



College of Music  
MICHIGAN STATE UNIVERSITY

MICHIGAN STATE UNIVERSITY

# **SYMPHONY BAND & WIND SYMPHONY**

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**Conductors**

David Thornton  
Kevin L. Sedatole

**Guest Conductor**

E. Yuji Jones

**Guest Composer**

Michael Daugherty

**Faculty Artist**

Chance Huiet

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

# PROGRAM

## Symphony Band

J.S. Bach (tr. Holst)  
(1685-1750)  
ed. Jon Mitchell

**Fugue à la Gigue** (1707/1929)

E. Yuji Jones, *conductor*

Gustav Holst  
(1874-1934)

**Hammersmith** (1930/1956)

- I. Prelude
- II. Scherzo

Michael Daugherty  
(b. 1954)

**Lost Vegas** (2011)

- I. Viva
- II. Mirage
- III. Fever

# Wind Symphony

Dmitri Shostakovich  
(1906-1975)  
tr. Hunsberger

**Festive Overture, Op. 96** (1954/1965)

Michael Daugherty  
(b. 1954)

**Reflections on the Mississippi for Tuba & Band** (2013/2015)

- I. Mist
- II. Fury
- III. Prayer
- IV. Steamboat

Chance Huiet, *tuba*

Michael Daugherty  
(b. 1954)  
tr. Daugherty & Schwartz

**Fifteen** (2021/2024)

- I. LudWig (Portrait of Ludwig van Beethoven; 1987)
- II. Liz's Lament (Portrait of Elizabeth Taylor; 1964)
- III. Big Electric Chair (1967)
- IV. The Last Supper (After Leonardo da Vinci's "Last Supper"; 1986)
- V. Passacaglia in Primary Colors



**Scan here for full digital program**

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

# GUEST COMPOSER

## Michael Daugherty

Multiple GRAMMY® Award-winning composer Michael Daugherty is one of the most commissioned, performed, and recorded composers on today's international concert music scene. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring.

Hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense, and meticulous ear,” Daugherty’s unique musical style combines elements of American popular culture, art, literature, and history, resulting in a diverse and captivating body of work that is performed by orchestras, wind ensembles and performers around the world.



His music, recorded by Naxos over the last two decades, has received six GRAMMY® Awards, including “Best Contemporary Classical Composition” in 2011 for *Deus ex Machina* for piano and orchestra and *Tales of Hemingway* for cello and orchestra in 2017.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century, including Jacob Druckman, Earle Brown, Bernard Rands, and Roger Reynolds at Yale (1980-82), Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory (1979), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York (1980-82).

Since 1991, Daugherty has been Professor of Composition at the University of Michigan School of Music, Theatre & Dance, in Ann Arbor, Michigan, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities, and conservatories around the world.

Recent recordings by Naxos of Daugherty's music include the premiere recordings of his harp concerto *Harp of Ages* (2024), performed by the Colorado Symphony with Courtney Hershey Bress, solo harp, and his violin concerto, *Blue Electra* (2025), performed by the Albany Symphony with Anne Akiko Meyers, solo violin.

Upcoming commissions for 2025-26 include *Dancing in the Streets*, a new orchestral work for the Pittsburgh Symphony, *Kansas City Confidential* for saxophonists Branford Marsalis, Tim McAllister, and piano, and three new works for symphonic winds: *Cadillac Ranch* for Texas Tech University, *Last Dance at the Surf* for Lone Star Wind Orchestra, and *Dona Nobis Pacem* for the ASPIRE consortium.

Daugherty's music is published by Peermusic Classical/ Faber Music, Boosey & Hawkes, and Michael Daugherty Music. For more information on Michael Daugherty, see his publisher's websites.

[www.michaeldaugherty.net](http://www.michaeldaugherty.net)



# FACULTY ARTIST

## Chance Huiet

Chance Huiet is currently the Assistant Professor of Euphonium and Tuba at Michigan State University. Prior to his appointment, Chance was the replacement Principal Tuba with the Saint Louis Symphony Orchestra for several seasons. He also held the Principal Tuba position with the Fort Wayne Philharmonic from 2016-2024.

