

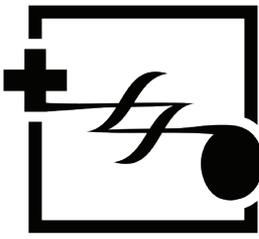


The Washington Metropolitan Gamer Symphony Orchestra presents

Chambers & Consoles

Small Ensemble Showcase of Video Game Music

Nov. 5, 2016 - Living Faith Lutheran Church, Rockville, MD
Nov. 19, 2016 - BlackRock Center for the Arts, Germantown, MD



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.

Board of Executives

Music Director	Nigel Horne
President	Ayla Hurley
Vice President	Joseph Wang
Secretary	Mimi Herrmann
Treasurer	Chris Apple
Development Director	Jessie Biele

Staff

Choirmaster	Jacob Coppage-Gross
Ensemble Manager	Evan Schefstad
Music Librarian	Zeynep Dilli
Assistant Treasurer	Patricia Lesley
Small Ensemble Director	Katie Noble
Stage Manager	Emily Green
Event Coordinator	Emily Monahan
Public Relations Director	Melissa Apter
Assistant Public Relations	Mary Beck

Living Faith Lutheran Church

Living Faith Lutheran Church became Rockville's first Lutheran congregation in 1952. Living Faith is a welcoming, community-focused and growing congregation, pastored by the Rev. Sandra Shaw. The church serves as a hub of community services, such as Alcoholics Anonymous, Girl Scouts of America and Meals-on-Wheels. Living Faith also regularly hosts the rehearsals and performances of WMGSO and the Montgomery County Chamber Music Society.

BlackRock Center for the Arts

Founded in 2002, BlackRock Center for the Arts is the leading performing and visual arts venue in upper Montgomery County. BlackRock provides the community with the highest level of quality performances, free gallery exhibitions, and art education classes in a welcoming and intimate setting.

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.



Those who give at the Platinum level (\$75 to \$149) earn VIP Seating for two to our seasonal concerts for the next year, receive a special treble clef supporter pin, and have their names listed in our concert programs and on our website for one year.

Chris Apple	David DiRienzi	Joseph & Sylvia Lackey	Joe Schweitzer
Sam & Barbara Apple	Emily Green	Romana Lawrowycz	Alex Song
Alan & Susan Apter	Joshua Guzman	Loretta Lowe	Jeremy Swan
Kevin Barefoot	Bruce Hendrickson	Mary Nelson	Susan Tayman
Rob & Roberta Campbell	Mimi Hermann	Deanna Nixon	Carolyn & Mike Troiano
Dr. Elspeth Clark	Dr. Jeffrey Huo	Julianna Nixon	Ann O. Venton
Natasha & Terry Dearmore	Jenariah Industrial Automation	Sandra Oldham	Sheldon Zamora-Soon
Zeynep Dilli	Jarel Jones	Matthew Reba	Conrad & Sara Zeglin
		Michele Robertson	



Those who give at the Gold level (\$30 to \$74) receive a special treble clef supporter pin and have their names listed in our concert programs and on our website for one year.

Susan Bhore	Dave & Sandy Garner	Jeanne Turner & Joseph Mascati
David Clarfield	Benjamin Hersh	Shelby Nelson
Javaune Adams Gadton	Michael Ikeda	Jessica Rexroat
Jenn Ganss & Nick Marinelli	Michael Johnson	Robb Saffel
	Justin & Nadine Mancini	



Those who give at the Silver level (\$15 to \$29) will have their names listed in our concert programs and on our website for one year.

Nicholas Berry	Elaine Cichowski-Doupe	Michael Kierzowski	Dean Tousley
Joann & Richard Biele	Mark Engelking	Sally Taber	Wayne & Michelle Wiley

WMGSO is a 501(c)(3) tax-exempt organization. Please consult your financial advisors to determine whether your contribution may qualify for a tax deduction.

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!

