



The INDIE GAME Big Band - LIVE!

Directed and produced by Andrew Clarke
With Faculty Supervisors David Marks,
Dr. Katrina Rushing, Hal Gupta-Fitzgerald,
and Theatre Manager Alex Lorrain-Hill

Thursday, December 7th, 2023 | 7:30 p.m.
The University of Texas at Dallas
University Theatre



Harry W. Bass Jr.
School of Arts, Humanities,
and Technology

Program

All arrangements and scores by Andrew Clarke

Celeste (2018)

Resurrections.....Lena Raine (b.1984)

Quiet & Falling, Mirror Temple.....Lena Raine (b.1984)
arr. Matthew “2 Mello” Hopkins

Hollow Knight (2017)

Greenpath, Hollow Knight (Main Theme).....Christopher Larkin

Cuphead (2017)

Introduction, Floral Fury.....Kristofer Maddigan

Skullgirls (2012)

In a Moment’s Time.....Michiru Yamane (b.1963)

Minecraft (2011)

Sweden, Wet Hands,
Subwoofer Lullaby.....Daniel “C418” Rosenfeld (b.1989)

Journey (2012)

Nascence, Road of Trials.....Austin Wintory (b.1984)

Hades (2018)

Good Riddance, In the Blood.....Darren Korb (b.1983)
orch. Austin Wintory (b.1984)

Undertale (2015)

Death by Glamour, Fallen Down (Reprise),
Hopes and Dreams, Megalovania.....Toby Fox (b.1991)

Indie Game Big Band Personnel | Fall 2023

Vocals

Logan Brazeal
Renaë George

Violin

Emmanuel Briones
Errett Corbiere
Annabelle Kim
Twisha Subramanyam

Viola

Gavin Biek

Cello

Jake Sweat
Brenden Zacek

Contrabass

Lauren Sobash

Flute

Andre Holiman
Karan Talagery

Alto Sax

Ethan Iwama
Josh McCulley
Matt White

Tenor Sax

Andrew Clarke

Bari Sax

Jonathan Strong

Trumpet

Brionna Adams
Sami Frascoli
Daniel Holubec
Hemachander
Rubeshkumar
Liliana Webb

French Horn

Brionna Adams

Trombone

Habib Rahman
Matthew Schofield
Nathan Sorensen

Bass Trombone

Colby Ruane

Tuba

Matthew Schofield

Guitar

Logan Brazeal
Humza Khan

Piano

Dane Chronister

Keyboard/Synth

Henry Dodds
Bronwen Olson

Harp

Bronwen Olson

Vibraphone/ Percussion

Henry Dodds
Marvin Farinas

Bass Guitar

Manny Asante

Drums

Jacob Kulcak

Audio Techs

Rina Harrison
Maikhanh Ho
Peyton Lawrence

Video Techs

Evan Acuna
Martin Canales
Eta Engel
Ainsley Hines
Julian Little
Ross Quigley

Marketing

Carlos Jong
Michelle Grace Lew

Audio Engineers

Henry Farrish
David Marks

“In a Moment’s Time” from *Skullgirls*

Why so down tonight?
Just another day that didn't go your way
Well, don't you make a sigh
Just take my hand,
Don't toss and turn

Let's just lie awake
In just a moment's time, you'll wonder why you
Ever thought you'd ever look
For more than you've got
'Cause, baby, you've got you and me

I'm gonna hold you tight,
Through the night
The bed bugs better hope that I don't bite
While you're counting sheep in your head
It's time to hit the sack
Kapow, attack!
Smack those troubles down,
KO, they're down

One, two, three A.M
Or is it midnight still?
The window sill's
A billion miles away
But your lucky star,
He's here for sure

Down here 'neath the sheets
The world is yours to conquer,
Won't be long, dear
I'm the king and you're the pawn,
We're a perfect pair

Girl, you made the right mistake
Choose me, instead of constant heartbreak
Now let's raise the stakes
Go on, you've earned it

Ask for any wish, I'm on it
Granted word for word, I promise
Baby, that's the charm!
You got it made, yeah

Don't you be a flake
In just a moment's time, you'll wonder why
You ever thought you'd ever long for more than you've got
'Cause, baby you've got you and me

Buckle up tonight
You wanna get away, forget it, baby
Got you in my sights!
Ain't in the cards! They don't ever learn!

