

Washington Metropolitan
Gamer Symphony Orchestra
presents

A Spring Dawn

Video Game Music Concerts

with special guest Harmonic Introductions



Saturday, May 7, 4 p.m.

Montgomery College Cultural Arts Center
Silver Spring, MD

Saturday, May 14, 4 p.m.

Rachel M. Schlesinger Concert Hall and Arts Center
Alexandria, VA



MetroGSO



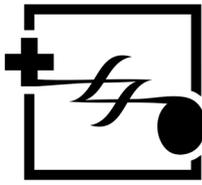
@wmgso



@washmetrogso



wmgso



WASHINGTON METROPOLITAN

Gamer Symphony Orchestra

The Washington Metropolitan Gamer Symphony Orchestra (WMGSO) is a community orchestra and choir whose mission is to share and celebrate video game music with a wide audience, 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 that 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.

About Our Music Director



Jamin Morden attended Northwestern University, dual majoring in French Horn Performance and Music Education. After he completed a master's degree in French Horn Performance at Yale University, he moved to Maryland to teach instrumental music in Montgomery County Public Schools. Jamin is also involved with Symphony of the Potomac and the Maryland Band Directors' Band.

About Our Choir Director



Jacob Coppage-Gross served as the conductor for the Gamer Symphony Orchestra at University of Maryland, College Park for two years. He has performed in collaborations with the National Symphony at the Kennedy Center, as well as at local churches and with other small groups in the D.C. area.

Board of Executives

President	Jasmine Marcelo
Vice President	Soumya Yanamandra
Secretary	Emily Monahan
Treasurer	Michael Michalik
Interim Development Director	Ashleah Younker



WMGSO is licensed by the American Society of Composers, Authors, and Publishers.

Northern Virginia Community College does not sponsor or endorse this event.

Staff

Asst. Conductor	El Calderon	Web Developer	Spencer Dembo
Ensemble Manager	Amanda Cavanagh	Data Analyst	Anne Marie Porter
Asst. Ensemble Manager	Jeebes Wiley	Merchandise Manager	Anna Trejo
Choir Accompanist	Thomas Ashcom	Twitch Team Leads	David Werner, Fabio Moreira
Concert Producers	Johnny Mullen	Album Producer	Josh Haas
	Soumya Yanamandra	Album Media Manager	Jessie Biele
Front of House Manager	Chris Apple	Licensing Manager	Jacob Deaven
Public Relations Director	Melissa Apter	Library Branch Director	Zeynep Dilli
Multimedia Director	Meredith ChenLu	Repertoire Editors	Thomas Ashcom, Ben Ryer
IT Director	Lee Stearns	Music Coordinators	Charlotte Johnson, Alex Edwards
Webmaster	Scott Luxenberg	Arranger Resources Managers	Dan Serino
Lead Web Developer	James Robertson		Connor Worth

Our Supporters

WMGSO relies on the generosity of our Supporters to defray the costs of everything from venue rental to music license purchases. We are incredibly grateful for the generous donors 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.



Diamond

Those who give at the Diamond level (\$200 or more) receive an exclusive season poster, VIP Seating for two for our seasonal concerts for the next year, a supporter pin, digital season art wallpapers, and their names listed in our website, concert programs, and video credits for one year.

Paul & Eti Bardack

Karen Beck

Douglas Benner

Sy Chen & Wen-Li Lu

Jacob Deaven

Dr. Zeynep Dilli

Adrian Francisco

Bruce Hendrickson

Jarel Jones

Dawn Morden

Margie Noonan & Josh Haas

Susan Noonan

James & Rita Shiue

Angela Small

Alexander Son

Greg Wicks

Roland Yuen



Platinum

Those who give at the Platinum level (\$100 to \$199) receive an exclusive tote bag, a supporter pin, digital season art wallpapers, and their names listed in our website, concert programs, and video credits for one year.

Alan & Susan Apter

Patricia Aufderheide

April Barber

Evan Baumel

Kendall Daines

Terrence Dombrowski

Steven Fong

Claire Hedgespeth

Michael Ikeda

Scott Luxenberg & Jessie Biele

Roger Metcalf

Laura Miskimins



Gold

Those who give at the Gold level (\$50 to \$99) receive a supporter pin and their names listed in our website, concert programs, and video credits for one year.