Chance has performed with the orchestras of Cleveland, Melbourne (Australia), Utah, Detroit, Kansas City, Iceland, and Malaysia, and Kalamazoo, Michigan based New Orleans-style group, the Kanola Band.



As a soloist, Chance has performed recitals around the country including a guest artist recital at the 2018 International Tuba and Euphonium Conference held at the University of Iowa. Chance performed the John Williams Tuba Concerto on a subscription series with the Fort Wayne Philharmonic in February 2022, his first solo appearance with the orchestra. In March 2019, he had the privilege of premiering Viet Cuong's Concerto for Tuba and Wind Ensemble with the Purdue Fort Wayne Wind Ensemble, and in October 2025 he will perform Michael Daugherty's Reflections on the Mississippi with the Michigan State University Wind Symphony.

In the last few years, Chance has been interested in learning about birds and loves exploring the native birds in places he gets to travel. Most recently, he saw the critically-endangered Helmeted Honeyeater in Healesville, Australia. In the 1980s, its population had dropped to fewer than 60 breeding pairs in the wild, but is slowly growing due to diligent work at sanctuaries like in Healesville. Though not explicitly bird related, he recorded and self-produced an album of original folk songs released in January 2021 called, "For the Birds." The album is on Spotify and all listening sources.

His primary teachers, who deserve much gratitude, include Orcenith Smith, Jacob Cameron, and Philip Sinder.

## PROGRAM NOTES

### Fugue à la Gigue | Johann Sebastian Bach

When Holst was commissioned to write Hammersmith for the BBC Wireless Military Band in 1928 he felt rather out of practice in orchestrating for the medium. For some years he had had the idea of arranging some Bach fugues for brass and military band, so he set himself the task of scoring the Organ Fugue in G Major BWV 577 (from Preludes, Fugues and Fantasias). He, rather than Bach, called it *Fugue à la Gigue*.

The piece made an ideal exercise, and Holst's brilliant dovetailing of the counterpoint between different instruments shows his mastery. The piece is technically demanding and

the characteristic unison clarinet writing suggests the orchestral conception of a large wind ensemble rather than a band. It was this conception which the composer carried forward into *Hammersmith*.

*Fugue à la Gigue* was published for military band in 1928 by Boosey & Hawkes and shortly afterwards for orchestra, but with only short scores, as was customary at the time.

- Program note from publisher

## **Hammersmith: Prelude and Scherzo** | Gustav Holst

Nineteen long years passed between the composition of Holst's last two works for winds, the *Second Suite in F* and the masterful *Hammersmith*. Commissioned by the British Broadcasting Corporation (BBC) for its military band, *Hammersmith* was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932, at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson. *Hammersmith* (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. When that long-delayed second performance finally arrived, it was given by an American band (the Kiltie Band of the Carnegie Institute of Technology -- now Carnegie Mellon University -- in Pittsburgh, Penn., on 14 April 1954, Robert Cantrick, conductor).

The score bears the dedication "To the Author of the *Water Gypsies*." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from *Hammersmith* who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst.

*Hammersmith* is a *Prelude and Scherzo*, its composition a result of Holst's long familiarity with the *Hammersmith* metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The *Prelude* (representing the inexorable, "unnoticed and unconcerned" river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The *Scherzo* (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the *Prelude* returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

- Program note by Nikk Pilato

## **Lost Vegas** | Michael Daugherty

*Lost Vegas* (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the "Strip," promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas “Strip” to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations. *Mirage*, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one of the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with Harmon mutes, is surrounded by steamy brass chords and twisting counter-melodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in *Lost Vegas*.

- Program note by composer

## **Festive Overture** | Dmitri Shostakovich

*Festive Overture* was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The *Festive Overture* is an excellent curtain raiser and contains one of Shostakovich’s greatest attributes -- the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a “festive overture.”

