

**THE GAMER SYMPHONY ORCHESTRA**  
at the University of Maryland



Spring 2022  
Small Ensemble Concert

Gildenhorn Recital Hall  
Clarice Smith Performing Arts Center

Saturday April 16th, 2022  
7:00 PM

*umd.gamersymphony.org*

## We All Lift Together

*Warframe*

Keith Power

Arr. Peter Brandt

Jayden Andrews, Peter Brandt, Alexander Goyal, Alexander Miller, Neel Sanghvi,  
Logan Swaisgood

*Warframe* is an open world game in which you play as a robotic ninja called a Warframe that explores the solar system in an expansive, futuristic, sci-fi adventure. On the planet Venus, in the debt-internment colony Fortuna, the player is greeted by a chorus of half-robot laborers hard at work, with the sounds of clanging hammers and heavy equipment underscoring this inspiring labor hymn. To match the spirit of the piece, this ensemble features the percussion of hammer on metal.

## Zelda Medley

*The Legend of Zelda*

Koji Kondo

Arr. Lindsey Stirling, Kylie D, Jennifer D

Cai Diggs, Katriel Kasayan

This medley contains music from the renowned high fantasy action-adventure video game franchise *The Legend of Zelda*. The games follow the tale of the different incarnations of the main protagonist, Link, and his quest to fight against the evil forces that dwell in and wreak havoc on Hyrule. The medley showcases notable melodies featured in *The Legend of Zelda* and *The Legend of Zelda: Ocarina of Time*. Some of the tunes include “Overworld/Main Theme,” “Hyrule Field,” “Lost Woods (Saria’s Song),” and “Gerudo Valley.”

## KK Jazz

*Animal Crossing*

Kazumi Totaka

Arr. Dominic Manzella

Bill Dunn, Victor Eichenwald, Dominic Manzella, Paul Metzger,  
Chris Ortolf

Part of the well known KK Slider lineup, this song makes a lot of quintessential jazz references. The song is a standard bebop form, the recording reminiscent of 16-bit style music to play at how older vinyls have a distinct sound. The album cover takes inspiration from albums such as *Soultrane*, and even includes a logo similar to that of Blue Note, a well-known jazz recording studio.



## Dolphin Shoals

*Mario Kart 8*

Atsuko Asahi

Arr. Dominic Manzella

Victor Eichenwald, Dominic Manzella, Paul Metzger,  
Chris Ortolfo, Daniel Xing



The *Mario Kart 8* soundtrack is an excellent fusion of live orchestra and synthesizer tones. From the main theme to “Rainbow Road,” the composers at Nintendo have masterfully woven together a vast array of different styles of music. “Dolphin Shoals” is an interesting case because thanks to the efforts of Nathan Graybeal (of Saxologic fame), this song has acted as a window into how jazz musicians learn to improvise. Long live the Mario Kart Licc!

## Super Clarinet Bros.

*Super Mario Bros.*

Koji Kondo

Arr. DanimalCrossing

Seyong Park, Michael Reed, Emily Schultz,  
Kyle Wasserman, Daniel Xing

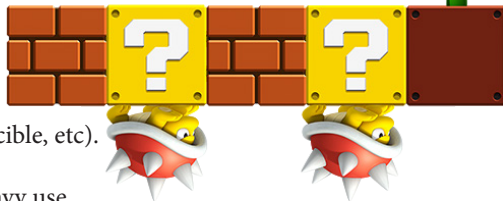


Since its 1986 release for the NES, *Super Mario Bros.* is perhaps one of the greatest (certainly one of the best-selling) video games of all time. Its intuitive yet deep gameplay, colorful graphics, and iconic (and VERY catchy) soundtrack continue to live on today as pop culture icons (just look at the front of this program!). The original *Super Mario Bros.* is also one of the first games to include music as an integral part of its design, setting the mood for the



various worlds (Overworld, Underwater, and so on)

and mechanics (1-UP, Invincible, etc).



This arrangement makes heavy use of the expressiveness of the clarinet to interpret the sights and sounds of *Super Mario Bros.* for the concert hall. No reeds were harmed in the production of this quintet.

## Everything's Alright

*To The Moon*

Laura Shigihara

Arr. Alora Joray, adapted for the GSO by Emma Brown

Emma Brown, Rose Anne Dela Cerna, Ciara Donegan, Emily Hossom

*To The Moon* is a tearful, powerful, story-driven game in the style of an RPG. You, the player, play as two doctors tasked with the object of altering a man's memories before he draws his final breath on his deathbed. You walk backward through these memories, changing them in order to fulfill his last dying wish of going to the moon with his wife, but only within his head. The song, "Everything's Alright," plays at the end of this journey as we, the audience, see the culmination of this endeavor.

