

3-28-2018

Concert: Ithaca College Gamer Symphony Orchestra

Ithaca College Gamer Symphony Orchestra

Kelton Burnside

Kin Szeto

Max Keisling

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Recommended Citation

Ithaca College Gamer Symphony Orchestra; Burnside, Kelton; Szeto, Kin; and Keisling, Max, "Concert: Ithaca College Gamer Symphony Orchestra" (2018). *All Concert & Recital Programs*. 3154.
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Ithaca College Gamer Symphony Orchestra

Kelton Burnside, conductor

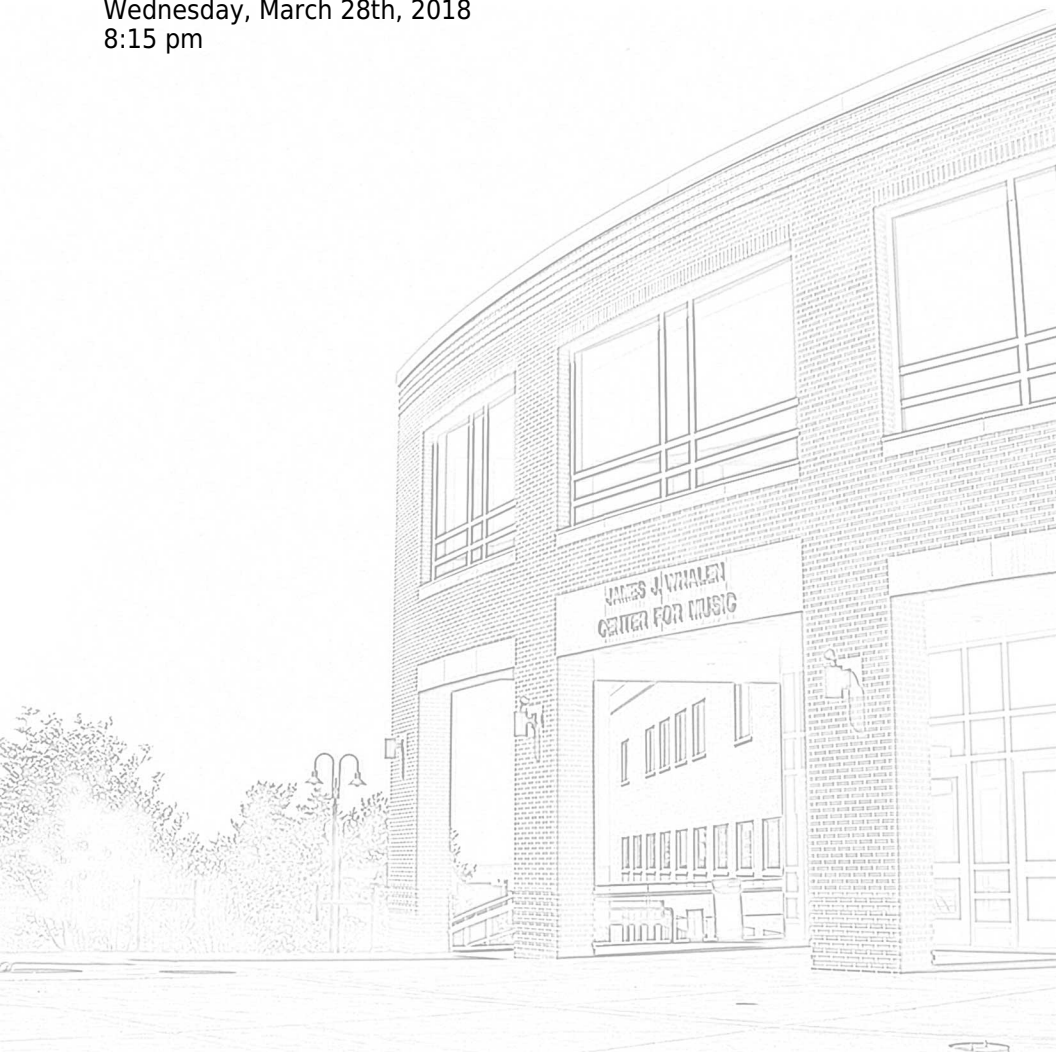
Kin Szeto, conductor

Max Kiesling, choral director

Ford Hall

Wednesday, March 28th, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Program

Overture
from *Super Smash Bros. Melee* (2001) Ando/Ikegami/ Sakai/Kitsut
arr. Kyle Ruggles

Grand Theft Auto: Medley
GTA San Andreas Theme (2004)
Welcome to Los Santos (2013)
Soviet Connection (2008)
Unaesta - La Vida Es Una Lenteja (2002) Hunter/Conner/Jackson
arr. Andrés Soto

The Moon
from *DuckTales* (1989) Hiroshige Tonomura
arr. Frankie DiLello

Mega Man Suite
based on music from *Mega Man 1, 2, and 3* (1987-1990) Matusmae/Tateishi/Fujita/Fuji
arr. Andreas Hedlund

