



College of Music
MICHIGAN STATE UNIVERSITY

MICHIGAN STATE UNIVERSITY

WIND SYMPHONY

Conductors

Kevin L. Sedatole
Benjamin Horne
E. Yuji Jones

Guest Artist

Philip Sinder

Guest Composer

Frank Ticheli

Generously sponsored by

Merritt Lutz

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

PROGRAM

WIND SYMPHONY

Frank Ticheli
(b. 1958)

BASH (2021)

Benjamin Horne, *conductor*

Frank Ticheli
(b. 1958)

Lux Perpetua (2020)

Frank Ticheli, *guest conductor*

Frank Ticheli
(b. 1958)

Blue Shades (1997/2020)

-INTERMISSION-

John Williams
(b. 1932)
tr. Paul Lavender

**Adventures on Earth
from “E.T. the Extra-Terrestrial”** (1982/2007)

E. Yuji Jones, *conductor*

Libby Larsen
(b. 1950)

Ursa (2010)

II. At high noon

Philip Sinder, *soloist*

John Williams
(b. 1932)
arr. Donald Hunsberger

Star Wars Trilogy (1977/1997)

- I. The Imperial March (Darth Vader's Theme)
- II. Princess Leia's Theme
- IV. Yoda's Theme
- V. Star Wars (Main Theme)

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

GUEST ARTISTS

Frank Ticheli

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.



Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

In 2018, Ticheli received the University of Michigan Alumni Society's highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Philip Sinder

Philip Sinder is professor of tuba and euphonium at the Michigan State University College of Music. His students are found in performance and teaching positions throughout the United States, and have won awards in numerous performance competitions. Sinder has performed with many leading ensembles, including the Detroit Symphony, Chicago Symphony, St. Louis Symphony, Mariinsky Orchestra, and Houston Symphony. He is a founding member of the Brass Band of Battle Creek, and also performs frequently with the Lansing Symphony, Michigan Opera Theatre, and the Beaumont Brass Quintet of MSU. His solo tuba recording, "Aerodynamics," has received strong critical acclaim, and he has performed on over 20 large ensemble and brass quintet recordings. In 2009, Sinder was the recipient of the Withrow Excellence in Teaching Award at Michigan State University, and in 2017 he received the International Tuba Euphonium Association Excellence in Teaching Award. He currently serves as chairman for the Leonard Falcone International Euphonium and Tuba Festival, and since 2005 has been a Valade Teaching Fellow at the Interlochen Arts Camp. Sinder earned a Bachelor of Music Education degree and Performer's Certificate from the Eastman School of Music, and a Master of Music degree from Wichita State University. Professor Sinder is retiring from MSU at the end of this academic year after serving the College of Music for the last 43 years. We wish him our very best.



PROGRAM NOTES

BASH | Frank Ticheli

Bash was composed in 2021 as a kind of birthday celebration, commemorating the 75th anniversary of the Midwest Band and Orchestra Clinic. Thousands of musicians of every age attend the Clinic every year in Chicago to celebrate music, attend concerts, see old friends, and meet new ones. The 74th annual meeting was forced online by the COVID-19 pandemic, making attendees even more passionate about attending the 75th to once again enrich their souls through live music-making face-to-face gatherings. In short, the 75th is/was a huge party.

In keeping with this festive occasion, *Bash* unfolds as a euphoric romp. It begins as a series of exuberant dances. The section that follows is decidedly more raucous, driven by unrelenting ostinatos and growling solos as the music builds in intensity, suddenly exploding in a powerful burst of sound. The second half begins in sharp contrast to the first, playfully bouncing quiet little fragments from one player to another, and slowly evolving into a return of the opening dance. The coda is as exultant as it is triumphant.

Bash was commissioned by the Midwest Band and Orchestra Clinic in celebration of their 7th anniversary meeting. It was premiered by the Dallas Winds at the 75th conference in Chicago on December 17, 2021, with the composer as guest conductor.

- Program note by composer

Lux Perpetua | Frank Ticheli

Lux Perpetua was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, *Lux aeterna: "et lux perpetua luceat eis"* (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor 3rd, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality, and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as the harmony begins its slow and fragile ascent to the heavens.

Lux Perpetua received its world premiere by the Baylor University Wind Ensemble, Eric Wilson, conductor, at the centennial meeting of the Texas Music Educators Association on February 13, 2020.