Hell, for heaven's sake!
In just a moment's time, you'll wonder why
You ever thought you'd ever long for more than you've got
'Cause, baby, you've got you and me

“Good Riddance” from *Hades*

Farewell
To all the earthly remains

No burdens
No further debts to be paid

Atlas
Can rest his weary bones
The weight of the world
All falls away
In time

Goodbye
To all the plans that we made

No contracts
I'm free to do as I may

No hunger
No sleep except to dream
Mild and warm
Safe from all harm
Calm

Good riddance
To all the thieves
To all the fools that stifled me
They've come and gone
And passed me by
Good riddance
To all

Farewell
To all the earthly remains

No burdens
No further debts to be paid

Atlas
Can rest his weary bones
The weight of the world
All falls away
In time

“In the Blood” from *Hades*

Fates weave their threads
Our lives are sewn
Born to a life
All but our own
We feel it inside our bones

It's in the blood
It's in the blood
It's in the blood, oh
Oh, it's in the blood
It's in the blood

Loves in your life
Live ever on
Home is not where you live
But who cares when you're gone
They'll follow you to the beyond

It's in the blood
Oh, it's in the blood
It's in the blood, oh
Oh, it's in the blood

Run all you like
From the place you belong
It's always there
It's in the air
Your dearest kin
Below the skin

It's in the blood
It's in the blood
It's in the blood, oh
Oh, it's in the blood
Oh, it's in the blood, oh
Oh, it's in the blood
It's in the blood, oh
Oh, it's in the blood
It's in the blood

Program Notes

Celeste (2018)

A 2D platformer featuring a young woman named Madeline. She's determined to climb to the top of Celeste Mountain and in doing so, conquer her depression and anxiety. "Resurrections" by Lena Raine, plays during the second level of the game, Chapter 2: Old Site. Madeline finds herself among ruins on the mountain and falls asleep next to a campfire. She wakes up in a gravity-defying, dream-like sequence, free to explore the ethereal, floating ruins. She stumbles upon a mirror, and a manifestation of her depression and anxiety named Badeline pops out. After getting chased out of the ruins by her evil twin, Madeline wakes up and continues up the mountain.

"Quiet and Falling" by Lena Raine, plays during the fifth level of the game, Chapter 5: Mirror Temple, where Madeline chases after her friend, Theo, who foolishly strolls into the abandoned temple. As Madeline navigates the decrepit temple, the soft music suggests something of great power that once resided in the temple now lies dormant. The second part of my arrangement features the song "Mirror Temple - Mirror Magic Mix" arranged by 2 Mello, which plays during a more difficult version of Chapter 5. This level is a more challenging version of the original one, and it can only be unlocked by collecting an item in the first level. It's like a reward for dedicated players when they get to play Celeste and jam out to this groovy song.

Hollow Knight (2017)

A 'Metroidvania,' 2D-style game in which an unnamed protagonist explores the huge, interconnected map of Hallownest, a long-dead, underground kingdom of bugs. The player goes through intense boss fights, gains mystical abilities, and meets wacky characters all while trying to solve the ancient kingdom's hidden mystery. "Greenpath" composed by Christopher Larkin, is heard during one of the earlier areas of the game, where there still exists an entire ecosystem teeming with life in a dying kingdom. Greenpath is not just a lush, peaceful biome however, as foes camouflage themselves with the vegetation, thorns grow in abundance, and pools of acid fill the land. The player encounters bugs and plant life that make the area their home, as well as some aggressive bosses looking to eat or test the trespasser. The piece ends with an homage to the game's main theme, "Hollow Knight," with a prominent feature of the harp, piano, vibraphone, and viola.