Kevin Barefoot

Karen Beck

Nicole Benner

Julian-Israel Canizares

Amanda Cavanagh

Kevin Chester

Benjamin Downey

Nathan Froehlich

Christopher Kesling

Cristina & Eduardo Moreira

Daniel A. Serino III

Kathryn Sessions

Andrew Welsch

Lori Wicks

John & Ruth Zerance



Silver

Those who give at the Silver level (\$25 to \$49) have their names listed in our website, concert programs, and video credits for one year.

Colin Achilles

Deborah Ashcom

James Ashcom

Colleen Benner

Douglas Benner

Stephen Bittner

Nick Bulgarino

Kajsa Castrellon

Bert Chang

Meredith ChenLu

Deborah Coppage

Alexander Cutlip

Kendall Daines

Lynn English

Jeffrey S. Fairbanks

Mark Feldstein

Christopher Feyrer

Jennifer Ganss

Sean Garazini

Ryan Holman

Deborah Kirkman

Rob Kovacs

Irwin Kwan

Christopher Lee

Mary McNees

Kat Memenza

Paul Molina

Brandon MoragneEl

Jamin Morden

Fabio Moreira

Rachel Mowery

Krista O'Connell

Grayson Pierce

Rochelle Porter

Romel Punsal

Sally Taber

Viet Tran

Cambria Van de Vaarst

Wayne Wiley

Lydia Wilson

WMGSO Welcomes Special Guest Harmonic Introductions



Harmonic Introductions is a vocal ensemble dedicated to the art of overtone singing. They aim to build and nurture a community of enthusiasm and appreciation for polyphonic overtone singing in the D.C. metro area and beyond.

Founded in 2012, Harmonic Introductions celebrates ten years this spring. To date, they have hosted or participated in over 100 events.

Polyphonic overtone singing is a technique that enables one vocalist to resonate, and with some practice, control two notes simultaneously. These notes are the fundamental, (the “sung” pitch) and a harmonic of that note (the whistle-like tone).

Harmonic Introductions creates vocal playspaces for people to get to know their own voice intimately via meditative improvisation. The ensemble holds weekly sessions where members use a variety of vocal exercises to hone their techniques. They also perform fully composed works, featuring highlights like five singers resonating 10 independently moving melodies and harmonies.

Harmonic Introductions is available for private lessons, group workshops, performances, and other collaborations.

Contact Harmonic Introductions via:

Email: HarmonicIntroductions@gmail.com

Linktree: linktr.ee/HarmonicIntroductions

Harmonic Introductions Performers

Rusty Allen
Thomas Ashcom
J.I. Canizares

Edwina Chen
Ian Kyle
Derrick Miller

Emily Monahan
Mary Saffell
Robb Saffell

Concert Program Available Online
*Follow along on your phone by using the QR
code on the right to view this concert program.*



bit.ly/3y6jqL8

START!

Worrying Wilson

New Super Lucky's Tale (2019)

Romain Gauthier

Arr. Thomas Ashcom

Usually, if a game named “Super” takes off with the public, the next title might be something like “Super 2” for simplicity. Yet the sequels to *Lucky's Tale*, a 3D platform adventure bundled with the release of the Oculus Rift, are demarcated not by the addition of increasing numbers, but the excessive use of descriptors. The sequel to *Lucky's Tale*, released with regular console functionality, was titled *Super Lucky's Tale*, and the expanded version for the Nintendo Switch that came along in 2019 was titled *New Super Lucky's Tale*.

Since *Lucky's Tale* was originally a tryout title for the virtual reality headset, the atmosphere is friendly and familiar in its structure and style, drawing parallels to games like *Banjo-Kazooie* and *Spyro the Dragon*. The relatable dialogue between characters keeps this game fresh and distinct.

The bulk of the musical material in this arrangement comes from the last world explored in the game's story: a spooky amusement park filled with ghost patrons who are terrified by the sudden appearance of the final boss. Worrying Wilson is the name of the first ghost you meet and speaks with an extremely long stutter.