- Program note by Donald Hunsberger

## Reflections on the Mississippi for Tuba and Band | Michael Daugherty

*Reflections on the Mississippi* (2013) for tuba and orchestra was commissioned by the Temple University Boyer College of Music and Dance. The world premiere was given by the Temple University Symphony Orchestra under the direction of Luis Biava, with Carol Jantsch, solo tuba, at Verizon Hall, Philadelphia, Pennsylvania, on March 24, 2013.

This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the “Great River Road,” I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas and an emotional framework for my tuba concerto.

The tuba concerto is 20 minutes in duration, and in four movements:

In the first movement of the concerto, *Mist*, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering orchestral chords. An ostinato is introduced in a musical canon by percussion, piano and tuba, followed by a dark second theme that rises from the depths of the string section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, *Fury*, recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the “Great Mississippi Flood” of 1927. Like the jarring time shifts in Faulkner’s 1927 novel *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing 3/4 and 5/4 time signatures performed simultaneously.

In *Prayer*, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, *Steamboat*, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain’s hometown in Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in zydeco and second line music of New Orleans, the tuba soloist in my concerto leads a “second line” of syncopated rhythms that propel the concerto to a virtuosic conclusion.

- Program note by composer

## Fifteen | Michael Daugherty

*Fifteen: Symphonic Fantasy on the Art of Andy Warhol* (2021) for orchestra was commissioned and premiered by the Pittsburgh Symphony Orchestra, Manfred Honeck, Music Director, in celebration of the orchestra's 125th anniversary. Arranged for symphonic band by Robert Schwartz and Michael Daugherty in 2024, the symphony is inspired by the art of Andy Warhol, famous for being the world's most recognizable proponent of Pop Art, and for his wry quotation: "In the future, everyone will be world-famous for 15 minutes."

Warhol (1928-1987) was born into a Slovakian immigrant family of six, raised in Pittsburgh and graduated from Carnegie Mellon University, before moving to New York City in 1949 to pursue a career as an artist. Through his portraits of icons, celebrities and commercial objects, Warhol developed a provocative hybrid of realism and abstraction expressed through bright colors and repetition. In 1994, the Andy Warhol Museum opened in Pittsburgh with the most complete collection of Warhol's artwork and artifacts.

In *Fifteen: Symphonic Fantasy on the Art of Andy Warhol*, I transpose Warhol's art into my own musical "pictures at an exhibition," divided into five movements:

I. *LudWig* (Portrait of Ludwig van Beethoven; 1987). Warhol transformed Beethoven into "a modern rock star" by creating a portfolio of four colorful screenprints in his signature pop art style. Inspired by these portraits, I recompose echoes of Beethoven's orchestral music into a multi-colored groove machine. It is also no coincidence that both Beethoven and Warhol wore wigs.

II. *Liz's Lament* (Portrait of Elizabeth Taylor; 1964). Throughout his career Warhol created hundreds of celebrity portraits, including Hollywood actress Elizabeth Taylor: an ideal subject for Warhol as she possessed a similar combination of success, beauty, failed love affairs and tragedy. In this movement, I have created a solemn baroque musical tapestry featuring soulful English horn and trumpet solos, interlaced with elegiac harp and strings and punctuated by Egyptian finger cymbals, reminiscent of her famous film role as Cleopatra.

III. *Big Electric Chair* (1967). Warhol also turned to darker subjects for his artwork, such as the infamous electric chair in the death chamber of Sing Sing Prison. For this movement I have composed pulsating, high-voltage music for brass and percussion.

IV. *The Last Supper* (after Leonardo da Vinci's "The Last Supper"; 1986). Although Warhol was a devout follower of the Byzantine church and attended mass daily, he kept his Catholic faith a secret. In the last years of his life, he created multiple versions of Leonardo da Vinci's "The Last Supper" for a special exhibition in Milan. My fourth movement is a reflection on Warhol's reiterations of "The Last Supper," using muted strings, harp, celeste and glockenspiel to perform musical canons that support mournful solos heard in the French horn and oboe.

