

The Washington Metropolitan Gamer Symphony Orchestra
presents

DOWNBEATS WITH DETERMINATION!

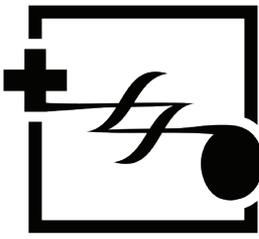
An Evening of Video Game Music



Saturday, April 8, 2017 - 7:00 p.m.
Rockville High School
2100 Baltimore Road, Rockville, MD
\$8 online - wmgso.org/events



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WASHINGTON METROPOLITAN

Gamer Symphony Orchestra

The WMGSO is a community orchestra and choir whose mission is to share and celebrate video game music with as wide an audience as possible, primarily by putting on affordable, accessible concerts in the D.C. area.

Game music weaves a complex melodic thread through the traditions, shared memories, values, and myths of an entire international and intergenerational culture. WMGSO showcases this music because it largely escapes recognition in professional circles.

The result: classical music with a 21st-century twist, drawing non-gamers to the artistic merits of video game soundtracks, and attracting new audiences to orchestral concert halls.

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About the Music Director



WMGSO's Music Director is Nigel Horne. Nigel is an experienced conductor, clinician and composer, with a degree in band studies from the University of Sheffield, England, and a Master of Philosophy in Free Composition from the University of Leeds. Nigel has also directed the Rockville Brass Band since 2009.



Our Supporters

WMGSO relies on the generosity of our Supporters to help defray the costs of everything from venue rental to music license purchases. We are incredibly grateful for these generous individuals, whose contributions sustain WMGSO. To learn more about the benefits of becoming a WMGSO Supporter, please speak to a member of our staff in the lobby, or feel free to contribute online at wmgso.org/donate.



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Those who give at the Diamond level (\$150 or more) earn an exclusive season poster, VIP Seating for two to our seasonal concerts for the next year, a special treble clef supporter pin, and will have their names listed in our concert programs and on our website for one year.

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Nicholas Berry
Gökçe & Erdem

AJ Johnson
Michael Kierzowski

Dean Tousley & Sally Taber
Wayne & Michelle Wiley

Welcome to the WMGSO Game Gallery!

The WMGSO Development Team is excited to debut the WMGSO Game Gallery, a new interactive experience for our audiences to explore before the performance. The purpose of the Game Gallery is to educate our audiences about the games featured in our concert programs by offering an interactive experience with the games themselves. Audience members are encouraged to take a few minutes to play each game and learn more about its history. This experience is appropriate for all ages.

WGSO Cover Art by
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**It's Dangerous to Play
Alone — Take This!**



Join the first community orchestra and chorus to draw its repertoire exclusively from the soundtracks of video games. The WMGSO has immediate openings for all string players, choristers, and other instrumentalists.

Email metro@wmgso.org to schedule a tryout!

Need More WMGSO?

Summer 2017 Performances

Saturday, July 22, 7 p.m.
Living Faith Lutheran Church
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BlackRock Center for the Arts
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Classical Music. **Play On!**

Roster

Piccolo, Alto Flute

Jess Bateman*

Flute

Jess Bateman
Mary Beck
Jessie Biele

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Clarinet

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Horn

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Jamin Morden
Morgan Moscati

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Robert Garner
Richard Gray
Ethan Rossberg

Trombone

Josh Haas
Iain Kierzewski

Tuba

William Campbell

Percussion

Christian Angueria
John Burke
Scott Luxenberg
Nadine Markham-Itteilag
Lee Stearns*
Joan Zhang

Harp

Rebecca Wertz

Piano

Jasmin Hottle

Guitars

Julius Verzosa

Soprano Voice

Melissa Apter
Amanda Cavanagh
Catherine Campbell
Meredith Chen
Zeynep Dilli*
Tracy Flanders
Mimi Herrmann
Ayla Hurley

Alto Voice

Tegan Hendrickson
Anastasiia Panchenko
Nicole Pennington
Laura Peregoy
Shaunica Pridgen
Holly Wu*
Stephanie Yang
Soumya Yanamandra

Tenor Voice

Evan Baumel
Jason Bolt
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Benton Green
Sheldon Zamora-Soon*

Bass Voice

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Jacob Coppage-Gross
Marshall Finch
Matthew Harker
Jeremy Hersh
Nnamdi Okoli
Nelson Raley
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Stephen Wiley
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Judson Battaglia
Jaclyn Beck
Josue Diaz
Maria Koelbel
John Liu
Curtis Mitchell
Rebecca Mullison
Andrew Nixon
Katie Noble
Evan Schefstad**
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Justin Yoon
Jess Yuen

Viola

Stephanie Benson
Claire Boswell
Adrian Francisco
Nathi Jeerakul
Victor Ontiveros
Damia Torhagen
Darah Treleaven
Paula Williamson

Cello

Joshua Colbert
Tina Dang
Tabia Gaston
Diana Henry
Taylor Kim
Dani Maynard
Kirsten Williams

** CONCERTMASTER

* SECTION LEADERS

START!