City Ruins

NieR:Automata (2017)

Keiichi Okabe

Arr. Nico Benner

NieR:Automata's soundtrack is known for its minimalistic beauty and features sparse instrumentation and high solo vocals. Lead composer Keiichi Okabe was given immense creative freedom during development, to the point where elements of both *NieR* games were sometimes changed to fit the music, rather than the other way around. All of the lyrics are in the series' fictional Chaos Language, which uses words and sounds from various world languages to imagine what an amalgamated universal language could sound like 10,000 years in the future.

“City Ruins” is the main overworld theme that plays during exploration of the post-apocalyptic world of Automata. The titular area is populated by the husks of once-towering skyscrapers, overgrown vegetation, and relics from humanity's past. Even as the dramatic twists and turns of Automata's story unfold, “City Ruins” grounds the player in the game's unique and haunting atmosphere.

This arrangement features a lush string backdrop and lilting woodwind passages, culminating with triumphant brass fanfares and dramatic unison vocals sung in Chaos Language.

Beyond the Sea

BioShock (2007)

Charles Trenet & Albert Lasny; English Lyrics by Jack Lawrence
Arr. Matt Eisenberg

What waits for us beyond the sea? A lost love? A new opportunity? The sunken city of Rapture? Whatever it is, one day we'll find it...

In the universe of *BioShock*, business magnate (and Howard Hughes stand-in) Andrew Ryan founded the underwater city of Rapture in the 1940s to be an escape from the controlling forces of the outside world. By the time *BioShock* starts in 1960, Rapture has collapsed into a dystopic warzone patrolled by mutated gene-spliced monsters. The player character, Jack, is an outsider to the city who becomes embroiled in schemes far beyond his understanding. Period pieces like “Beyond the Sea” add to the 1960s ambience and punctuate an original soundtrack by Garry Schyman.

This piece features Kyle Jamolin as the vocal soloist.

Water Waltz

The Legend of Zelda: Twilight Princess (2006)

Toru Minegishi

Super Mario 64 (1996)

Koji Kondo

Super Mario Bros. (1985)

Koji Kondo

Sonic the Hedgehog 3 (1994)

Brad Buxer

Sonic the Hedgehog (1991)

Masato Nakamura

The Legend of Zelda: Wind Waker (2002)

Kenta Nagata

Arr. Mary Beck

Water levels—*groan*.

Underwater levels are notorious in video games for challenges such as slower, less controllable character movement, enemies with unpredictable movement, and the danger that your character will drown. Despite frustrating gameplay, water levels showcase some of the most exciting uses of music in video games. “Water Waltz” was arranged to highlight the different ways music can capture the sense of being in the water: a murky, spooky ambience deep in a lakebed; arpeggiated notes that rise like bubbles; the waltz that imitates the fluidity of movement underwater; and the rise and fall of waves on the ocean’s surface.

Even though not all segments in this medley are waltzes, the influence of the *Super Mario Bros.* underwater theme in the historical development of video game music justifies its invocation in the arrangement’s title. Not only is “Underwater” from this deeply influential 1985 game one of the first popularly known pieces in video game music that is a waltz—it is also one of first not to be in common time. Its use of arpeggios, as opposed to the more common oom-pah-pah, seems to have inspired subsequent composers to employ arpeggios widely in water-themed music.

This arrangement features music from the following pieces: “Lakebed Temple” (*Legend of Zelda: Twilight Princess*), “Dire, Dire Docks” (*Super Mario 64*), “Underwater Theme” (*Super Mario Bros.*), “Hydrocity Zone Act 2” (*Sonic the Hedgehog 3*), and drowning music from various *Sonic* games, “The Great Sea” (*Legend of Zelda: The Wind Waker*). Listen carefully for the main melody of Camille Saint-Saëns’ “Aquarium” from *The Carnival of the Animals* sprinkled throughout the piece.

Marble Zone

Sonic the Hedgehog (1991)

Masato Nakamura
Arr. Thomas Kresge

The 8- and 16-bit eras of video game music are some of this arranger's favorites to work on, offering just enough material to afford room to develop and explore ideas without feeling bound too much by the style or form of the original.

This orchestral arrangement aims to make "Marble Zone" seem like it was always intended for the concert hall and focuses on the mystery and wonder of running through this ruins-themed classic. There are only two separate melodic sections in the original track, but both offer unique harmonic and textural opportunities. We hope this arrangement shares the arranger's feeling that the original *Sonic the Hedgehog* soundtrack sounds particularly symphonic!

