



College of Music
MICHIGAN STATE UNIVERSITY

MSU Concert Orchestra

A Night at the Movies

Katherine Kilburn, conductor
Daniel Jaggars, guest conductor
Zongheng Zhang, guest conductor

Monday, November 24, 2025
Cobb Great Hall, Wharton Center, 7:30 p.m.

PROGRAM

Colonel Bogey March

Kenneth J. Alford
(1881-1945)
arr. Michael Allen

Prelude from *Psycho*

Bernard Herrmann
(1911-1975)

James Bond Medley

arr. Victor Lopez

Daniel Jaggars, conductor

Music from *How to Train Your Dragon*

John Powell
(b. 1963)
arr. Sean O'Loughlin

Pirates of the Caribbean

Klaus Badelt
(b. 1967)

arr. Ted Ricketts

Zongheng Zhang, conductor

Cinema Paradiso

Ennio Morricone & Andrea Morricone
(1928-2020) (b. 1964)
arr. Bob Krogstad

Jessica Yang, violin

Symphonic Suite “Kiki’s Delivery Service”

Joe Hisaishi
(b. 1950)

I. On a Clear Day – A Town with an Ocean View

Jessica Yang, violin

Star Wars: The Force Awakens (Soundtrack Suite)

John Williams
(b. 1932)

arr. Sean O'Loughlin

PROGRAM NOTES

Colonel Bogey March – Few marches have achieved the instant recognizability of Colonel Bogey, composed in 1914 by British bandmaster Frederick Joseph Ricketts, who published under the pseudonym Kenneth J. Alford to comply with military regulations prohibiting officers from commercial activity. At the time, Ricketts served as a bandmaster in the Royal Marines, earning the title “British March King” for his contributions to military music. Legend holds that the march was inspired by a fellow officer who whistled two descending notes instead of calling “Fore!” on the golf course. Ricketts transformed this simple idea into the memorable opening motif that defines Colonel Bogey. Written in traditional military march form, the piece combines a buoyant melody with rhythmic vitality and harmonic elegance characteristic of early twentieth-century British style. The march quickly became a favorite among military and civilian ensembles, spreading across the Commonwealth and beyond. Its fame soared after its prominent use in the 1957 film *The Bridge on the River Kwai*, where British prisoners whistle the tune as a symbol of defiance and unity. Today, Colonel Bogey endures as both a spirited march and a cultural icon, embodying wit, courage, and camaraderie through music.

Prelude to Psycho – Alfred Hitchcock’s *Psycho* (1960) is widely regarded as one of the greatest films ever made and a landmark in American horror cinema. Faced with budget constraints, Hitchcock enlisted composer Bernard Herrmann, who scored the entire film for string orchestra—a decision that heightened its stark, unsettling atmosphere. Herrmann’s music is often credited with amplifying the film’s psychological tension and sense of dread, making it inseparable from the movie’s impact. The Prelude opens the film with relentless energy, foreshadowing the violence and psychological turmoil to come. Herrmann employs muted strings throughout, creating a chilling timbre that contrasts sharply with the infamous shower scene, where the mutes are removed for maximum intensity. Driving ostinatos, stabbing rhythmic figures, and jagged melodic lines combine to evoke unease and urgency. Toward the end, overlapping motifs build chaotic tension before collapsing into a dissonant pizzicato, leaving listeners unsettled and wary of what lies ahead. Herrmann’s score for *Psycho* remains a masterclass in minimalism and psychological effect. By limiting his palette to strings, he crafted a sound world that is both claustrophobic and visceral—perfectly mirroring Hitchcock’s vision of suspense and terror. The Prelude stands as an iconic example of music’s power to shape cinematic storytelling.

PROGRAM NOTES (cont.)