V. *Passacaglia in Primary Colors*. Warhol often employed repetition of images and vibrant primary colors in his art works. The final movement of my symphonic fantasy is therefore structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

- Program note by composer

# SYMPHONY BAND

DAVID THORNTON | CONDUCTOR

## FLUTE

Nolan Livingston, Monroe  
Fotini Nikooyi, Warren  
Olivia Schmidt, Trenton  
Sarah Schmitz, DeWitt  
Nellie Wernet, Grand Ledge

## OBOE

Caitlyn Falbe, Libertyville, IL  
Elli Ji, Genoa, IL  
Coleman Schubart, Babylon, NY

## BASSOON

Evan Dietrich, Canton  
Katelynn Miller, Roseville  
Katherine Dahn, Tecumseh

## CLARINET

Noemi Bender, Pottstown, PA  
Colleen Blackwood, Linden  
Olivia Borsenik, Frankenmuth  
Yotham Eshak, Arlington, TX  
Ezra Iungerich, Alma  
Colin Mile, Rochester Hills  
Ruoqi Niu, Wuhan, China  
Matthew Stewart, Highland  
Haochen Zhang, Xi'an, China  
Beiyou Zhou, Guangzhou, China

## SAXOPHONE

Sebastian Cruz, Lake Orion  
Curtis Holland, Tallahassee, FL  
Owen Kummer, Falls Church City, VA  
Nathan Lamoreaux, Dallas, TX  
Irene Wang, Ann Arbor

## HORN

Cole Hall, Holt  
Evelyn Irrer, DeWitt  
Calvin Malisow, Walled Lake  
David Ott, Bay City  
TJ Oyer, Livonia  
Piper Ryan, Northville

## TRUMPET

James Brooke, Farmington Hills  
Ben Colton, Carmel, IN  
Keira Lehan, Comstock Park  
Jack Louvar, Lake Orion  
Brendon McKinley, Jenison  
David Still, Grand Island, NY  
Charisse Ujlaky, Jenison

## TROMBONE

Aidan Islam, New York City, NY  
Sam McCarthy, Walker  
Noah VanAuker, Rockford  
Philip Wright, Hackensack, NJ

## BASS TROMBONE

Nico Cicero, Aurora, IL  
Johnny Danziger, East Lansing

## EUPHONIUM

Max Martinez, Wheaton, IL  
Jonah McNeilly, Holt  
Andrew Pierce, Commerce Township

## TUBA

Spencer Locke, Haslett  
Aaron Luebke, Northville  
Chris McLaughlin, Moore, OK  
Brian Wiik, Port Huron

## PERCUSSION

Grant Bolton, Ovid  
Maggie Cipriano, Ellicott City, MD  
Phillip Clines, Walled Lake  
Sam Farabee, Peninsula, OH  
Katelyn Ferrier, Canton  
Noah Kanner, Walled Lake  
Tiff Lieberman, Iowa City, IA  
Sydney Moore, Canton

## DOUBLE BASS

Bochi Zhang, Beijing, China

## PIANO

Jiaxin Su, Xinjiang, China

## HARP

Claire Learned, Memphis, TN

# WIND SYMPHONY

KEVIN L. SEDATOLE | CONDUCTOR

## FLUTE

Alex Coble, Horseheads, NY  
Lilyana Hyman, West Bloomfield  
Elizabeth Meendering, Grandville  
Ivo Shin, Rio de Janeiro, Brazil  
Ya Zhuo, Yancheng, Jiangsu, China

## OBOE

Edra Clements, Oronoco, MN  
John DeBiase, North East, Maryland  
Elli Ji, Genoa, IL  
Geoffrey Madge, Pittsburgh, PA

## BASSOON

Megan Frederick, Ashburn, VA  
Erica Haas, Emmaus, PA  
Rosalie Truback, Lemont, IL  
Sierra Watson, Cincinnati, OH  
Madeline Wilks, Tarpon Springs, FL