Skullgirls (2012)



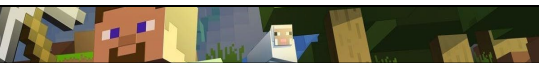
A 2D fighting game where teams of one to three characters compete against each other. The plot revolves around the “Skull Heart,” an ancient artifact which grants wishes to women in vulnerable situations, and follows the characters as they try to deal with the consequences. The Skull Heart has a will of its own, and it intentionally influences people to allow it to take advantage of an “impure soul.” Those with impure souls or wishes would be turned into an all-powerful monster called the “Skullgirl,” threatening the world. Wishes aren’t always benevolently granted either, as the Skull Heart would twist someone’s wish in a sinister manner like a “monkey’s paw”. This aspect is reflected in the lyrics to “In a Moment’s Time” by Michiru Yamane, which is sung from the perspective of the Skull Heart. The game has multiple endings and brings together all the branching storylines and complicated characters in the end by focusing on the Skull Heart’s perspective.

Cuphead (2017)



A 2D run-and-gun platformer game in which one or two players play as Cuphead and Mugman as they collect souls for the Devil. In the beginning, they take their chances at the Devil’s casino and become consumed by greed, lose their freedom, and must collect souls of runaway debtors to clear their own debt to the Devil. What follows is a wild, challenging adventure to defeat wacky characters inspired by rubber hose animation from the 20th century. Cuphead and Mugman are accompanied by a killer jazz big band soundtrack, with two tracks by Kristofer Maddigan featured in this concert. “Introduction” plays during the opening cutscene, which shows how the protagonists got into the predicament they’re currently in. “Floral Fury” plays during a boss fight with a giant flower named Cagney Carnation. The track takes heavy influence from Brazilian music featuring the use of a Brazilian drum called the cuica, or “monkey drum,” in the original. This arrangement doesn’t feature a cuica because of financial limitations, but the talented members of our horn section display their skill instead.

Minecraft (2011)



A 3D sandbox game where the players can modify, build, and craft whatever they want, deciding their own story. It's hard to imagine not hearing of Minecraft by now, as it has become one of the biggest games of all time and has quickly become a staple for casual players, "modding" (modifying the base game through code) communities, and YouTube channel "let's plays." The game features a mostly ambient soundtrack with synth and piano sounds intended as background elements while the player interacted with their Minecraft world. While playing the game, ambient music served the gameplay nicely, only coming in occasionally between silence and the ambient sounds from the game. This arrangement features popular songs composed by Daniel "C418" Rosenfeld, "Wet Hands," "Sweden," and "Subwoofer Lullaby," and brings them to the forefront. The arrangement serves as an homage to the start of Minecraft, its impact on the gaming community, and the legacy Minecraft left behind for many gamers and game developers in the 2010s.

Journey (2012)



An award-winning, 3D adventure game where the player travels across the desert to reach a mountaintop seen in the distance. Along the way, the player meets other anonymous online players and works together with them to progress through the world. A grand orchestral soundtrack composed and conducted by Austin Wintory accompanies the player on their journey, underscoring the emotions that one feels making a trek like the one in the game. "Nascence" establishes the main theme for the game but is never heard in the game itself. Instead, it was used for the teaser and launch trailers for the game. However, the main theme is used throughout the rest of the soundtrack, solidifying the importance of the track. "Road of Trials" is a reference to the challenges a hero faces during their journey. Likewise, the music represents a road of trials for the players, while the cellists take the melody at blazing fast speeds and the rest of the ensemble drives the piece. This arrangement leans into Latin rhythms and influences, with a montuno rhythm in the piano and a nanigo on the drums to give the original an extra rhythmic flair. The talented members of our string and rhythm sections are featured in this arrangement.

Hades (2018)

This Game of the Year rogue-like dungeon crawler based on Greek mythology has gamers play as Zagreus, the immortal son of Hades, as he tries to escape the underworld. Each time Zagreus is defeated in battle he gets sent back to his angry father in his Palace instead of dying. The player meets several fun characters and gods who help Zagreus on his journey out of Tartarus. “Good Riddance” by Darren Korb, is a song sung by two characters in the game, Orpheus and Eurydice. Initially, “Good Riddance” is sung by each character individually. Eurydice sounds hopeful when she sings it, while Orpheus sounds sorrowful when he sings alone. Through a series of side quests and story progressions, they can be brought back together again and “Good Riddance” is finally complete.