Overwatch Main Theme

Overwatch (2016)

Neal Acree
Arr. Joe Wang

In a beautifully peaceful future, members of the hero organization Overwatch have become vigilantes after the UN declares the organization no longer necessary. They are renowned as heroes of a great war between humans and the AI robots they created, and although the war is over, the tension still exists. The bright sounds of the trumpet and clarion call of the horn have always been used to herald heroes throughout history, and this arrangement is no exception. The strings provide encouragement with punctuation and emphasized climbs. The percussion lays the groundwork, especially with the use of instruments most associated with martial music, the snare drum and tam-tam. This fanfare and theme stands as a call to action for all heroes, established or would-be, who seek to keep the future safe and peaceful...The world could always use more heroes.

UNDERTALE Symphonic Suite

UNDERTALE (2015)

Toby Fox
Arr. Jamin Morden

I. Sonata | II. Scherzo and Trio | III. Themes and Variations | IV. Rondo | V. Finale

“UNDERTALE” is a story-based game with obvious nods and winks back to the heyday of great Japanese role-playing games (JRPGs). “Final Fantasy,” “Earthbound,” and “Chrono Trigger” are similar, but “UNDERTALE” takes things a step further by playing with the expectations set up in those venerable old titles. If you do what you’d have done in say, Earthbound, and fight each encounter as they come, you will experience a game very different than if you try to avoid conflicts. Each encounter in “UNDERTALE” is a dilemma, and it is up to the player to solve it with either their wits, or with their fists. Accompanying the game is a brilliant soundtrack, at times hearkening back to older JRPGs in style using chiptune sounds and songs with few different voices, and at times using a full orchestral arrangement, when appropriate. The use of themes throughout is particularly striking. Game developer and composer Toby Fox can use one theme to describe several completely different (though related) things in brilliant ways. One of the main goals of this symphonic suite is to examine and appreciate these themes and the very creative ways that Toby Fox has constructed variations on them.

The first movement focuses primarily on the main theme of the game before launching into a classical-era sonata-allegro style variation. This theme is eventually moved aside by “Heartache,” which is characterized by a repeated pattern in the saxophones. This pattern becomes the link between “Heartache” and the next theme, “Bergentrückung.” This link implies a relationship between two characters. This is done musically before it is explained in the narrative, although by

the end of the game, this relationship is clarified. The movement ends with another statement of the main theme, and introduces an important music box motif that is played at various points throughout the game.

The second movement is a Scherzo and Trio. This is a classical form characterized by having three sections: A fast section, a somewhat slower one, then a return to the fast one. The themes were chosen in this movement not because of their musical relationship, but rather because of the characters described by the music. Those who've played through the game know: It only makes sense to put these themes together. This movement also pays homage to one of the greatest Scherzo/Trio movements in the classical repertoire (Beethoven's 9th Symphony), and so the movement opens and closes with aggressive octave jumps and loud timpani strikes.

The third movement opens with a short six-note idea in the piano. This tiny phrase is the thread that ties the whole movement together, and might be the best example of how brilliant this soundtrack is in its use and reuse of different themes. Functioning as a tenor/bassline for the Ruins theme, these six notes travel into the upper register to be used as a background in "Waterfall." From there, they're played faster and doubled in "Another Medium" before traveling back into the lower voices in a quick, syncopated dance in "CORE." The movement ends with all four versions of the "thread" playing simultaneously, ending with one final, quiet statement of the original.

The finale can best be described as Toby Fox taking all the things he's done to his main theme and his music box theme, and going all out with them. He uses every trick in the book to heighten the drama and tension musically. He uses combinations of all sorts of instruments heard throughout the game, reuses themes that have played since the beginning of the game, and intersperses high energy rock-and-roll with quiet and contemplative piano. The source material for this movement plays during the final fight and the game's ending sequences, and represents the best and most awesome iterations of these themes we've heard throughout the entire game (or this entire symphonic suite). By the end, Toby Fox has done everything you could have wanted with these themes, and both the game and the symphonic suite, despite all the bombast and heavy orchestration preceding, end in a gentle whisper.

PAUSE

Are you enjoying the show so far?

- Yes.
- Of course!

Intermission is the perfect time to drop off your feedback form or make a donation at WMGSO's booth in the lobby!

Level 2 - START!

Aria di Mezzo Carattere

Final Fantasy VI (1994)

Nobuo Uematsu, Yoshinori Kitase

Arr. Jennie Huntoon

“Aria di Mezzo Carattere” is a piece from a fictional opera called “Draco and Maria” in “Final Fantasy VI.” A character, Celes, must pose as an opera singer in order to gain valuable information. She performs this piece, and the player must learn the lyrics to the piece in order to advance in the game. This piece is one of the most well-known songs of the “Final Fantasy” game series due to it being a story within a story. The melodrama of the characters were a core principle of the game, and it all comes out in this opera. The piece, performed by soprano Amanda Cavanagh and pianist Jacob Copenhagen, highlights the operatic nature of the story.