WMGSO COVER ART BY

GENNA DUBERSTEIN

video • graphic design • multimedia skill tutoring

www.gennaduberstein.com

March 2017

compos(h)ers

WORKS MODERN AND CLASSIC

symphonic string music by women



Saturday 3/18 at 7:00 pm

Kussmaul Theater at FCC, Frederick, MD

Sunday 3/19 at 5:00 pm

BlackRock Center for the Arts, Germantown, MD

Visit www.nssorchestra.org for program and ticket information.

Need More WMGSO?

Join us for our March 2017
full ensemble performance at
Rockville High School.



Classical Music. **Play On!**

Roster

Chris Apple.....	Acoustic Guitar, Electric Guitar, Bass Voice
Melissa Apter.....	Soprano Voice
Lauren Barefoot.....	Violin
Jessica Bateman.....	Piccolo, Orchestral Bells, Tambourine, Cowbell
Evan Baumel.....	Tenor Voice
Mary Beck.....	Flute
Jessie Biele.....	Flute, Alto Flute
Alex Booth.....	Bass Voice
Claire Boswell.....	Harp, Piano, Violin, Cello
John Burke.....	Cajon, Cymbals, Drum Set, Finger Cymbals, Tambourine, Bongos, Triangle
Catie Campbell.....	Soprano Voice
Amanda Cavanagh.....	Soprano Voice
Meredith Chen.....	Soprano Voice
Jacob Coppage-Gross.....	Piano, Alto Recorder, Electric Guitar, Synthesizer, Choir Conductor
Josue Diaz.....	Violin
Zeynep Dilli.....	Soprano Voice, Alto Recorder, Piano, Triangle
Matt Eisenberg.....	Trumpet, Tenor Recorder, Bass Voice
Sarah Elkins.....	Tenor Voice
Tracy Flanders.....	Alto Voice
Jenn Ganss.....	Oboe
Reed Garnett.....	Tenor Voice
Richard Gray.....	Trumpet
Josh Haas.....	Bass Recorder, Tenor Trombone
Matthew Harker.....	Tenor/Bass Voice
Mimi Herrmann.....	Soprano Voice
Nigel Horne.....	Conductor
Ayla Hurley.....	Soprano Voice
Iain Kierzewski.....	Trombone
Nadine Markham-Itteilag.....	Tambourine, Shaker, Timpani, Suspended Cymbal
Ed Miller.....	Bass Trombone
Jamin Morden.....	French Horn
Amelia Myers.....	Bassoon
Adam Nash.....	Bass Guitar
Elizabeth Nelson.....	Flute
Katie Noble.....	Mandolin
Evan Schefstad.....	Violin
Olivia Smith-Elnaggar.....	Baritone Saxophone, Alto Voice
Laura Stayman.....	Electric Violin, Alto Voice
Lee Stearns.....	Drum Set, Tom-tom, Taiko Drum, Marimba, Xylophone, Tam-tam, Snare Drum, Bongos
Anna Trejo.....	Clarinet
Marissa Troiano.....	Marimba, Xylophone
Julius Verzosa.....	Keyboard, Piano, Bass Guitar, Vibraphone, Xylophone, Taiko Drum
Joe Wang.....	Alto Saxophone
Rebecca Wertz.....	Harp
Paula Williamson.....	Alto Voice
Holly Wu.....	Alto Voice
Soumya Yanamandra.....	Tenor Voice
Stephanie Yang.....	Alto Voice, Viola
Sheldon Zamora-Soon.....	Tenor Voice

Pre-Concert French Horn Quartet

Matt Eisenberg
Jamin Morden

Morgan Moscati
George Marshall

START!

ToeJam and Earl Jam *ToeJam & Earl (1991)*

John Baker; Herbie Hancock
Arr. Adam Nash & Julius Versoza;
additional material by all players

Two alien rappers from the planet Funkotron have crash-landed on Earth. They need to gather the pieces of their shattered spaceship to get back home. This premise lends itself to a Roguelike game with a cooperative two-player mode, lots of humor, parodies of the 1980s and early 90's urban culture, and an unusual, much-praised soundtrack with jazz, funk, and hip-hop elements.

