

Washington Metropolitan
Gamer Symphony Orchestra
presents

 **RESUME GAME**
A Video Game Music Concert

Sunday, November 21, 2021, 4 p.m.
Montgomery College Cultural Arts Center



MetroGSO



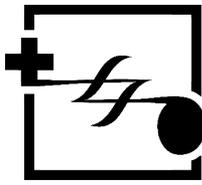
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WASHINGTON METROPOLITAN

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 DC area.

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Concert Program Available Online

Follow along on your phone by using the QR code on the right to view this concert program.



START!

Millennial Fair

Chrono Trigger (1995)

Yasunori Mitsuda

Arr. Jamin Morden

One of the first places the player goes in *Chrono Trigger* is the Kingdom of Guardia's Millennial Fair. The fairground has games, prizes, and people to talk to, and the music for this festival is the perfect accompaniment to this action: fun, folksy, and full of energy.

The composer uses modal substitutions (lowering some notes to create different tonal backgrounds) to create a rustic, folksong-like harmonic feeling, while employing syncopation to give the music forward motion. The ending draws inspiration from the jazz remix album "Brink of Time," in which various instruments and melodic fragments come together to create the big finale.

For the Motherland

Papers, Please (2013);

Command & Conquer: Red Alert 3 (2008)

Lucas Pope; James Hannigan

Arr. Matt Eisenberg

The sociopolitical impact of the Soviet Union has made its presence felt in several forms of art—movies, television, theater, and even video games. *Papers, Please* and *Command & Conquer: Red Alert 3* are two very different games that use the grim realities of the past as creative fuel.

Papers, Please is an independently produced video game by Lucas Pope where you guide your character through a month of working at the one functioning border crossing between Arstotzka and its newly peaceful neighbor Kolechia. What you do in your isolated shack helps shape the near future of the country—do you help the mysterious, revolutionary Order of the EZIC Star? Or are you a loyal worker of the Arstotzkan state? Can you keep up with ever-changing rules and steadily improving forgeries? The opening narration of the game has been translated into Ukrainian.

Red Alert 3, on the other hand, is almost as different as you can get while still being a video game. There's a complicated plot involving Albert Einstein, time travel, and what becomes the Third World War, but suffice to say that everything is crazy and nothing is taken seriously. Far from the ethical dilemmas of *Papers, Please* are *Red Alert 3*'s troop delivery man-cannons and giant, mobile robotic samurai.

Luigi's Mansion Main Theme

Luigi's Mansion (2001)

Shinobu Tanaka & Kazumi Totaka

Arr. Lee Stearns

Luigi has won a mansion in a contest that he ... did not enter. He excitedly calls Mario to celebrate, but when he arrives at the mansion, his brother has vanished, and the place is filled with ghosts. With the help of paranormal professor E. Gadd, a ghost-sucking vacuum cleaner, and his trusty flashlight, Luigi must steady his nerves, explore the mansion, and, for once, rescue his brother.

The music of *Luigi's Mansion* captures the creepy and playful aspects of the game, embracing dissonance and a minor key along with some unusual instrumentation. In the game, Luigi's voice carries the primary melody as he nervously hums with the spooky bass and synthesizer music while exploring the mansion. This orchestrated version expands on this base, including several variations on the melody as Luigi explores the mansion, steadily building momentum and volume until the climactic battle with King Boo—before eerily fading away at the end.

... don't look behind you.

MindMaze

Microsoft Encarta MindMaze (1995)

Arr. Rob Garner

Microsoft's encyclopedic reference program *Encarta* came bundled with many new PCs, beginning in 1993. Following the advent of Wikipedia in the mid-2000s,

Siren VO

Voice Acting and Vocals



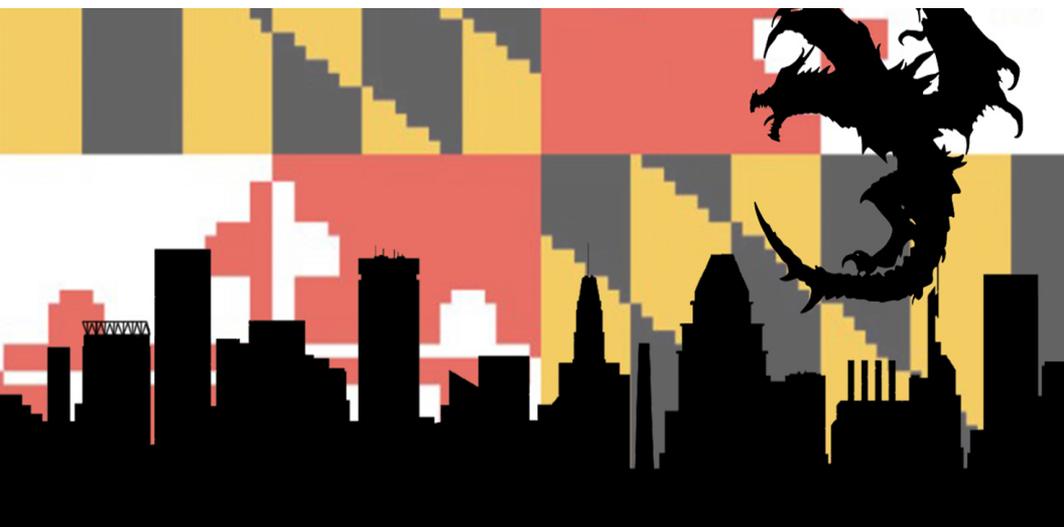
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Microsoft discontinued *Encarta* in 2009. The 1995 edition of *Encarta* included the *MindMaze* trivia mini-game for the first time.

