



GAMER SYMPHONY ORCHESTRA

Fall 2012 Concert
Saturday, December 1st, 2012, 2 p.m.

Dekelboum Concert Hall
Clarice Smith Performing Arts Center

Kira Levitzky, Conductress
Jacob Coppage-Gross, Conductor

ABOUT THE GSO

In the fall of 2005, student violist Michelle Eng sought to create an orchestral group that played video game music. With a half-dozen others from the University of Maryland Repertoire Orchestra, she founded GSO to achieve that dream. By the time of the ensemble's first public performance in spring 2006, its size had quadrupled.

Today GSO provides a musical and social outlet to 120 members. It is the world's first college-level ensemble to draw its repertoire exclusively from the soundtracks of video games. The ensemble is entirely student run, which includes conducting and musical arranging.

In February GSO had a special role at the Video Games Live performances at the Strathmore in Bethesda, Md. The National Philharmonic performed GSO's arrangement of "Korobeiniki" from Tetris to two sold-out houses.

Aside from its concerts, GSO also holds the "Deathmatch for Charity" every spring. All proceeds from this video game tournament benefit Children's National Medical Center in Washington, D.C.

GSO has also fostered the creation of two similar high school-level ensembles in Rockville, Md., and Damascus, Md. The Magruder High School GSO was founded late in 2008 and the Damascus High School GSO began rehearsals this February.

President: Alexander Ryan	GSO Founder: Michelle Eng
Vice President: Joel Guttman	Faculty Advisor: Dr. Derek Richardson, Dept. of Astronomy
Treasurer: David Scherr	GSO Logo: Matt Maiatico, Katie Noble
Secretary: Tess Krimchansky	Program Layout: Eden Davis
Conductress: Kira Levitzky	PR Director: Katie Noble
Conductor: Jacob Coppage-Gross	Fundraising Dir.: Octavia
Choral Director: Kyle Jamolin	Webmaster: Ayla Hurley
Music Director: Mary Beck	Program Art by: Jon Heard, Laura Martinez, Daniel Bae
Orchestra Manager: Michael Wellen	
Officers-at-Large: Tony McMannis, Scott DeHart	

Find GSO online at UMD.gamersymphony.org

GSO ROSTER

Violin I

Eric Borrero
Jack Chen
David Graham
Laura Stayman **
James Gonzales
Sandy Wang
Indigo McGaw
Sailunsi Chen
Melinda Pandiangan
Liangcheng Tao

Viola

Chia-Min (Jack) Chen *
Greg Kappleman
Eric Alexander
Benjamin Heard

Contrabass

Amelia Li
Isabel Martinez

Flute

Mary Beck *
Jingyou Xu
Jason Albanese
Andrew Golczynski

Piccolo

Nathan Fernando

Oboe

Kristi Engel

Alto Sax

Michael Powers
Julia Eng

Baritone

Tim Williams

Violin II

Nicole Anderson
Rohin Chand
Christina deGraft-Johnson
Jessica Gonzales
Curtis Mitchell
Katie Noble
Victor Ontiveros
David Wang
Andrew Wang *
Jimmy Miller

Cello

Tina Dang
Carli Follett
Robert Moy
Alyssa Snider
Santos Del Cid
Austin Hope

Tenor Sax

Kane Wade

Contra-A Clarinet

Nathan Cloeter

Bass Clarinet

Sylvester Gates

Clarinet

Katie Marshall
Bryan Doyle
Jason Lenkowsky
Scott Miller
Michael Wellen *

Bassoon

Douglas Eber*
Michael Younkin

Trumpet

Sean Jurado *
Nicholas Arnoldom
Alex Ryan
Ethan Rossburg
Jesse Cummings

French Horn

Sam Deschenaux
Jessica Kerns
Emily Hember
Jae Im

Piano

Andrew Baer
Nathan Gulla
Daniel Manzella
Julius Verzosa *

Percussion

Cameron Camp
Sterling Huber
Connor Trexler
Eden Davis *

Soprano

Diana Bestul-Taylor
Jasmine Bestul-Taylor
Zoe Di Giorgio
Ayla Hurley *
Octavia
Diana Taylor
Kangni Zhang

Alto

Charlotte Johnson
Tess Krimchansky
Holly Wu *
Courtney Chan
Evelyn Sobel
Fiona McNabb
Laura Peregoy

Flugelhorn

Rob Garner
Dakota Sparks

Euphonium

Dvir Kafri
Ryan Largent
Chris Hawkins

Trombone

Peter English
Joel Guttman
Kevin Mok
Drew Star *

Tuba

David Scherr

Guitar

Geun (Daniel) Bae
Maryann Moses
James Tarkenton

Bass Guitar

Darrell Schaefer *
Gerald Tagunicar

Tenor

Kyle Jamolin
Kevin Hencke
Anthony McMannis
Ben Walker
Benjamyn Ward
Alexander Walker
Hark Tagunicar
Aaron Barker *

