Corbin Wagner, Horn

Justin Emerich, Trumpet
Heather Zweifel, Trumpet
Kenneth Thompkins, Trombone
Philip Sinder, Tuba/Euphonium
Kevin Brown, Double Bass
Gwendolyn Dease, Percussion
Jon Weber, Percussion

UPCOMING EVENTS

WIND SYMPHONY | February 4, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY BAND | February 6, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA | February 7, 2025 | 8:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

CONCERT BAND & CAMPUS BAND | February 19, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

CONCERT ORCHESTRA | February 27, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY BAND | March 18, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

WIND SYMPHONY | March 20, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA | March 21, 2025 | 8:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

JAZZ ORCHESTRAS | March 23, 2025 | 3:00 PM
Pasant Theatre | Wharton Center for Performing Arts

CONCERT BAND & CAMPUS BAND | April 15, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

CONCERT ORCHESTRA | April 22, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

WIND SYMPHONY | April 24, 2025 | 7:30 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY ORCHESTRA & CHOIRS | April 26, 2025 | 8:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

SYMPHONY BAND & SPARTAN YOUTH WIND SYMPHONY
April 27, 2025 | 3:00 PM
Cobb Great Hall | Wharton Center for Performing Arts

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- **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)
- **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)
- **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 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)
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- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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