James Bond Medley – Since its cinematic debut in 1962 with *Dr. No*, the James Bond franchise has become a global phenomenon, spanning 27 films and featuring seven actors in the role of the suave British secret agent. This medley, arranged by Victor López, highlights four iconic songs that define Bond's musical legacy. The medley opens with *For Your Eyes Only* (1981), performed by Sheena Easton—a romantic pop ballad notable for featuring Easton in the film's opening credits, a first for the series. Next is *Goldfinger* (1964), sung by Shirley Bassey. Brassy and bold, this theme exudes intrigue and menace, perfectly introducing the film's villain, Auric Goldfinger. The third selection, *Live and Let Die* (1973), written by Paul and Linda McCartney, broke new ground as the first rock theme in Bond history, blending orchestral drama with driving rhythms. The medley concludes with Carly Simon's *Nobody Does It Better* from *The Spy Who Loved Me* (1977), a soaring power ballad celebrating Bond's charm and romantic allure. Though stylistically diverse, these themes share sophistication and dramatic flair. López's arrangement closes with a spirited coda, returning to the high-energy strains of *Live and Let Die* for a thrilling finale—a fitting tribute to the enduring allure of James Bond.

Released in 2010, **How to Train Your Dragon** quickly became a worldwide success, captivating audiences with its heartwarming story and breathtaking animation. Set in the Viking village of Berk, the film follows Hiccup, the chieftain's son, as he defies tradition by befriending a dragon—an act that transforms his world and challenges centuries of fear. Composer John Powell, known for his work on *Shrek* and *Kung Fu Panda*, returned to DreamWorks for this project, marking his first solo score for the studio. Powell sought an "epic" sound, blending Celtic and Nordic influences with sweeping orchestral textures. Drawing inspiration from Finnish composer Jean Sibelius, he incorporated instruments such as bagpipes and penny whistles in the original score, though these are absent in Sean O'Loughlin's concert arrangement. The medley opens with "This Is Berk", a noble horn melody that quickly accelerates into adventurous, rhythmically charged passages. Themes ebb and flow between lyrical calm and exhilarating action, culminating in the soaring finale of "Coming Back Around" and the iconic "Test Drive" theme. The closing statement of "This Is Berk" provides a triumphant conclusion, encapsulating the film's spirit of courage, friendship, and discovery. Powell's score remains a modern classic—richly melodic, emotionally resonant, and as thrilling as a dragon's flight across the skies.

PROGRAM NOTES (cont.)

Released in 2003, *Pirates of the Caribbean: The Curse of the Black Pearl* became an instant box office success and the fourth-highest-grossing film of the year. Initially, Alan Silvestri was slated to compose the score but departed early in the process. Producers then approached Hans Zimmer, who, while committed to another project, recommended Klaus Badelt as lead composer. Zimmer collaborated with Badelt on the film's iconic themes, including an early version of "He's a Pirate". Badelt is credited as the primary composer, supported by seven additional contributors. Remarkably, the score was completed in just three weeks and recorded over four days.

Tonight's medley, arranged by Ted Ricketts, features six selections: *Fog Bound*, *The Medallion Calls*, *To the Pirate's Cave*, *The Black Pearl*, *One Last Shot*, and *He's a Pirate*. Beginning with the lively, jig-like cello solo of *Fog Bound*, the music transitions seamlessly into the somber strains of *The Medallion Calls* before building momentum through *To the Pirate's Cave*. Darker tones emerge in *The Black Pearl*, contrasting with Jack Sparrow's playful leitmotif. The medley concludes triumphantly with *He's a Pirate*, a rousing finale that captures the adventurous spirit and swashbuckling energy that made this score a modern classic.

Cinema Paradiso is a coming-of-age film released in 1988, set in Italy, and narrates the story of a filmmaker named Salvatore who learns of the death of Alfredo, the projectionist at the cinema in his hometown, with whom he was friends. The movie was directed by Giuseppe Tornatore, who had a relationship with the composer Ennio Morricone, akin to the relationship between Stephen Spielberg and John Williams, or Hayao Miyazaki and Joe Hisaishi. Ennio Morricone had over 400 works attributed to him by the time of his death in 2020 and was considered one of the most prolific film composers of all time.

The theme from *Cinema Paradiso* opens with a gentle harp, piano, and quiet strings, providing the basis for a deeply romantic, emotional violin solo. The orchestra performs the main motif in a passionate, swelling moment before fading away for the solo violin to continue what is considered one of the most beautifully nostalgic melodies of this era. With the same tenderness carried through the rest of the piece, the theme ends gently and quietly, with vibrations meant to hang in the air.