This arrangement plays around with the main theme of "ToeJam & Earl," incorporating many improvised and solo passages. The bridge references the funk song "Chameleon" by Herbie Hancock, whom John Baker has cited as one of his inspirations for this soundtrack. The backbone of keyboard, bass guitar, and drums are joined by trumpet, trombone, french horn, alto and baritone saxophones, and auxiliary percussion. Bounce on!

The Dragonborn Comes *The Elder Scrolls V: Skyrim (2011)*

Jeremy Soule
Arr. Holly Wu

Come inside, weary traveler. Warm yourself by the fire. The winds of Skyrim are cold tonight and Alduin's threat looms near. Cup of ale? We've a steaming pot of cabbage potato stew and assorted creme treats. Ask the bard for a song to rest these dark thoughts. "The Dragonborn Comes"? Aye, every bard knows that one. A legend we all know and love. Only the Dragonborn can defeat the dragon Alduin and bring safe our lands.

This version of "The Dragonborn Comes" was arranged in memory of Christina Grimmie, a YouTube singer, video game enthusiast, and rising star. This cover is a take of her cover of the popular bard song from "Skyrim." It utilizes three vocals and a harp to emphasize the soothing and haunting harmonies and recreate a true bardic experience. This cover takes its references from other covers, such as those done by Malukah and the Swedish Radio Symphony Orchestra.

Chopin's Castles *Super Mario World (1990)*

Koji Kondo; Frédéric Chopin
Arr. Jacob Coppage-Gross

Since its original release in 1990, "Super Mario World" has garnered widespread critical acclaim as one of the best video games of all time, with re-releases on Nintendo's portable systems as well as their virtual console through the Wii U. The music for the game, composed by the legendary Koji Kondo, was cleverly crafted from a single melody, set to different styles to give different levels a unique feel.

The version heard in the Castle level is written in a minor key, and is easily

recognizable by many gamers after being popularized by Martin Leung, the Video Game Pianist. This arrangement takes a new approach to the classic theme by combining it with stylized accompaniment drawn from two works of Frédéric Chopin, perhaps the most famous composer for the piano in the Romantic era: Etude op. 10, no. 12 (“Revolutionary,” pub. 1833) and Etude op. 25, no. 12 (“The Ocean,” pub. 1837). Rolling arpeggios and ominously aggressive runs create a brand new background for the haunting castle theme in this grand intersection of video game and classical music.

Seven Star March

Super Mario RPG: Legend of the Seven Stars (1996)

Yoko Shimomura; Nobuo Uematsu, Koji Kondo

Arr. Bassoonify

Four woodwinds join forces with a French horn in this airy, joyful arrangement of themes from “Legend of the Seven Stars,” cast almost as a marching band piece. It begins with the theme of the Mushroom Kingdom, in which the instrumentation of a wind quintet stays very true to the original. The middle section evokes the story of Star Road, a theme from much later in the game, but placing it here with a few playful inserts of “Geno’s Theme” helps keep the musical story in motion, developing it into the finale with much of the song’s material recapping in the counterpoint. The song ends with the last music we hear on the “The End” screen of the game. This arrangement is also inspired by the of Holst’s “1st Suite in Eb,” specifically the March in the third movement. The quintet gives homage to that piece in the transition between the Mushroom Kingdom theme and Star Road theme, as well as the ascending dovetailed triplets leading up to the last note.

In some sections the horn, the bassoon and sometimes the clarinet play their traditional roles, adding body and support to where the higher-register instruments, the flute, oboe and sometimes the clarinet, carry the melody. In others, all instruments get a say, or even talk to – or past – each other. Listen for these varying roles, runs from the higher instruments which introduce new melodies, and the occasional almost-jazzy syncopation from the bass lines.

To the Moon

To the Moon (2011)

Kan Gao, Laura Shigihara

Arr. Stephanie Yang and Sheldon Zamora-Soon

Have you ever had a wish that could change the course of your entire life? “To the Moon” follows the memories, life and dreams of Johnny through the eyes of two doctors. In his final days, Johnny hired Sigmund Corp. to fulfill his dying wish: To go to the moon. Even Johnny does not know why he wishes to go, or what is waiting for him there.