## CLARINET

Johnny Azpuru, Palatine, IL  
Tefen Cheng, Kaohsiung, Taiwan  
Amir Chowdhury, Plano, TX  
Elyor Gofurov, Tashkent, Uzbekistan  
Jingzhe Li, Qingdao, China  
Lucas Lynn, Houston, TX  
Jack Mulrooney, Raleigh, NC  
Max Okagaki, Minneapolis, MN  
Dylan Parks, Broken Arrow, OK  
Sebastian Trevino, San Antonio, TX  
Tingrui Zhang, Shanxi, China

## SAXOPHONE

Diego Chapela-Perez, Spring, TX  
Marie Humburger, Aalen, Baden  
Württemberg, Germany  
Alex Lee, Pleasanton, CA  
Darryl Leung, Phoenix, AZ  
Ethan Roberts, Katy, TX

## HORN

Craig Adams, San Antonio, TX  
Zora Alfredson, Lansing  
Alexander Delperdang, Redondo Beach, CA  
Ethan Gurwitz, San Antonio, TX  
Keith Pepper, Fresno, CA  
Jonah Weber, Hersey  
Zach Zuber, Commerce

## TRUMPET

Spencer Clark, Southgate  
Austin Cruz, The Woodlands, TX  
Jonathan Hall, Frisco, TX  
Evan Kozak, Swartz Creek  
James Reed Ricotta, Toms River, NJ  
Annie Walton, East Lansing  
Therese Wisniewski, Gaylord

## TROMBONE

Korie Brewer, Cape Girardeau, MO  
Jordan Dove, Owego, NY  
Adam Duffy, Meadville, PA  
David Grimes, St. Louis, MO

## BASS TROMBONE

Jay Chaplin, Des Moines, IA

## EUPHONIUM

Seth Lambert, Bloomington, IL  
Mollie Weber, Hersey

## TUBA

Cameron McKenzie, Grand Prairie, TX  
Sam Tuttle, Oviedo, FL  
Blake VandenBrink, Three Rivers

## PERCUSSION

Noah Avelar, Corpus Christi, TX  
Sheng Chan, Taiwan  
Jacob Danca, Aurora, IL  
Mackenzie Edick, Brighton  
Angel Hernandez, Grand Rapids  
Peter Nonaka, Miami, FL  
Margaret Parker, Austin, TX  
Glenn van Valkenburgh, Great Falls, VA  
Charles Walantyn, Bangor

## DOUBLE BASS

Sam Stover, York, PA

## PIANO

Sunah Jeong, Busan, South Korea

## HARP

Iris Lin, Taipei, Taiwan

# CONDUCTING FACULTY

## BANDS

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

## CHOIRS

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

## ORCHESTRAS

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

## JAZZ

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

## WIND CONDUCTING TEACHING ASSISTANTS

Craig Adams, Doctoral	Michael Parker, Doctoral
Michael Gabriel, Doctoral	Emily Trapani, Doctoral
E. Yuji Jones, Doctoral	

## BAND STAFF

Lupe Dominguez	Administrative Assistant
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## LIBRARIANS

John DeBiase  
Jack Mulrooney

## SET-UP CREW

Matilynn Daughtry  
Seth Lambert  
David Ott

## INSTRUMENTS

Michael Keeler

# WIND & PERCUSSION FACULTY

Richard Sherman, Flute  
Nermis Mieses, Oboe  
Michael Kroth, Bassoon  
Mingzhe Wang, Clarinet  
Guy Yehuda, Clarinet  
Joseph Lulloff, Saxophone  
Corbin Wagner, Horn

Justin Emerich, Trumpet  
Heather Zweifel, Trumpet  
Kenneth Thompkins, Trombone  
Chance Huiet, Tuba/Euphonium  
Kevin Brown, Double Bass  
Juan Riveros, Harp  
Gwendolyn Dease, Percussion  
Jon Weber, Percussion