Players answer multiple choice questions to advance through a maze stylized as a medieval castle. Quicker answers earn higher point values. Each room contains a confused noble, befuddled knight, or some other perplexed archetype. With the exception of a rather nefarious duke, each character implores the player to keep answering “riddles” and break the curse that traps them in the maze of castle rooms. Hyperlinks on scenery in each room take users to relevant *Encarta* articles.

The MIDI soundtrack consists of generally sparse incidental music and a vaguely medieval bent. None of the tracks have official titles, just filenames. The tracks featured in this piece are QUESTION, BGLOOP3, 2-1, 3-2, 3-1, BGLOOP2, FINALET, and INTRO.

This piece includes a recorder quartet, featuring Zeynep Dilli (alto recorder), Jess Bateman (tenor recorder), and Russell D. Johnson III/Josh Haas (swapping between the basset and the great bass recorders). Josh Juran is the narrator.



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Climbing the Ginso Tree
Ori and the Blind Forest (2015)

Gareth Coker
Arr. Chris Apple

The Ginso Tree was once home to a Water Spirit, who created fresh, clean water that reached throughout the world. But the forest fell into darkness when Kuro, the great raven, put a blight on the land. The rivers stopped flowing, and the waters stagnated.

Ori's first trial is to scale the Ginso Tree, climbing thousands of feet into the air to restore the Water Spirit. When he frees the spirit, the waters that had been sealed away surge up through the tree. Ori races to stay above the churning tide. But Kuro is waiting when Ori emerges at the top. The trees in the distance rustle, and the great, terrible raven rises from the forest. Furious, she strikes Ori off the tree, sending him plummeting.

This arrangement chronicles Ori's trek to restore the Water Spirit. Amidst the hollow and woody sounds, creaks, and sighing of the wind in the ancient tree's empty chambers, this piece tells a story of perseverance and restoring hope when all seems lost. When the forest dwellers realize there might be an end to their long night, their feelings of hope surge forward, just like the thunderous waters.

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Music for World Domination

Evil Genius (2004)

James Hannigan

Arr. Josh Haas

Evil Genius is a real-time strategy/building simulation game. The player, as the eponymous evil genius, builds lairs and fortifies them against enemy agents and equips and sends minions on missions. The art, setting, and worldbuilding take inspiration from 1960s spy thrillers, as well as the *James Bond* genre. The same inspiration is clear in the game's music and this medley. Strong jazz and Latin influences are showcased in multiple segments, including a jazz waltz and a samba.

With the instrumentation's slinky, jazz-band colors; complicated rhythmic patterns; and sly smile you can almost see in your mind's eye as you listen—this is truly music written as the score to your world domination.

This piece features solos from Yannick Joseph (clarinet), Scott Luxenberg (vibraphone), and Greg Danis (tenor sax).

PAUSE

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so far?

- Yes.
- Of course!

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Level 2 – START!

Times Far Away

Chrono Trigger (1995)

Yasunori Mitsuda & Nobuo Uematsu

Arr. *Chris Apple*; Lyrics: *Chris Apple & Zeynep Dilli*

“To Far Away Times” is the closing theme to *Chrono Trigger*. It plays during the epilogue, when we see glimpses of the characters’ lives after they part at the end of their big adventure. This arrangement plays with the notions of meeting and parting and how time travel introduces colorful nuances. The main characters part when the game ends, and it is unclear whether they will see each other again. But in a sense they will, since they have already met in the future to defeat their enemy in the game.

Chrono Trigger has lyric melodies that lend themselves well to vocal lines. This arrangement experiments with a modern, collegiate *a cappella* as opposed to a classical sound. With inspiration from pop music, soloists may use a freer rhythm, grace notes, or slurs.

The vocal soloists are Meredith ChenLu, Zeynep Dilli, Claire Hedgespeth, Tegan Hendrickson, Kyle Jamolin, Josh Juran, Tristan Kirkman, Jasmine Marcelo, Anne Marie Porter, Robb Saffell, Mark Shrout, and Ashleah Younker.