Intermission

Nate's Theme
from *Uncharted: Drake's Fortune* (2007) Greg Edmonson
arr. Jerome Landingin

Final Fantasy XIV: Stormblood (2017)
I. Scale and Steel
II. The Wyrms Tail Masayoshi Soken
arr. Louis Jannone

Ending and Credits Theme
from *Star Fox 64* (1997) Koji Kondo & Hajime Wakai
arr. Andrés Soto

Jump Up, Super Star!
from *Super Mario Odyssey* (2017) Mahito Yokota
arr. Andrés Soto

Program Notes

Super Smash Bros. Melee Overture by Griffin Charyn

The second installment of the Smash Bros series has arguably one of the most memorable video game openings to date. In this short overture, the opening of the game tells the origin of the Smash Bros games. What we are controlling and fighting against are not exactly Nintendo characters, but toys of said characters—Mario, Link, Kirby, and other characters are being animated to battle each other seemingly through the magic of our imagination. This imagination, whether it involves action figures or memory cards, lies at the heart of so much of our playing growing up, and the Smash Bros series exists as a testament and celebration of that desire to create and play.

Grand Theft Auto Medley by Frankie DiLello

Featured in this arrangement are four songs from the Grand Theft Auto franchise.

First is the Main Theme of GTA III. In this game, you play as Claude, a strong and silent killer from Liberty City who is left for dead after his girlfriend Catalina betrays him during a bank robbery. After escaping prison, Claude gets entangled in gang warfare, and eventually gets his revenge upon Catalina.

Second is Welcome to Los Santos, the main theme of GTA V. GTA V is the first game in the series to use an original score, which was used to give players the feeling that they are playing a movie. In GTA V, the player controls three different characters. Michael, a former criminal who now lives in Los Santos with his promiscuous wife and two spoiled children, gets back to a life of crime to repay his debts to a Mexican Cartel leader. Franklin, a young African American man who makes his living working for a corrupt car salesman, wants the American Dream, but is pulled into crime by Michael. Trevor, Michael's old partner in crime and current crazy meth dealer is introduced later in the game, and eventually joins up with Michael and Franklin.

Third is The Soviet Connection, the theme of Grand Theft Auto IV. In this game, players are back in Liberty City, this time in the shoes of Yugoslavian immigrant, Niko Bellic, who comes to America to reunite with his bowling-obsessed cousin Roman, and also to get revenge on two men who almost got him killed in the Yugoslav Wars.

The final theme in this medley is Unaesta's (a fictional band made up for the game) La Vida Es Una Lenteja, which translates to "Life is a Lentil". The main lyric that is repeated through the song is "Life is a lentil, either you take it or leave it." This game follows the story of Tommy Vercetti, a member of the Forelli crime family, and his story of revenge after being ambushed after a drug deal gone wrong in the Miami Vice inspired Vice City during the 1980s.

The Moon **by Frankie DiLello**

The first time I ever heard The Moon theme from DuckTales was in Brentalfloss's video, "Ducktales WITH LYRICS." The second verse perfectly describes what I think of this song.

*This oughta be the ending credits theme
It's a soaring song flying high like a dream.*

In my arranging of this piece, I chose to have the tempo be much more slow and majestic, soaring through the air. In keeping with the 8-bit tradition, the piece has very short, and has a loop. However, being a vocalist, I believe that any time a word, phrase, or in this case, the entire work, is repeated, there should be a reason for the repetition. Therefore, I chose to have the piece speed up to its original tempo upon its return.

Mega Man Suite **by Griffin Charyn**

Arranging Mega Man music for orchestra is a unique challenge within the realm of video game music adaptation. Unlike Legend of Zelda or Halo, the soundtrack is not comprised of or meant to imitate orchestral instruments—instead, Mega Man's music is more evocative of a rock or funk band. As such, arrangements such as this one that effectively express the feeling of playing these games while remaining appropriate to the instruments at hand are rare. Enjoy this suite that comprises themes from Mega Man one through three!

Nate's Theme **by Frankie DiLello**

One of the PlayStation's primary developers is (and always has been) Naughty Dog. After the very successful Crash Bandicoot trilogy on the original PlayStation, and the Jak and Daxter trilogy on the PlayStation 2, they needed another hit trilogy for Sony's newest console, The PlayStation 3. This is where Uncharted comes in. At E3 in 2006, Uncharted was first revealed to the public, drawing comparisons to Tomb Raider. However, the protagonist of Uncharted, Nathan Drake, was intended to be a more relatable everyman character, who has to fight within an inch of his life to survive the insane situations he ends up in, as opposed to Lara Croft, who (at the time of Uncharted's release) was never shown to be vulnerable or weak, and always had no problem surviving her games. Nate's Theme recurs throughout the original trilogy in similar forms, and then returns in Uncharted 4 (Nathan Drake's final game) with a much more somber variation (as well as a piano version).