This medley features two themes from this story-driven game. “For River” and “Everything’s Alright.” “For River,” a composition by Kan Gao, is arranged as a chamber piece, with violin, viola and piano. The vocal theme, “Everything’s Alright” by Laura Shigihara, is arranged as a duet, with alto and tenor voices accompanied by the instrumental trio.

The Place I'll Return to Someday

Final Fantasy IX (2000)

Nobuo Uematsu

Arr. Zeynep Dilli

“Final Fantasy IX” is a look back to simpler times, with a medieval setting and prominent fantasy elements. The soundtrack features medieval/Renaissance/early Baroque-inspired melodies, even three variations on the famous “La Folia.” The main theme, “The Place I’ll Return to Someday,” follows suit structurally and melodically: Two 16-bar themes, each an 8-bar theme repeated with a slight change; the melody built on short-interval runs; jumps that return to the starting note; and a simple harmonic structure. In the game, this piece is first presented as a recorder trio.

Recorders of various sizes and ranges have first been documented in the 14th century, but their history probably goes back much further. Our recorder ensemble, or “consort,” features two alto, one tenor and one bass recorder. The main melody is first on an alto, accompanied by counterpoints with contrasting rhythmic features, a common practice for ensemble music from Renaissance and early Baroque periods. The second time, the highest line is a lively variation on the main melody, which is itself played by the tenor. For the coda, every player gives a rendition of the first theme set in their own register and reshaped to form counterpoints to each other.

Portae (The Gates)

Wild Arms (1996)

Michiko Naruke

Arr. Zeynep Dilli and Ayla Hurley

The Demons invaded Filgaia a thousand years ago, and were thwarted and driven into seclusion by humans, their god-like Guardian allies, and technology from the alien Elw. They captured the Demons’ leader, “Mother,” and scattered her heart across the planet. By now, the Elw are gone, human belief in the Guardians is weak, and the war is a myth. But the Demons violently rise again to capture the castle in which the cocoon that binds Mother is weakening every day; they prepare to open the gates to a new war... one they might just win, and wish that they had not.

“Portae” bridges two pieces, “Bringing it Back to Soil” and “Demon’s Castle,” with a scherzo section. A plainchant opening breaks into an invocation: “And the dawn of the sun, gate of heaven, through which the light rises...” The beats are not always as expected...The staggered plainchant returns and fractures further into opposite phases. The percussion and bass guitar lead into a reprising, unmistakable war chant: “Arise and pass through the gates, the gates have opened!”...But what’s on the other side?

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!

The Legend of the Seven Stars

Yoko Shimomura; Nobuo Uematsu, Koji Kondo

Super Mario RPG: Legend of the Seven Stars (1996)

Arr. Lee Stearns

“Super Mario RPG” begins like any other Mario game. Bowser has kidnapped Princess Peach and it is up to Mario to save her. However, the story similarities end there as a huge sword comes crashing down from the sky and pierces Bowser’s Castle, scattering Mario, Bowser and Peach across the world. Developed as a direct collaboration between Nintendo and Square, “Super Mario RPG” has several nods to the “Final Fantasy” series, including a party-based battle system that allows Mario to team up with unusual allies such as Bowser, Peach and fan-favorite Geno.

The soundtrack, composed primarily by Yoko Shimomura, merges the upbeat and quirky themes of Super Mario games with epic battle tunes from “Final Fantasy” – including three tracks by the so-called “Beethoven of video game music,” Nobuo Uematsu – and is considered by many to be the best Mario soundtrack. The game’s music is highly percussive, featuring a diverse instrumentation from xylophone and marimba to bongos and steel drum, so an arrangement for percussion ensemble is a natural fit. Our arrangement tells an abbreviated version of the game’s story. Beginning with Bowser’s kidnapping of Princess Peach, it then narrates several of Mario’s adventures with his companions, culminating in a battle against one of the game’s bosses.

Spider Dance

Undertale (2015)

Toby Fox

Arr. Mary Beck

One of the many monsters of the Underground who initially has a personal vendetta against the Fallen Human is Muffet, the leader of the spiders. As you’re ensnared in her web, she and her spiders begin clapping and dancing to the beat of the music. Join in the synchronized spider dance in this flute quartet arrangement of Muffet’s theme. Each flute line captures part of the playful rhythm throughout the piece, led by the piccolo’s bouncy staccato melodies and anchored by the alto’s rich, low tones.