This Is What You Are

Warframe (2013)

Keith Power
*Arr. Amanda Cavanagh, Adam Zerance,
El Calderon, Lee Stearns & Scott Luxenberg*

"This Is What You Are" plays during a pivotal moment in the game when you discover your true origins as a Tenno, a race of adolescent warriors with supernatural abilities forged by space and time, molded by witnessing death and destruction at a younger age.

This piece's hymn is meant to symbolize a mother calling to her children, who in turn answer. The mother in this case is a character named "The Lotus" who, unable to have children of her own, seeks to protect the Tenno from those who wish to murder them. She hides them within the "Womb in the Sky," a safe resting place for Tenno physical bodies. The Tenno, cared for by the Lotus, also wish to protect the Lotus. They show her that while she was able to protect them for some time, it is now their turn to help her. The Lotus in turn worries for their safety, but understands that every one of her children must venture into the galaxy eventually. A mother's love and protection can transcend maternity, space, and time.

This piece features Amanda L. Cavanagh (May 7)/Jasmine Marcelo (May 14) on vocal solo and Elias Schwartzman (May 7)/Erin Chester (May 14) on erhu.

In this piece, WMGSO is proud to collaborate with Harmonic Introductions, a vocal ensemble founded in 2012 dedicated to the art of overtone singing.

PAUSE

Are you enjoying the show so far?

- Yes.
- Of course!

Intermission is the perfect time to give your feedback (scan the QR code on the right or follow the URL) or make a donation at WMGSO's booth in the lobby!

Audience Feedback
Survey



bit.ly/3Ms9DTI

Level 2 – START!

The Dawn Will Come

Dragon Age: Inquisition (2014)

Trevor Morris

Arr. Robb Saffell

In *Dragon Age: Inquisition*, the player character, known as the Inquisitor, leads the Inquisition, an organization that protects the world from breaches between the physical world and the world of spirits and demons. “The Dawn Will Come” is a hymn Mother Giselle sings to comfort and inspire the Inquisition after the organization’s members leave their original headquarters, Haven. In the game, after Mother Giselle starts the hymn, Leliana and Cullen, the Inquisitor’s companions, join in, along with many others, until the whole Inquisition is joined in hopeful song.

This arrangement’s initial text painting foreshadows the ending of the piece, where the music transforms into a fantasy on the transfer of fate from “the hands of the Maker” to the “agent of His will” or the people’s will—both individually and collectively. In the piece’s conclusion, all the singers invoke the word “Dawn” and overtone sing on a power chord to create an expansive, shimmering soundscape, not unlike the horizon at sunrise.

Tegan Hendrickson as Vivienne, Josh Juran as the Inquisitor, Jonathan Farrell as Cullen, and Amanda L. Cavanagh as Josephine are the spoken word soloists.

In this piece, WMGSO is proud to collaborate with Harmonic Introductions, a vocal ensemble founded in 2012 and dedicated to the art of overtone singing.



Fall 2022

Season

BLUES & BRASS

F. Scott Fitzgerald Theatre
Rockville, MD

16 OCTOBER 2022, 3 P.M.

BRASS & CHEER

St. Andrew's Episcopal Church
College Park, MD

10 DECEMBER 2022, 4 P.M.

All concerts are free and open to the public!

Find out more at: rockvillebrassband.org



Steam Gardens

Super Mario Odyssey (2017)

Koji Kondo

Arr. Jamin Morden

“Steam Gardens” is the background track for exploration of the Wooded Kingdom in *Super Mario Odyssey*. After a small fanfare and flourish at the beginning, the tune takes a turn down a chill rock n’ roll street and stays there for the rest of its runtime. The guitars and drums in the original maintain an energetic spirit through the drumset work as well as “chillness” through the laid-back melody.

This arrangement features the string section of the Washington Metropolitan Gamer Symphony Orchestra. Each instrument takes its turn alternating between melodic feature, accompaniment groove, and decorative counter melodies. While initial statements of the melody are orchestrated in a relatively straightforward manner, later iterations experiment with different grooves, toss the melody to lower instruments, and even split the jazz organ solo of the original between the cello and basses. Each section gets a final say before the piece settles down for good.