## The Lost City of Amdapor

*Final Fantasy XIV: Heavensward*

Masayoshi Soken

Arr. Terry:D

Eirena Li

Introduced in *Final Fantasy XIV's* first expansion, *Heavensward*, the ancient kingdom of Amdapor was once a prosperous nation. Once the birthplace of white magic, centuries of magic overuse stripped their world of aether, and this absence of magic left them powerless. The kingdom now stands empty, overrun by the very monsters the Amdapori once fought so hard to keep out. This gorgeous piano solo is the theme to the hard version of the dungeon Lost City of Amdapor, where players delve deeper into the ruins of Amdapor and battle the very same monsters that led to its ruin.

## Last Song

*Bravely Second*

ryo (supercell), chelly

Arr. Rachel Wattanarungsikajorn

Ft. Ben Cho, Thomas Chung, Jess Huang, Eirena Li, Sami Louguit, Aidan McLoughlin, Rachel Wattanarungsikajorn, Grace Zimmerman

This heartfelt love song is the ending theme to *Bravely Second*, the sequel to the turn-based RPG *Bravely Default*. Sung by chelly from EGOIST and produced by ryo from supercell, the song defines the close dynamic of the main characters that you grow an attachment to from even the first game. The entire song consists of warming, wholesome thoughts to the singer's distant loved one. "Whenever your present and my present cross paths again... At that time y'know, I wanted you to tell me you love me. I'm sure all the pain would fade away; I could grow stronger."

## The Mountain Top

*Chicory: A Colorful Tale*

Lena Raine

Arr. Ciara Donegan

Ciara Donegan, Eva Ginns, Eirena Li

On the surface, *Chicory: A Colorful Tale* is an adorable adventure game where you play as a dog returning color to the world of Picnic with a magical paintbrush. But on top of its cutesy appearance, it isn't afraid to dive deep into themes of self-doubt and that feeling that you aren't "good enough."

"The Mountain Top" reflects these fears as well as the game's recurring theme of learning to trust yourself and rely on others.



## In The Flame

*Pyre*

Darren Korb

Arr. Ciara Donegan

Francesco Berrett, Ciara Donegan, Philip Gelsing, Kyriaki Papageorgiou, Neel Sanghvi, Rachel Wattanarungsikajorn

In *Pyre*, you play as the Reader, the leader of a team known as the Nightwings. "In The Flame" tells the story of how the Nightwings come together, competing in games known as the Rites in order to win their freedom from the wasteland to which they've been banished.

*When the stars align, the Rites shall come to bear,  
Illuminate the signs, the exiles shall be there...*

***Intermission!***

## Lightning's Theme/Blinded by Light

*Final Fantasy XIII*

Masashi Hamauzu

Arr. Sami Louguit

Ft. Ben Cho, Thomas Chung, Stephanie Do, William Gu, Michael Kwan, Eirena Li, Sami Louguit, Isaac Thomas, Ian Wang

The l'Cie are a people condemned to a tragic fate: either to carry out the dangerous and ambiguous tasks given to them by their fal'Cie deities, or to be transformed into shambling, mindless monsters. Lightning's sister, Serah, is one such l'Cie, and *Final Fantasy XIII* follows protagonist Claire Farron (alias: Lightning) in her quest to free her sister from this cruel fate. This arrangement combines two contrasting tracks involving Lightning's musical leitmotif: "Lightning's Theme," an evanescent lullaby with lush string harmonies, and "Blinded by Light," a steadfast battle theme with rhythmic driving piano. These two tracks artfully display the duality of Lightning's own motivations: her love for Serah, and her steadfast determination as a soldier to do anything to save her sister from her destiny.



## Amusement Park

*NieR:Automata*

Keigo Hoashi

Arr. Sami Louguit

Ben Cho, Thomas Chung,  
Stephanie Do, Karenna Foley,  
William Gu, Jess Huang,  
Michael Kwan, Sami Louguit,  
Isaac Thomas, Ian Wang

In a post-apocalyptic Earth dominated by violence and desolation, environment hardly seems relevant to the android protagonists of *NieR:Automata*. A dilapidated amusement park proves the pair wrong: rather than the mindless alien machines they are used to, 2B and 9S are instead greeted by fun-loving robots playing amongst the rides, even waving about white flags of peace. "Amusement Park" provides an eccentric, progressive rock backdrop as the duo explore this peaceful area. The lyrics are written in a "Chaos" conlang, which predicts what the merging of the world's languages might sound like thousands of years into the future. The majority of the lyrics in "Amusement Park" contain elements of Gaelic, German, and French.