PROGRAM NOTES (cont.)

Kiki's Delivery Service is an animated film produced by Studio Ghibli in 1989. The movie tells the story of a young witch named Kiki who must live on her own, alongside her familiar, Jiji, and begin her own courier service. It is a heartwarming, coming-of-age tale that explores themes of community, independence, burnout, and self-discovery. Joe Hisaishi, the composer for *Kiki's Delivery Service*, had worked alongside Hayao Miyazaki, the co-founder of Studio Ghibli, for many years and is responsible for the majority of the scores in Studio Ghibli films. The arrangement features the main theme for *Kiki's Delivery Service*, “A Town with an Ocean View”. It carries a free, joyous melody, with pizzicato in the strings and short, light notes in the woodwinds to emphasize the lighthearted, perhaps even silly tone to come in the rest of the film. The main theme goes into a more free-spirited, festival-like tune, fostering a sense of whimsy and freedom. The solo violin performs a somber lament soon after, but the tone shifts from melancholic to peaceful. The last notes are sustained by the orchestra and solo violin, barely present, fading into nothing—a gentle end to a lighthearted story.

Premiering in December 2015, ***Star Wars: Episode VII – The Force Awakens*** marked the return of the saga after a decade-long hiatus and introduced audiences to a new trilogy under Disney. The story follows Rey, an orphan on the desert planet Jakku, whose journey intertwines with Finn, a former stormtrooper, and Poe Dameron, a daring pilot, as they join the Resistance against the First Order. Legendary composer John Williams returned to score the film, continuing his iconic musical legacy, while Sean O'Loughlin arranged this medley. The medley opens with the classic *Star Wars* theme, quickly transitioning to “Rey’s Theme”, introduced by woodwinds and expanded by the full orchestra. Williams crafted this theme as an adventurous motif, reflecting Rey’s resilience and curiosity rather than traditional heroism. A brief excerpt of Kylo Ren’s dark, brassy theme leads into “March of the Resistance”, a bold, action-driven march underscoring the Resistance’s arrival on Takodana. The tone then shifts with “The Jedi Steps and Finale”, where shimmering strings and woodwinds evoke mystery and hope. Rey’s theme returns in a grand, sweeping conclusion, interwoven with the timeless Binary Sunset motif from *A New Hope*, reminding us of the enduring power of the Force.

Program Notes by Josie Filman, assisted by Microsoft Co-Pilot

ARTIST-FACULTY BIO

Award-winning conductor **Katherine Kilburn** has conducted in music halls all over the U.S. and in Europe. She has served as Assistant Conductor of the National Repertory Orchestra, the El Paso Opera, the Hot Springs Music Festival, the Bowling Green State University Philharmonia, and the St. Louis Symphony Chorus. She was Conductor of the Interlochen Arts Academy Wind Ensemble, Music Director and Conductor of the Greater New Haven Youth and Chamber Orchestras, and Conductor of the Rhode Island Philharmonic Youth Repertory Orchestra. She has guest conducted the Mansfield Symphony Orchestra, the Lawrence University Symphony Orchestra and Opera Theater, the Green Bay Symphony, Ensemble X, Cleveland Opera Theater, and the Baldwin Wallace Symphony Orchestra. Ms. Kilburn assisted Sir Simon Rattle for performances of *Peter Grimes* at the Salzburg Easter Festival and toured with world-renowned clarinetists David Shifrin and Alexander Fiterstein. She has conducted numerous world and U.S.A. premieres and has conducted in the Cabrillo Music Festival, the MidAmerican Center for Contemporary Music Festival, the Philadelphia International Music Festival, and the Sewanee Summer Music Festival. Ms. Kilburn has been on the faculty of Cornell University, Kent State University, and Baldwin Wallace Conservatory, and is now Assistant Director of Orchestras at Michigan State University.

STUDENT BIOS

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.