Blue Team

Halo 5: Guardians (2015)

Kazuma Jinnouchi

Arr. Chris Apple

Halo is known for its spirited jigs and colossal sound, but fans of the series know that *Halo* games also feature powerful, moving laments. *Halo 5* is no different. This arrangement is a lament for the beleaguered Blue Team, cut off from support and branded traitors by their own forces. While responding to a distress call from an old

GAMERS CHAMBER ENSEMBLE



Join fellow gamers and musicians
playing Favorite Video Game tracks
on Violin, Viola, Cello and Bass!

MIDDLE SCHOOL, HIGH SCHOOL,
& ADULT ENSEMBLES FORMING NOW!

LED BY MICHELLE ENG

HAPPENING WEDNESDAYS IN VIENNA, VA!

WWW.SHAUNSTRING.STUDIO 703-951-3910

friend, Master Chief and Blue Team go off-mission, although in the back of their minds, they suspect a trap.

The piece begins mournfully and builds to a triumphant finish, showing once again that Master Chief can endure and persevere. This arrangement gives the strings a chance to play with more expressive timbres and dynamics.

Suave Star

Kirby 64: The Crystal Shards (2000)

Jun Ishikawa

Arr. Thomas Ashcom

Kirby and the Forgotten Land, the newest release in the Kirby series, shares many of its gameplay aspects with *Kirby 64*, likely contributing to the game's success, and the same composer worked on both titles as well.

Kirby is quite literally a pink ball with stubby arms and feet, known for his power to inhale enemies and copy their fighting capabilities. Although Kirby's power sounds sinister, the *Kirby* franchise is one of the most colorful and light-hearted out of all major Nintendo console titles. This cheeriness is especially present in *Kirby 64*, the first 3D entry in the series. The game soundtrack is filled with extremely fast musical phrases and sudden tonal shifts that simultaneously contrast and complement each other.

The music in this arrangement is split between four themes, with the last section a jaunty interpretation of the notable "Gourmet Race." The text for the choir is from poetry by the ancient Roman philosopher Lucretius, who wrote that witnessing another's misfortune from afar is beneficial, so as to appreciate that you yourself are not going through the same. Perhaps think about how you're not being gobbled up by Kirby right now...

Nostalgia Red & Blue

Pokémon Red & Pokémon Blue (1996)

Junichi Masuda

Arr. Jacob Coppage-Gross

Since its inception in the mid 90s, the *Pokémon* franchise has entertained millions of fans across the globe. The iconic roleplaying series began with the original *Red* and *Blue* versions, perhaps two of the most recognizable games ever made. On top of their genre-defining gameplay and engaging story, the games offer a delightful suite of musical themes to accompany the adventurer on their quest.

This arrangement takes many of the classic themes from *Red* and *Blue* and expands them into a full-fledged orchestral medley, with unique musical settings of favorites such as "Pokémon Center Theme" and "Bicycle Theme." A variety of orchestral textures make their appearance, from instruments bouncing the melody around like a beach ball to a breathtakingly clean, glimmering woodwind trio, to all-hands-on-deck. Mysterious, whimsical, playful, or, indeed, nostalgic in turns, both in its instrumentation and form, this arrangement is a trip down memory lane for long-time fans of the series—or a brand new world for those hearing these themes for the first time.

GAME OVER?

Super Smash GSbrOs

Hirokazu Ando, Tadashi Ikegami & Nobuo Uematsu

Super Smash Bros. (1999)

Arr. Chris "CTL" Lee

Super Smash Bros. Melee (2001)

Super Smash Bros. Brawl (2008)

It all started with a crazy idea: what if the characters from the Nintendo franchise could fight each other in some sort of melee, or perhaps a brawl? Starting with only 12 selectable characters, the *Super Smash Bros.* franchise has since expanded to include more than 51. What started as a silly way to beat on your friends as Pikachu has since turned into a serious e-sports scene, with competitions and tournaments offering up large cash prizes. While the music from the games may not be the focus of the experience, there is no doubt that it is iconic, and anyone who has spent time trying to Falcon-Punch their friends will recognize these opening themes.

This piece features David Werner as the spoken announcer, Meredith ChenLu and Zeynep Dilli as soprano soloists, and Nicholas DeGraba and Rainar Manteuffel as tenor soloists.