National Park

Pokemon Gold/Silver Version (1999)

Gō Ichinose

Arr. Julius Verzosa, Victor Ontiveros

The National Park of the Johto region offers Pokémon trainers comfortable benches, chances to catch rare Bug-type Pokémon, and a soothing melody. A gospel-influenced piano introduction prefaces the theme of the aforementioned landmark in this relatively straightforward arrangement, featuring Julius Verzosa on piano and Victor Ontiveros whistling.

Warcraft II

Warcraft II: Tides of Darkness (1995)

Glenn Stafford

Arr. Robert Garner

The real-time strategy game “Warcraft II: Tides of Darkness” continued the story of a war between orcs and humans, in which the player could take either side to gather resources (gold, lumber, or oil), construct buildings, and train and deploy troops. The players could face off the computer in AI-controlled scenarios of the main campaign of the game, or connect to this new-fangled “Internet” thing to spar with real-time human opponents via a dial-up connection on a variety of map settings.

Because the players’ different strategies could result in games which could last from anywhere between minutes and hours, composer Glenn Stafford

◀ FLASHBACK ▶

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REPAIR



REPLAY



RELIVE

designed much of the music to work as infinite loops. The soundtrack had to sustain interest without distracting from gameplay, requiring a consistent energy and catchy melodies. Stafford achieved this brilliantly, although bound within the technical limitations of the time. Both races' themes use minor keys extensively. A military tone is usually present, along with tension and drive to reinforce the sense that there is much at stake. Human tracks feature strong melodic lines and harp arpeggios, while the Orc themes employ chromatic runs, trills, and turns, with the harpsichord adding tone color. Our arrangement is a medley of the melodies appearing during different stages of the game.



BRASS AROUND THE WORLD



JUNE 24TH, 2017
7:00PM

Tickets: \$10
Children under 12: free!
Purchase in advance from the
F. Scott Fitzgerald box office:

240-314-8690 or
www.rockvillemd.gov/theater

The Rockville Brass Band is supported in part by funding from the Montgomery County government and the Arts and Humanities Council of Montgomery County.



The Pillars of Aquas

Star Fox 64 (1997)

Hajime Wakai, Koji Kondo

Arr. Chris Apple, Lyrics by Zeynep Dilli

No task is too daunting for the elite mercenary team of Star Fox, and this time they have been asked to save an entire solar system. They liberated some amazing and beautiful worlds from the ruthless conqueror Andross' armies, and got to see many unique wonders of the galaxy, such as one hidden deep under the dark waves of the ocean planet Aquas, where Fox McCloud and his team had to find and destroy a bioweapon facility. Diving into the uncharted deeps, Fox confirmed a long-held myth about Aquas: in the depths of the ocean there lay the ruins of an ancient civilization. Who they were was a mystery, and nothing remained of their culture except rows of pillars, once part of a great and beautiful city.

"The Pillars of Aquas" chronicles Fox's voyage into the depths of Aquas. It explores both the beauty of the city and the treacherousness of the ocean, often transitioning between glorious and eerie. The opening focuses on the mysterious undersea. With rich woodwind color and tiny ornamentations, it paints a picture of this murky alien ocean, full of rare and exquisite life lurking just out of sight. The second half describes the glory of discovering the ruins. As the horns and brass join in, the arrangement heralds the great and ancient civilization that once dwelt there as the chorus asks who they were and where they might have gone. The end climax of the piece reconciles both the glory and the mystery, powerfully embellishing the first theme into a lament for the civilization's loss.

Themes & Fragmentations

Chrono Cross (1999)

Yasunori Mitsuda

Arr. Fred Morden

"Themes and Fragmentations" is based on two melodies, "Home Termina" and "Another Termina," from "Chrono Cross." The traditional "theme and variation" form leaves the theme structurally intact, while providing variations in tonality, tempo, meter, texture, and orchestration. This arrangement begins in much the same manner, presenting the two tunes in their complete form with an introduction and a transition. But then, the tunes are pulled apart into musical bits and pieces, repeating one simple, two- to four-note idea. This arrangement undertakes the challenge of combining these tune fragments in a modern style, with hints of post-minimalism, while maintaining enough of the essence of the original musical elements to remain recognizable to the listeners. Segment by segment, the piece accumulates tune fragments, culminating in the restatement of both the original and fragmented versions of the themes back in the original key.

GAME OVER?

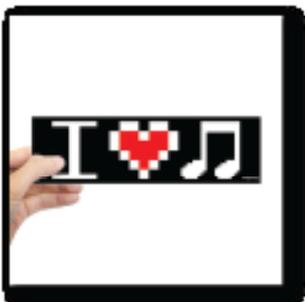
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