Final Fantasy XIV: Stormblood **by Louis Jannone**

Final Fantasy 14 Stormblood Synopsis:

Five years before the events of the game, the Garlean Empire invaded Eorzea with metal-clad warriors, mechanical beasts, and massive airships. The Garlean force managed to claim Ala Mhigo, one of the six city-states. The other city-states managed to defend themselves with the aid of the past Warriors of Light. The invasion ended when the elder primal Bahamut broke free from the false moon and destroyed both armies.

5 years after the devastation of Bahamut, the Warriors of Light returned to Eorzea. Throughout the base game, A Realm Reborn, they managed to stop the second invasion from the Garlean Empire lead by Gaius van Baelsar and his deadly Ultima Weapon. Following the invasion our heroes are framed for regicide and forced to escape to the isolated nation of Ishgard. This begins the first full expansion of the game, Heavensward, where the Warriors of Light aid the isolated nation of Ishgard in The Dragonsong War, a thousand-year war against the dragons seeking Ishgard's destruction.

Shortly after helping end the war, the Warrior of Light and their comrades make way to the war-torn region of Gyr Abania, home to the city state of Ala Mhigo, still under the control of the Garlean Empire. Tragedy befalls our heroes as the Imperial Viceroy Zenos yae Galvus shrugs off the Ala Mhigan resistance with little effort. The Warriors of Light now must make their way to the land of Orthard to the east to help liberate the Kingdom of Doma from the Empire. The third expansion, Stormblood, revolves around the liberation of both Ala Mhigo and Doma.

Notes on the piece.

The first movement Scale and Steel was originally used in the last part of the Heavensward expansion, where we were introduced to the final boss of Stormblood. The transition into the second movement is short as it is meant to be a transition from the first phase in the fight to the second phase. Unlike the first movement, the second movement is an original work of Stormblood and features the main theme of the expansion.

Star Fox 64 Ending and Credits **by Griffin Charyn**

A reboot of the original Star Fox game, Star Fox 64 is a video game space opera that puts you at the helm of Team Star Fox, a legendary team of mercenaries who defend the Lylat System from peril. This is where the majority of the Star Fox series' most recognizable themes come from, such as the Venom theme. ICGSO will perform the music heard during the ending and credits of the game as a summation of a classic game and series.

Jump Up Super Star! **by Frankie DiLello**

E3 2017. The Nintendo digital event is coming to a close. A trailer is played, with a Tyrannosaurus Rex stomping into frame on a vista surrounded by waterfalls. It turns around, and Mario's cap is on its head as it roars. Mario jumps out, and we hear a big band jazz song begin. After this trailer finishes, Nintendo opens up its floor to the public. Guests to E3 are welcomed to the streets of New Donk City, with the dulcet tones of Mayor Pauline singing with her band as per tradition of the New Donk Festival.

The lyrics of this song are meant to reflect upon the events of the the game, with a major focus on adventure and of course, hats. Additionally, some lyrics may also imply that should Mario fail on his mission to rescue Princess Peach, he may return to New Donk to rekindle his old romance with Pauline from the original Donkey Kong game. This Donkey Kong reference is further cemented by the C section of the song, where the 75m theme is played while the voices sing "Odyssey, ya see!"

Personnel

Ithaca College Gamer Symphony Orchestra

Violin

Johnathan Fulcher
Henry Scott Smith
Claire Cahoon
Kin Szeto
Riho Yamaguchi

Viola

Molly Crocker

Cello

Aidan Saltini
Michael Ziegler

Double Bass

Katie Adams
Lucas Hickman

Flute

Brian Breen
Kevin Buff
Rebecca Kashkin
Jeremy Werner

Oboe

Courtney Webster

Clarinet

Ben Chai
Griffin Charyn
Lauren Eng
Simon Lee
Jeremy Lovelett

Bassoon

Erica Erath

Trumpet

Jason Bennett
James Fox
Tim Marotta
Jen Rupert
Jason Springer

Horn

Sarah Capobianco
Christian DeFreese
Evan Morrison
Kayla Shuster

Trombone

Ethan King

Bass Trombone

Louis Jannone

Tuba

Jon Aldave
Frankie DiLello

Percussion

Benjamin
Brown-McMillin
Amelia Chady
Joe Cleveland
Leah Gardner
Julia Lavernoch
Ian Lisi
Danny Sullivan

Piano/Celeste

Emmanuel Berrido

Soprano

Jen Skala
Ileana Zinger

Alto

Rebecca Kashkin

Tenor

Griffin Charyn
Frankie DiLello
Matteo Velardo

Bass

Joshua Amrams
Christopher Pitcher
Jeremy Werner

And to all of our
fantastic last
minute ringers,
thank you!