- Program note by composer

Blue Shades | Frank Ticheli

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

- Program note by composer

Adventures on Earth from “E.T. the Extra-Terrestrial” | John Williams

Williams’s most enduring partnership is with director Steven Spielberg. In 1974, Spielberg—then a relatively unknown young director—worked with Williams on *The Sugarland Express*. This would be the first of over two dozen collaborations to date. The very next year, Williams wrote the score for Spielberg’s *Jaws*—including the terrifying two-note tuba motive that has haunted the imaginations of swimmers ever since. Their sixth film together was *E.T. the Extra-Terrestrial* (1982), one of the sweetest “alien invasion” films ever made. Williams created one of his best scores for it: Spielberg liked the music Williams wrote for the closing chase scene so much that he edited the film to fit what Williams had composed. The Oscar-winning score perfectly captures the film’s sense of mystery and the alien’s playful innocence. *E.T. Adventures on Earth* includes most of his music for the concluding scenes, in which the boy Elliott saves his alien friend from threatening government scientists.

-Program note by Michael Alisen

Ursa | Libby Larsen

Growing up in and living as I do in Minnesota, I’ve spent much of my life out of doors; running, cross country skiing, hiking, boating, and all manner of being out on the water and in the woods.

Bears are part of this world. You happen upon them and they happen upon you. Both of you are simply outside, walking around, poking your noses into things for the day. The thing is, bears are big. There is nothing else like a bear. If you happen upon a squirrel, or even a deer, you don’t think much of it. But a bear is a different matter. You stop. If they don’t run away from you, they pretty much let you be as they go on about their business. You watch them, mesmerized. You listen, and in the stillness of the woods, you discern their intricate language of huffs, grunts, snuffles, paw slaps, jaw clicks and growls. It is beautiful, haunting and completely bear. You are struck with their dignity. You are lonely for the want of living in their world if only for a moment.

Ursa, a composition in two movements, is music from the soul of the bear articulated through the tuba. The first movement imagines the bear deep in the wilderness, at night, singing to the moon. The second movement places the bear in the same wilderness but at high noon, rustling about in its habitat.

-Program note by composer

Star Wars Trilogy | John Williams

The Italian composer Giuseppe Verdi once wrote, “Let us turn to the past: that will be progress.” This is what John Williams did with his score to “Star Wars” (George Lucas, 1977), and this is why this score has been so important in the history of film music and cinema. Apart from the huge popularity and the many awards, Williams’s “Star Wars” is a milestone because it was instrumental in reviving the musical style of the Golden Age of Hollywood (1930s to 1950s), and was seminal in boosting a new interest for symphonic film music.

“Star Wars” was released on May 25, 1977. At that time, the Sci-Fi genre was anything but popular: the so-called New Hollywood favored realistic stories mostly set in the present. Moreover, Lucas’s film was not adult Sci-Fi--as was the case with the cryptic “2001: A Space Odyssey” (Stanley Kubrick, 1968)--but a sort of fairy tale set in outer space and mixing elements from the Western and Eastern cultures. Indeed, the film was reluctantly financed by 20th Century-Fox as a low-budget project and opened in less than 40 theaters around the country. Music was another gamble on Lucas’s part. He didn’t want atonal or electronic music--the idioms typically associated with the Sci-Fi genre--and he didn’t want any pop music or theme song--the dominant trend in Hollywood in those days. (Indeed, film studios needed to beef-up the decreasing box-office revenues with the sales of tie-in LPs of pop music and songs, more or less openly advertised in the films.) Lucas opted for an old-fashioned symphonic score, which was even less popular than the Sci-Fi genre at the time. After considering using a score compiled from the concert and film music classics, he made the acquaintance of John Williams, who talked him into using an original score.

Williams (born in Flushing, Queens, NY, on February 8, 1932) had already won two Oscars--for the musical direction of “Fiddler on the Roof” (Norman Jewison, 1971) and for his groundbreaking score to “Jaws” (Steven Spielberg, 1975)--and was much respected in Hollywood, having honed his skills in television and cinema productions for almost 20 years. More important, Williams had already showed that he could write symphonic music in the classical Hollywood style for such films as “The Reivers” (Mark Rydell, 1969), “The Cowboys” (Mark Rydell, 1972), and “Jaws.” Lucas and Williams agreed on using a tonal approach based on the late 19th century symphonic idiom. In Williams’s words, “The music for the film is very non-futuristic. The films themselves showed us characters we hadn’t seen before and planets unimagined and so on, but the music was--this is actually George Lucas’ conception and a very good one--emotionally familiar. It was not music that might describe terra incognita but the opposite of that, music that would put us in touch with very familiar and remembered emotions, which for me as a musician translated into the use of a 19th Century operatic idiom, if you like, Wagner and this sort of thing.” On March 5, 1977, at the Anvil Studios in Denham (UK), Williams conducted 86 players of the London Symphony Orchestra in the first of 16 recording sessions of the over 800-page score.