# UPCOMING EVENTS

**SYMPHONY ORCHESTRA** | October 26, 2025 | 7:00 PM

Cobb Great Hall | Wharton Center for Performing Arts

**MUSIQUE 21** | October 27, 2025 | 7:30 PM

Fairchild Theatre | MSU Auditorium

**SPARTAN SPECTACULAR** | November 2, 2025 | 3:00 PM

Cobb Great Hall | Wharton Center for Performing Arts

**JAZZ NONETS** | November 7, 2025 | 7:30 PM

Murray Hall | Billman Music Pavilion

**SYMPHONY ORCHESTRA AND CHOIRS** | November 18, 2025 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**SPARTAN YOUTH WIND SYMPHONY AND WIND SYMPHONY** |

November 23, 2025 | 3:00 PM

Cobb Great Hall | Wharton Center for Performing Arts

**CONCERT ORCHESTRA** | November 24, 2025 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**SYMPHONY BAND** | November 25, 2025 | 7:30 PM

Cobb Great Hall | Wharton Center for Performing Arts

**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 2025-2026 SPONSORS

- Sam and Mary Austin Fund for New Music (Musique 21 concerts)
- Ken and Sandy Beall (Cello Plus Chamber Music Festival Series)
- James and Susan Bonfiglio (Symphony Orchestra, Oct. 26; Fall Opera)
- Jenny Chung and Family for Human Rights Fund (Rucker, Feb. 15)
- Joanne and Bill Church (West Circle Series)
- April Clobes and Glen Brough (USA at 250 Years)
- Trustee Emerita Dee Cook in memory of her husband Byron Cook (Four Seasons)
- Susan Davis (Spring Opera)
- Dean Transportation (Celebrating the Spectrum)
- Alena Fabian, M.D. (Votapek, Mar. 23; Khristenko, Mar. 30)
- Jim Forger and Deborah Moriarty (Lunar New Year Celebration Concert)
- John and Gretchen Forsyth (Wagner, Sept. 19)
- Barbara and Bill Given (Four Seasons; Alegría Navideña)

- **Anonymous** (Rucker, Feb. 15)
- **Howard and Pam Gourwitz** (Lulloff, Oct. 30)
- **Kevin and Amy Guskiewicz** (Alegría Navideña)
- **Hamilton-Dodson African Diaspora Endowment for the College of Music** (Musekiwa Chingodza, Oct. 2)
- **Lauren Harris** (Symphonic Dialogues; Celebrating the Spectrum)
- **Anne Hiller** (Celebrating the Spectrum)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Gems for Cello)
- **Eileen G. Houston** (Wagner/Johnson/Wang, Sept. 19; Thompkins/Dease/Tang, Oct. 14; Trombone Ensemble, Nov. 8; Kanda, Nov. 18; Tuba/Euphonium, Jan. 28; Huiet, Feb. 24)
- **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. 23)
- **Michael and Paula Koppisch** (Votapek Piano Festival, Aug. 15-17; Sherman/Zuber, Mar. 24)
- **Lansing Chapter of the American Guild of Organists** (Organist Nicole Keller, Sept. 14; Organist Peter Sykes, Mar. 22)
- **Jill Canny and Robert Last** (MSU Federal Credit Union Jazz Artist in Residence, A. Cohen, April 18; Jazz Spectacular Finale Concert)
- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Alegría Navideña)
- **Merritt Lutz** (Celebrating the Spectrum)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Marshall Music Co.** (Symphonic Dialogues)
- **Pat and Mary McPharlin** (Jazz Infusion; Jazz: Spirituals Prayer and Protest)
- **Friends of Jay D. Meetz** (Fall Opera)
- **Dr. Roy and Christine Meland** (Four Seasons)
- **Gordon E. Miracle** (Four Seasons; Votapek, Mar. 23)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum; MSU Music on The Road in Detroit)
- **George Orban and Rae Ramsdell** (Jang/Moriarty, Feb. 8)
- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 5; Sensory Friendly Spartan Concerts)
- **Charles and Nancy Seebeck** (Bagratuni, Mar. 16)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphonic Dialogues; Four Seasons; Beethoven; Happy Birthday Mozart!; Yehuda/Warren, Jan. 29; Bagratuni, Mar. 16; and Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Anonymous** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **Richard and Joan Witter Endowment for MSU Opera Theatre** (Fall and Spring Opera)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

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