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

PERSONNEL

Violin I

**Jessica Yang, Nursing
Leah Tantengco, Human Resources
Sarah Saado, Computer Science
Sarah Pecis, Integrative Biology
Michael Salem, Psychology
Kai Jeong, Mechanical Engr.
Joseph Findley, Psychology
Samantha Lang, Human Biology
Madelyn Corgan, English
Sofia Lamerato, Integrative Biology
Maya Stackable, Social Work

Violin II

*Drake Johnson, Electrical Engr.
Jennifer Choe, Business
Ana Ivanov, Biochemistry and Molecular Biology
Olivia Husek, Exploratory business
Kiersten Crosby, Psychology
Bre Vermeulen, Major Biomedical Lab Science
Lara Rassam, Biochemistry
Michael Barger, Computer Engr.
Josie Fillman, Chemistry
Carolyn Cheyne, Fisheries and Wildlife
Noah Weber

Viola

*Mio Hogan, Environmental Biology & Microbiology
Devyn Yang, Packaging
Corryn Bottenfield, Mathematics
Josh Hamilton, Chemical Engr.
Drake Howard, Linguistics
Anna Schneider, Neuroscience
Ryan Peoples, Chemical Engr.
Ife Ayoola, Digital storytelling
Michael Nardi, Zoology
Alicea Sommerville, Human Biology
Gerik Wolak, Actuarial Science

Cello

*Griffin Siersma, Physics
Ruby Ricker, Choral Music Ed.
Tristen Olsson, Physics
Zach Bickell, Biochemistry & Molecular Biology
Abby Majestic, Psychology
Isabell Ku, English
Abigail Krent, Horticulture
Madeline Benson, Chemical Engr.
Alex Cross, Physics
JJ Bird, Entomology
Jaiyu Bai
Sam Colby

Bass

*Melody Broski-Laing, Community Psychology PhD
Colette Walraven, Alumni
Faith Thomson, Computer Engr.
Will Sutton, Physics
Tierra Durham
Eva Roos
Adam Albanese, Biochemistry
Lily Dixon, Arts and Humanities

Flute

Sophie Aguas, Supply Chain Mgmt.
Adam Gulley, Music Composition
Nolan Livingston
Tiffany Rennells, Neuroscience

Oboe

Theising Davis, Mechanical Engineering
Calvin DeJong, Data science
Jackie Russell, Political Theory & Constitutional Democracy
Cameron Storey

PERSONNEL (cont.)

Clarinet

Chris Dhespollari, Accounting
Solomon Makonnen, Neuroscience
Rylan McCurdy, Biochemistry &

Bassoon

Evan Dietrich, Finance
Eric Hall

Horn

James Ayerst
Owen Bostater, Secondary
Education-Math
Piper Ryan, Music Performance
Jonah Weber, Music Composition

Trumpet

Christopher Bertulfo, Exploratory
Business
Nathan Emeott, Computer
Science
Taylor Robison, Psychology &
Law, Justice, Public Policy
Charisse Ujlaky, Music Perf.

Trombone

Patrick Mulligan, Music Perf.
Nicholas Simonelli, Comparative
Cultures and Politics/
Olivia VanHouten, Computer
Science

Euphonium

Molly Weber

Tuba

Josh Pope, Game & Interactive
Media

Percussion

Jack Briggs, Business Exploring
Nathan Chou, Exploratory
Tristan Gras, Computer Science
Catherine Lee, Section Coach
Michael Schlosser, Zoology
Alex Walters, Social Relations &
Policy

Harp

Ryan Johnston, Music
Composition

Piano/Celeste

Matthew Gagea, Biochemistry

Librarians

Aaron Longuski, Music Perf.
Tadan Baartz-Bowman, Music Perf

Assistant Conductor

Daniel Jaggars
Zongheng Zhang

Concert Orchestra Student

Association (COSA)

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Poster Chair
Tiffany Rennels, Vice President
Theising Davis, Treasurer
Solomon Makonnen, Media and
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* Denotes Principal

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- **Michael and Paula Koppisch** (Votapek Piano Festival, Aug. 15-17; Sherman/Zuber, Mar. 24)
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- **Eleanor H. and Harold E. Leichenko Opera Endowment** established by Lauren Julius Harris (Fall and Spring Opera)
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- **Merritt Lutz** (Celebrating the Spectrum)
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