The music abounds in references to the works of Erich Wolfgang Korngold, Richard Strauss, Sergei Prokofiev, Igor Stravinsky, Gustav Holst, William Walton, and, like the classical Hollywood music of the 1930s and 40s, the score is rich in leitmotifs--a' la Wagner through the Hollywood tradition—and is lushly orchestrated and highly coloristic, and follows tightly and extensively the visual actions and narrative lines. The music covers almost the entirety of the 121 minutes of running time. And it is the music that opens the film powerfully with the famous “Main Title” and its unforgettably compelling initial gesture: a big tutti orchestral chord, a symphonic explosion that peremptorily reinstated symphonic film music in contemporary cinema.

Williams explained:

The opening of the film was visually so stunning, with that lettering that comes out and the spaceships and so on, that it was clear that music had to kind of smack you right in the eye and do something very strong. It's in my mind a very simple, very direct tune that jumps an octave in a very dramatic way, and has a triplet placed in it that has a kind of grab. I tried to construct something that again would have this idealistic, uplifting but military flare to it. [...] And try to get it so it's set in the most brilliant register of the trumpets, horns and trombones so that we'd have a blazingly brilliant fanfare at the opening of the piece. And contrast that with the second theme that was lyrical and romantic and adventurous also. And give it all a kind of ceremonial...it's not a march but very nearly that.

Some reviewers did not understand why Romantic music had been used instead of “Sci-Fi music”—that is, modernistic electronic or atonal music—and some critics blamed Williams for stealing from the classics--critics that failed to appreciate a highly creative reworking and a very personal synthesis that is unmistakably Williams's. Yet, the music, like the film, was a resounding hit: in mid-July 1977, the 74-minute double LP had already sold 650,000 copies and grossed \$9 million. It would eventually sell more than 4 million copies, becoming the best-selling symphonic album of all time. (Originally, 20th Century-Fox Records had nearly decided not to release any LP of the score, believing that nobody would buy a symphonic film-music album.) Williams won his third Academy Award, one Golden Globe and three Grammy Awards--also receiving a Grammy nomination for “Album of the Year,” something that was unprecedented for an album of symphonic film music. The symphonic suite from the score, premiered by Zubin Mehta and the Los Angeles Philharmonic Orchestra on November 20, 1977, would soon become a standard in America's concert programs. The score was so popular as to inspire Meco (Domenico Monardo) to produce a highly successful disco version, the 1977 LP “Star Wars and Other Galactic Funk.” In 2005, the American Film Institute voted it the best American film score of all time. The vast popularity of the “Star Wars” score led Williams to be named 19th musical director of the Boston Pops Orchestra in 1980, the first time a Hollywood composer was appointed to such an important musical position. Williams's 14-year tenure in Boston was seminal in bringing the best of the film-music repertoire to the concert hall. In the film industry, the “Star Wars” score launched a neoclassical symphonic trend that has rivalled the pop-music trend both in the film theaters and in the recording market.

-Program note by Emilio Audissino

WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

FLUTE

Richie Diaz, Abilene, TX
Jake McQuaid, Canton, OH
Elizabeth Meendering, Grandville
Ya Zhuo, Yancheng, Jiangsu, China

OBOE

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

CLARINET

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

SAXOPHONE

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

HORN

Craig Adams, San Antonio, TX
Zora Alfredson, Lansing
Becca Buckley, Davenport, IA
Alexander Delperdang, Redondo Beach, CA
Caden Dennie, Lowell
Jonah Weber, Hersey

TRUMPET

Spencer Clark, Southgate
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Mark Davis, Haines, AK
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HARP

Katelynn Ehlert, Sturgis

PIANO & CELESTE

Yi-Hui Chen, Keelung, Taiwan

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

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Katherine Kilburn	Assistant Director of Orchestras

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

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

BAND STAFF

Lupe Dominguez	Administrative Assistant
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Mingzhe Wang, Clarinet
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

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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MSU WIND SYMPHONY CARNEGIE HALL PERFORMANCE SPRING 2027



The MSU Wind Symphony has an exciting opportunity to travel and perform at the renowned Carnegie Hall in New York City in 2027. Generous contributions help to ensure that MSU's talented student musicians can showcase their artistry on one of the world's most prestigious stages. Every gift brings the Wind Symphony one step closer to making this unforgettable experience a reality, reinforcing MSU's legacy of excellence in music education and performance.

If you would like to help support the MSU Wind Symphony, please scan the QR code below.



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)
- **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)
- **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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