When the dance is done, be sure to grab a cup of spiders and a pastry. They’re made by spiders, for spiders, of spiders.



Shop Amazon, Support WMGSO, Smile.

AmazonSmile is the same Amazon you know. Same products, same prices, same service. But when you shop [smile.amazon.com](https://www.amazon.com/smile) and select WMGSO as your charity of choice, Amazon will donate a percentage of your purchase price to our orchestra. No cost to you. Support a great cause for free with your regular online shopping? Now there’s a reason to smile! :-)

Bloodlines

Assassin's Creed Syndicate (2015)

Austin Wintory

Arr. Katie Noble

A direct transcription of the original main theme, “Bloodlines” Victorian-esque instrumentation is sure to leave the listeners on the edge of their seats. Composer Austin Wintory, well-known for his work on games such as “Journey” and “Banner Saga,” here employs the contrast between simple instrumentation and complex harmonic structure to great effect, building up tension and power out of a stark soundscape. The chaotic dissonance of this violin, cello and piano trio reflects the centuries-old conflict between the Templar and Assassins, as well as the grinding clamor of the Industrial Revolution in nineteenth century London, the stage on which this battle for peace and liberty unfolds.

The Magic Reborn

Final Fantasy VI (1994)

Nobuo Uematsu

Arr. Claire Boswell

Based on music written by one of the industry’s best-known composers for one of the world’s top-rated role-playing games, “Magic Reborn” consists of three selections from “Final Fantasy VI.”

“The Prelude” appears in most Final Fantasy games – more than a dozen of them. “Terra’s Theme” introduces “FFVI’s” main character and accompanies her as she traverses the landscape, known as the World of Balance. “Forever Rachel” evokes another character’s, Locke’s, wistful longing for his lost love.

Adagio

Homeworld (1999)

Samuel Barber

Arr. Josh Haas

Samuel Barber’s “Adagio for Strings” was first conceived in 1936 as the second movement to his string quartet in B minor, op 11. You have probably heard it played by a string orchestra, as originally premiered in a 1938 radio broadcast. In this form, “Adagio” has been performed worldwide in response to events of mass tragedy and mourning. It was broadcast after JFK’s assassination and after the 9/11 attacks, among many others.

Barber also arranged the same tune as a choral work, using the Latin religious text “Agnus Dei”. It is this lesser-known form that we hear at a moment of sudden mass tragedy in the 1999 hit PC game, “Homeworld.” We can only hope this arrangement of that tune for brass quintet can have the same impact on you.

Flashback Limited

**Retro and current console
accessories and parts.**

SEGA

flashbackltd.com

Nintendo

We are accustomed to incidental background music, unheard by the characters, but Alan Wake eschews the norm. When our eponymous hero learns that in-game rock duo Old Gods of Asgard once encountered the same supernatural forces he now faces, he finds himself hunting for an old record of this song to gain prophetic instructions from its lyrics. Warning, spoilers ahead!

The haunting melody tells, appropriately, a haunting story, through a warm, vibrant tenor line backed by a higher second vocal which inserts a sense of warning and urgency. The accompaniment starts simple, driven by the acoustic guitar and mandolin, later supported by the bass. As the story takes its dramatic turn, first the flutes, then the violins layer in with their own melodies, and the band ultimately builds up to its full force with the electric guitar and drums.

GAME OVER?



Enjoy the
Sounds of the Season
with the

 **ROCKVILLE
BRASS BAND**



December 3, 2016
St. Andrew's Episcopal Church
College Park, MD
7:00pm

December 10, 2016
Living Faith Lutheran Church
Rockville, MD
7:00pm

For more information, visit:
www.facebook.com/rockvillebb



PCI Graphics

DIGITAL PRINTING • GRAPHIC DESIGN • GRAND FORMAT

11730 PARKLAWN DRIVE, ROCKVILLE, MD 20852 TEL: 301-770-6016 FAX: 301-770-6014

WWW.PCIGRAPHICS.COM