## Voice of No Return

*NieR:Automata*

Keiichi Okabe

Arr. Nico Benner

Eirena Li, Ian Wang

*NieR:Automata* follows a pair of androids as they explore an abandoned, post-apocalyptic Earth riddled with conflict and war. The two androids encounter a myriad of saddening experiences throughout their journey—each encounter is concluded with “Voice of No Return” playing in the background, as if to signal the androids’ progress towards discovering what it means to be human. Although the original features vocals, this version relies solely on the powerful and raw notes of the cello and piano, highlighting the melancholic yet hopeful themes associated with this song.

## Time Travel

*Professor Layton and the Unwound Future*

Tomohito Nishiura

Arr. Ciara Donegan, lyrics by Ciara Donegan

Stephanie Do, Ciara Donegan, Sami Louguit

As the final game of the original *Professor Layton* trilogy, *Professor Layton and the Unwound Future* bids farewell to the story and characters that players have grown to know and love. “Time Travel,” the closing theme of the game, is a nostalgic song about saying goodbye to a past cut short and moving forward into the future.

## Sunrise (Suzaku’s Theme)

*Final Fantasy XIV: Stormblood*

Masayoshi Soken

Arr. Peach Tea Punch

Ben Cho, Thomas Chung, Stephanie Do, Caleb Fishell, Emily Hossom, Garrett Peters, Henry Reineck, Jian Soriano, Rachel Wattanarungsikajorn, Christine Zhou

Voiced by Yoshino Nanjō (lead singer of the Japanese pop duo “fripSide”), Suzaku is a legendary bird who was saved long ago by the samurai Tenzen. She traveled with him until he died in battle, continuing to grieve for his death into the game’s present day. This is the battle theme for Suzaku, also originally sung by Yoshino Nanjō, with references to traditional Japanese music representing the legendary status of the bird, as well as the setting of her story, and the lyrics expressing her desire to reunite with Tenzen.



## Karma

*Tales of the Abyss*

BUMP OF CHICKEN

Arr. Peach Tea Punch

Thomas Chung, Caleb Fishell,  
Henry Reineck, Jian Soriano,  
Rachel Wattanarungsikajorn

*Tales of the Abyss* is a part of Bandai's long-standing *Tales* franchise. In this installment, the game's story follows an average JRPG plot until a revelation causes the protagonist Luke fon Fabre to question the validity of his existence.

“Karma” is the opening song to the game. Sung from Luke's perspective, it expresses his struggles and hopes for finding his purpose and reconciling with the man at the center of his existential crisis.



## Faithful Heretics

*Fate/Grand Order*

毛蟹 (kegani)

Arr. 毛蟹 (kegani)

Peter Brandt, Emma Brown, Thomas Chung, Jillian Diamond, Victor Eichenwald,  
Philip Gelsing, Henry Reineck, Rachel Wattanarungsikajorn, Christopher Zhou

The Chaldea Security Organization is tasked with preventing changes to human history that will cause the “certain extinction” of humanity. The fourth pseudo-singularity that threatens to destroy humanity centers around Abigail Williams, a seemingly ordinary pancake-loving girl living in 17th-century Salem, Massachusetts during the infamous Salem Witch Trials.

Originally composed by kegani for the fourth installment of the Epic of Remnant story in *Fate/Grand Order*, “Faithful Heretics” is sung from the perspective of Abby as she fights to save her friends, even as a Demon Pillar conspires to use the Outer God dwelling within her to turn the world into a living hell.



## Among Us Trap Remix

*Among Us*

Leonz

Arr. Steven Zhang

Ciara Donegan, Philip Gelsinger,  
Aidan McLoughlin, Wren Poremba,  
Steven Zhang



*Among Us* is a 2018 online multiplayer social deduction game developed and published by American game studio Innersloth. This piece is based on a popular online remix of sound effects from the game.

## Combat Beneath the Waves

*Genshin Impact*

Yu-Peng Chen

Transcribed by Mayumi Kozakura and DanimalCrossing

Arr. DanimalCrossing

Stephanie Do, Karenna Foley, William Gu, Michele Imamura, Sami Louguit,  
Ian Wang, Rachel Wattanarungsikajorn, Daniel Xing

The land of Enkanomiya (“Palace Below the Depths”) is a region in Teyvat that lies directly below Watasumi Island. Originally known as Byakuyakoku (“Land of the Midnight Sun”), a global cataclysm cast it below the depths of the sea, teetering on the edge of the three realms. Today, it lies abandoned, its people now living on Watasumi Island. Only the roar of Bathysmal Vishaps and the cries of the Abyss Order remain...