“In the Blood” composed by Darren Korb and orchestrated by Austin Wintory, is the credits theme from the game, heard after defeating Hades and leaving the underworld. It’s based on the melody of the main theme, “No Escape,” and puts a hopeful spin on it by mixing both minor and major sounds to create a bittersweet ending, but a satisfying one all the same.

Undertale (2015)



A 2D role-playing game where the player is a child who falls and gets trapped in the Underground: a world of monsters secluded from the surface of the Earth. The storyline varies, depending on the outcome of the player’s choices to fight or spare the monsters. The game has become incredibly popular, gathering a massive following and solidifying its status as a cultural phenomenon. Toby Fox, the creator, composer, and artist designed most of the game by himself with the help of Temmie Chang for art. “Fallen Down (Reprise)” carries a hopeful, light-hearted tone to it, and it plays when the mother figure, Toriel, interacts with the protagonist. “Death by Glamour” plays during a fight with a flamboyant, killer robot that changes forms based on the player’s choices. “Megalovania” plays during one of the final boss fights against a character named Sans, and the track is one of the most popular video game songs of all time. “Hopes and Dreams” plays during the final boss fight of the “True Pacifist Route,” where the player spares every monster they fight.

About the Director



I'm Andrew, a senior double majoring in Arts, Technology, and Emerging Communication as well as Visual and Performing Arts with a Concentration in Music. I'm a multi-instrumentalist, a vocalist, an arranger, and an audio engineer. I've been involved all over campus exploring my passion for music, whether performing on the Plinth outside the Student Union with my friends or mixing recording sessions in the studio. I've taken part in almost everything performance-related at UT Dallas since starting in Fall of 2019. I played with the Brass Ensemble, Wind Ensemble,

University Orchestra, Jazz Ensemble, Pep Band, took piano lessons, and performed with the student organizations Strings Attached and DMO. Having played trumpet since the sixth grade, I've had an extensive background in performance. I eventually picked up the tenor saxophone, piano, guitar, and tried my hand at arranging and recording. When I came to UTD, I had a vague interest in game design and music composition and started a Bachelor's in ATEC. After my first year of college, I realized that I wanted to go further with music, and I wanted to eventually pursue a career in music. I understood the value of studying at the audio engineering program at ATEC while studying music, so I decided to stay and pursue music education elsewhere after I completed my Bachelor's. Flash forward to today, at the end of my undergraduate degree, and I have a newfound understanding of the work it takes to put together a show of this scale. It's so much work, but worth it all the while. This project reignited my passion for arranging and I'm eager to learn more about large ensemble scoring. This project also gave me the opportunity to play with and lead so many talented players, and I'm honored to have been given the chance.

I love video game music and jazz, and this project was meant to be a culmination of everything I have learned so far in arranging for, organizing, and playing in a large ensemble. I wanted to focus on the newer, independently developed games that have helped define gaming culture and what they are meant to stand for or could stand for. Everyone does covers of classic video game songs from the 80s, 90s, or early 2000s. Instead of doing that, I looked at indie games specifically from the 2010s and asked UTD students which songs they would want to hear. What results is a diverse concert program full of amazing music chosen by myself and the people I surveyed. I hope you enjoy.

Special Thanks

- To Dr. Catherine Parsonneault, for believing in my vision and encouraging me to go for it.
- To my faculty supervisors, Professor Hal Gupta-Fitzgerald, Professor David Marks, and Dr. Katrina Rushing. You have been the best mentors I could ask to help with this project, as well as the best teachers I've had in general. Thank you for putting your faith and confidence in me.
- To the Harry W. Bass Jr. School of Arts, Humanities, and Technology and the faculty who were flexible with me and this project.
- To the students of ANGM 3373 Field Recording Techniques.
- To all the people who donated to help fund our shirt orders.
- To my friends, the performers and technicians who helped make this project a reality. You are all insanely talented and amazing, and I couldn't have asked for a better group of people to help me see this dream through.
- To my parents, who have encouraged me to keep going and have given me all their trust. Thank you for giving me the space I needed to spread my wings and do what I've been able to accomplish so far.
- To my girlfriend, for loving, supporting, and being as patient as possible with me throughout this whole project. You kept me going even when I didn't want to. I love you.

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