Bass

Simeon Anfinrud
Alex Booth
Scott DeHart
Jesse Halpern
Michael Ohr
Peter Shi
Tevis Tsai
Stephen Wiley *
Robert Zimmerman
Soren Petersen

* denotes section leaders

**denotes concertmistress

Donkey Kong, Opus 64

Composed by: Grant Kirkhope
Arranged by: Jacob Coppage-Gross

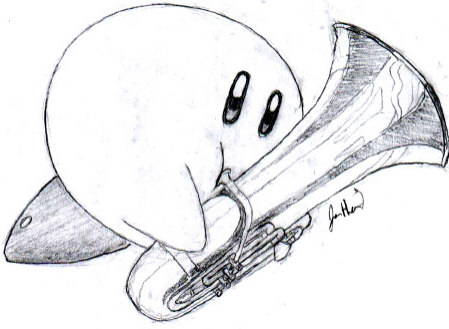
Originally released in 1999, Donkey Kong 64 brought a huge complexity of environments in a vast world, making it a highly popular game. To compliment this, composer Grant Kirkhope composed a wide variety of themes, bringing the worlds of the game to life. However, music production for video games was still quite limited during the game's development, resulting in a creative soundtrack played by mediocre electronic instruments. This arrangement takes those memorable themes and places them in a modern setting for piano solo, with expansion into many different styles spanning centuries of the art form. The original genius of Grant Kirkhope is fully realized in the portrayal of those great melodies that older gamers remember so well.

Twilight Princess

Composed by: Toru Minegishi and Koji Kondo
Arranged by: Katie Noble and Rob Garner



Ancient evil has awoken in the land of Hyrule. Princess Midna of the Twilight Realm, herself under the effects of a disfiguring curse, guides Link, trapped in the form of a wolf, through lands of light and shadow to defeat the resurrected Prince Ganondorf. This arrangement, a combination of the game's title and demo themes, introduces players to Hyrule and the Twilight Realm, the two worlds in danger of crumbling in Ganondorf's fist.



Kirby Super Star

Composed by:
Jun Ishikawa and
Dan Miyakawa

Arranged by:
Steve O'Brien

Kirby is a story about the struggles a non-anthropomorphic character faces while attempting to accomplish silly tasks. For example, in "Kirby Super Star," the title character's gluttony persuades him to hunt down endangered species of giant birds, presumably to eat them. Later, he pretends he is Indiana Jones, only with less emphasis on the bad guys from World War II. This arrangement embodies these three main points: the sad song of the hunted creature, Kirby's blissful ignorance of his wanton destruction, and the thrill of finding inexplicably cameo-like treasures.

Que Sera, Sera

Composed by: Asuka Sakai

Arranged by: Chris Apple, Julius Verzosa, Gerald Butler, Eden Davis

Featuring works by eight different composers, Katamari Damacy's soundtrack ventures into jazz, swing, and Latin music, as well as electronic. Que Sera Sera pays homage to the lounge music of the 20th century, a genre almost unheard of in video game music. It is a relaxed, fun song with lots of character and is sure to roll up your heart!

Chrono Cross & Chrono Trigger Medley

Composed by: Yasunori Mitsuda

Arranged by: Alex Song

Glorious Morning

Composed by: Waterflame

Arranged by: Jacob Coppage-Gross

An exciting tune from the flash game Age of War, Glorious Morning combines rhythmic accentuation of a string quartet with bass, drums, piano and flute to create an inspiring yet light-hearted battle theme. The simple nature of its opening with a continuing development of the theme and increased intensity gives the essence of war from its beginning at dawn to the climax when victory is won. Many people cite their enjoyment of Age of War to the music in the background. This arrangements brings the synthesized sounds of the piece to life, resulting in a truly authentic sound.

Symphony for the Hero of Time Movement II:

The Gerudo Temple

Composed by: Koji Kondo

Arranged by: Doug Eber

The Symphony for the Hero of Time follows the adventures of an every-man hero, known as Link, who seeks to save his home from the oppressive clutches of Ganondorf, the Gerudo King. In the second movement, Link has found the Master Sword, and ventures into Gerudo itself to collect more information on Ganondorf, to learn his weak points, his fighting style and to hone his skills with the Master Sword. The Gerudos point him to a desert temple, a Colossus that contains a monster. However, it only responds to strength, and will have to be subdued before it will recognize any challengers other than Ganondorf himself. Link confronts this monstrosity, but is easily overpowered. On the verge of collapse, Link has a vision of his childhood friend, Zelda, who is somewhere in Ganondorf's Tower, waiting for him, and he realizes that despite his shortcomings and weaknesses, he cannot stop fighting for those who believe in him, and he finds the strength and courage to overcome his powerful foe.