Originally composed as a string quintet with supporting vocalists by Yu-Peng Chen for *Genshin Impact*, “Combat Beneath the Waves” is one of the themes played in Enkanomiya as you fight Bathysmal Vishaps and agents of the Abyss in a quest to save Watasumi Island from ecological disaster.



## Ashes of Dreams

*NieR:Gestalt*, *NieR:Replicant*

Keiichi Okabe

Lyrics by Emi Evans

Arr. Sami Louguit, Rachel Wattanarungsikajorn

Ben Cho, Fang Du, Emily Hossom, Jess Huang, Sami Louguit, Rachel Wattanarungsikajorn

“Ashes of Dreams” is the main theme for *NieR:Gestalt* and *NieR:Replicant*, with its main motif appearing in many different variations throughout the game, as well as its full version playing during the end credits. This emotional theme is notably played during scenes involving the main character Nier’s sister, Yonah, who had been infected by a lethal disease called “Black Scrawl,” for which he aims to find the cure. This credits theme has four different versions, in Japanese (“Aratanaru”), French (“Nouveau”), Gaelic (“Nuadhaich”), and English (“New”). However, all versions are fictional “chaos languages” that resemble the respective language, except for the English version, which was fully translated to fully immerse the listener in the dystopian world of NieR.

This song outlines humanity’s last testament before white chlorination syndrome renders the species extinct. We interpret this song to be from the perspective of Emil and the humans that were eventually taken by the disease. This is the only song on the soundtrack that was written to be in an intelligible real language (English).



## The Parting Glass

*Assassin's Creed IV: Black Flag*

Traditional Scottish

Arr. Francesco Berrett

Noah Bennison, Francesco Berrett, Peter Brandt, Ciara Donegan, Karenna Foley, Liam Gallihue, Eva Ginns, Nikhil Pateel, Neel Sanghvi, Aidan Wilbur

*Black Flag*, the fourth installment of the *Assassin's Creed* series, takes place in the West Indies during the early 18th century, often called the Golden Age of Piracy. The story follows many real-world historical figures, such as Blackbeard, Mary Read, Anne Bonny, and Benjamin Hornigold. "The Parting Glass" is sung by Anne Bonny in the last moments before the credits roll. The lyrics speak of the final drink before a guest leaves, taken both in mourning and in celebration of the past. Goodnight, and joy be with you all.

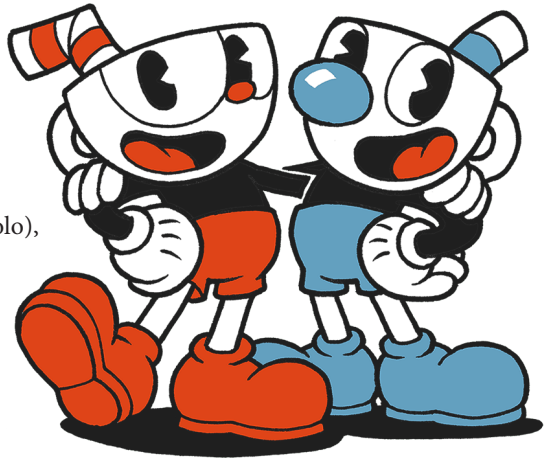
## Carnival Kerfuffle

*Cuphead*

Kristofer Maddigan

Arr. John Herberman

Maegan Blake, Tyler Brambora (solo), Quinn Dang, Victor Eichenwald, Noah Goldberg (solo), Brian Glover (solo), Isaac Kim (solo), Dominic Manzella (solo), Henry McCormack, Paul Metzger, Cassandra Meyer, Chris Ortolf, Braidon Saelens, Emily Schultz, Rodrigo Slone, Abel Solomon



Carnival Kerfuffle is one of the premiere levels in *Inkwell Isle Two*, the second world in *Cuphead*. Cuphead fights against Beppi the Clown on a rollercoaster in an amusement park. As he clashes with the mini-boss, a Ferris wheel from the overworld overlooks the battle as target ducks, bumper cars, creepy balloon dogs, and donkeys attack in a ferocious manner. To accelerate the tension and stress of this battle, the music was arranged as fast paced for high energy gameplay while staying within the elements of ragtime stylings of the era. The music of *Cuphead* is deeply influenced by the music of Duke Ellington and Scott Joplin, Cab Calloway and Benny Goodman, Gene Krupa, Fletcher Henderson, and many others.

*We owe a special thank-you to...*

The Clarice

The UMD School of Music

The Memorial Chapel

The UMD Student Government Association

Antonino d'Urzo

Ken Rubin

Jesse Halpern

Hiroshi Amano

Prof. Derek Richardson

Dr. Laura Schnitker

and...

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