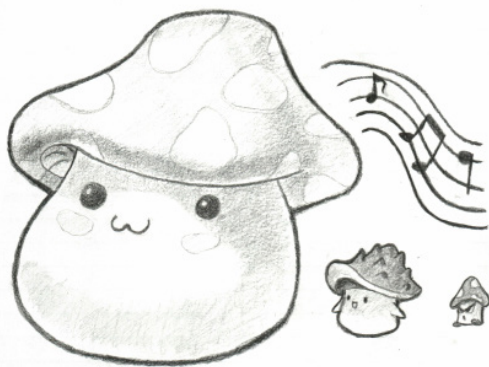


Nightsong

Composed by: Jason Hayes, Tracy W. Bush, Derek Duke and Glenn Stafford

Arranged by: Julia Seeholzer

Nightsong is from the soundtrack to the World of Warcraft: Cataclysm expansion. This piece is seen as the unofficial "theme" of the Night Elves, a race in the game. The lyrics are in Darnassian, the Night Elves' official language, and describe their homeland (Nordrassil), goddess (Elune), and noble family (Quel'Dorei). In-game, different parts of Nightsong can be heard while traveling through various Night Elf zones and towns.



The Dark Future of Maplestory

Composed by:
Joe Hisaishi and
Wizet Composers

Arranged by:
Christopher Lee

The world of Maplestory was a simple one where adventurers would spend hours upon hours grinding for experience and doing little else. Suddenly, with a Big Bang, the Black Mage is rereleased onto the Maple world and everything is changed. Empress Cygnus, leader of the Cygnus Knights, felt that her knights were lacking in power, so she went to search for the World Tree. But this was a trap set up by the Black Mage and it corrupted Cygnus and her knights to evil. Meanwhile, a brainy boy researches robots in Tokyo in 2021. In 2099, a missile hits Odaiba, releasing an army of robots that destroy the city and take over until 2503, when the air battleship is destroyed by the heroes. The Black Mage has darkened the future of Maplestory... or did he just make it easier for the adventurers?

Maria & Draco

Composed by: Nobuo Uematsu

Arranged by: Greg Cox

Soloists: Diana Bestul-Taylor, Kyle
Jamolin and Aaron Barker



In Final Fantasy VI, the player must impersonate an opera singer in a performance of "Maria and Draco." Although we never see the conclusion of the opera in the game, composer Nobuo Uematsu prepared a complete version, which he performed with the Black Mages and on which this arrangement is based. "Maria and Draco" tells an appropriately melodramatic tale of love lost and found: The West and the East have been at war for many years; the Western soldier Draco is feared and lost. His love, Maria, is captured by the Eastern prince, Ralse, who intends to marry her. Draco, however, breaks into the wedding and forces Ralse to a duel. Whose love for Maria is strong enough to win the day? Will Maria and Draco finally be able to live out their lives in peace? (Hint: it's an opera.)

Translation:

Draco: O, Maria, though I call you from afar, will this message reach your heart?
Oh how I long to be with you.

Maria: Oh my hero, my beloved, shall we still be made to part? Though promises of perennial love yet sing here in my heart? I'm the darkness, you're the starlight, shining brightly from afar. Through hours of despair, I offer this prayer to you, my evening star. Must my final vows exchanged, be with him and not with you? Were you only here to quiet my fear, Oh speak! Guide me anew.

Draco: Maria!

Maria: Draco! I knew you would return to me my love!

Ralse: Insolent rogue! Knave of the western horde!

Would you address my queen-to-be, Maria?

Draco: Never shall you have Maria's hand! I would die before that day comes!

Ralse: Then we duel!

Draco and Ralse duel. Draco is victorious.

Ralse: I yield, this day is yours Draco. Curse you should let Maria go!

Draco: Peace then, for you have my word. With me she'll know nothing of grief.

Ralse: Maria! Maria! I love you so!

Draco/Ralse: Maria! Maria! Return to me!

Maria: I am thankful my beloved, for your tenderness and grace. I see in your eyes, so gentle and wise, all doubts and fears erased! Though the hours take no notice, of what fate might have in store...

Maria/Draco: Our love, come what may, will never age a day! I'll wait forever more!
I'll wait forever more!

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HOW ARE WE DOING?

We love getting feedback from our fans! Please feel free to fill out this form and drop it in the “Question Block” on your way out, or e-mail us at umd@gamersymphony.org.

The GSO is partially funded by the Student Government Association, but most of our operating costs are covered by donations by members and fans. Please consider enclosing a donation with your feedback to help us continue providing our free concerts.

We are currently running a crowd-funding campaign to raise money for a GSO-owned tuba. Help us reach our goal by visiting indiegogo.com/gсотuba and contributing to our funding goal of \$4000. There are perks available to those who donate above certain amounts, but the campaign is only running until January 11th and perks are limited, so don't delay! All excess funding will go towards our operating costs, such as renting this fine concert hall.

How did you hear about the Gamer Symphony Orchestra?

What arrangements would you like to hear from GSO? Do you have other comments about our performance?

Please write down your e-mail address if you would like to receive message about future GSO concerts and events (about three per semester). Please print legibly!

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