Lost Elf Theme

Dragon Age: Inquisition, Trespasser DLC (2015)

Trevor Morris

Arr. *Charlotte Johnson*

The story of *Dragon Age: Inquisition* continues in the DLC “Trespasser.” Corypheus has been defeated, and the purpose of the Inquisition has been fulfilled ... or has it? Representatives of Orlais and Ferelden meet at the Winter Palace to discuss the Inquisition’s fate. However, a new threat is fast approaching, in the form of a Qunari invasion and an elf you once counted among your inner circle.

“Lost Elf Theme” plays as you learn what really happened to the ancient elven world of Arlathan—how the elven god Fen’Harel destroyed his people in order to save them and how he will destroy the world to bring them back—the story of a god’s immense regret. This arrangement expands the “Lost Elf Theme” for a full orchestra, giving way to occasional glimpses of the “Dark Solas Theme.”

Snowdin

UNDERTALE (2015)

Toby Fox

Arr. *Thomas Kresge*

This arrangement combines the various snow-land themes from *UNDERTALE*, including “Snowy,” “Snowdin Town,” and “Shop.” The careful orchestration captures the intimacy and warmth that these places convey.

Strings swell and fade in soft pads, woodwinds sigh their solos into this texture, and the brass and percussion give us a glimpse of sunlight in the underground. We hope you enjoy this heartfelt and adventurous journey through Snowdin.

m3M°Ry

Remember Me (2013)

Olivier Derivière

Arr. Thomas Ashcom

The source material for “Memory” (stylized as m3M°Ry) comes from *Remember Me*, an action-adventure video game set in a future where people’s memories can be saved, shared, and replayed instantly via pervasive brain implants. It’s up to the protagonist, who has the added ability of “remixing” memories, to bring down the megacorporation that exploits this universal network for its own continued rulership.

The original soundtrack pairs digitally synthesized percussion and leads with a full orchestra. On top of an already unique sound, the composer adds an extra “remixing” step that thoroughly cuts up tracks to make them sound like they’re glitching in rhythm. Unfortunately, this can’t be emulated in a practical and effective way through WMGSO’s means. To compensate, this arrangement has occasionally harsh harmonies and sudden gravitational shifts in tonal center to obtain a reaction similar to (or even more jarring than) the reaction that glitching can cause when initially heard. Distasteful and humorous, this piece represents a pool of one person’s memories being displayed all at once.

Sogno di Volare (“The Dream of Flight”)

Civilization VI (2016)

Christopher Tin

Arr. Chris Apple

The genre-defining *Civilization* series has players guiding civilizations from prehistoric times to the space age via different paths, such as cultural, military, or scientific advancement. For the theme song of *Civilization VI*, Christopher Tin, who won a Grammy award for “Baba Yetu” (*Civilization IV*), has returned to the series with “Sogno di Volare,” a soaring piece with an onomatopoeic character.

The ceaseless wingbeat of the strings opens the piece and is taken up by all instruments, one by one. In between, the woodwinds flit about like the swift and the lark; the harp climbs and dives like the hawk; the violins invoke masterful rises, descents, turns, and twists; the brass hover like the albatross; and trumpets and horns announce the line: “Man will be lifted by his own creation—just like birds, towards the sky ...” Even the choir pauses in their narration to wordlessly glide, caught up in the joy of flight: “Once you have taken flight, you will decide: Gazing towards the sky, you’ll understand that is where your heart will feel at home.”

GAME OVER?

Black Knight 2000
Black Knight 2000 (1989)

Brian Schmidt, Dan Forden & Steve Ritchie
Arr. David Werner

Imagine walking into your local pinball arcade and hearing an '80s, pop rock-inspired theme blaring out from one of the tables. It beckons you over, saying, "You've got the power, you've got the might! Get ready for battle, beat the Black Knight!" Such are the first impressions of the *Black Knight 2000* pinball table.

The *Black Knight 2000* table is a very difficult table to play. It includes a double-decker design, with a wide open lower area that requires quick reflexes to prevent the ball going past the flippers. Many of the high-scoring maneuvers require a precise shot from the lower level to the upper level in a very short timeframe—all the while listening to the table simultaneously cheer you on and taunt you.

This arrangement scales up the synthesizers, drums, and three-part vocals of the original tracks for full orchestra and choir. It presents as a medley the themes played while the table is idle and during gameplay, including: the main theme, Lightning Wheel, Double Knight's Challenge, R-A-N-S-O-M, Hurry Up! mode, Multiball, a recapitulation of the main theme, and Jackpot. While a full orchestra is a much bigger ensemble than the few synthesizers and drums heard at the table, this arrangement preserves the signature themes as much as possible. You can also hear instrumental versions of the sound effects from the game throughout the piece.

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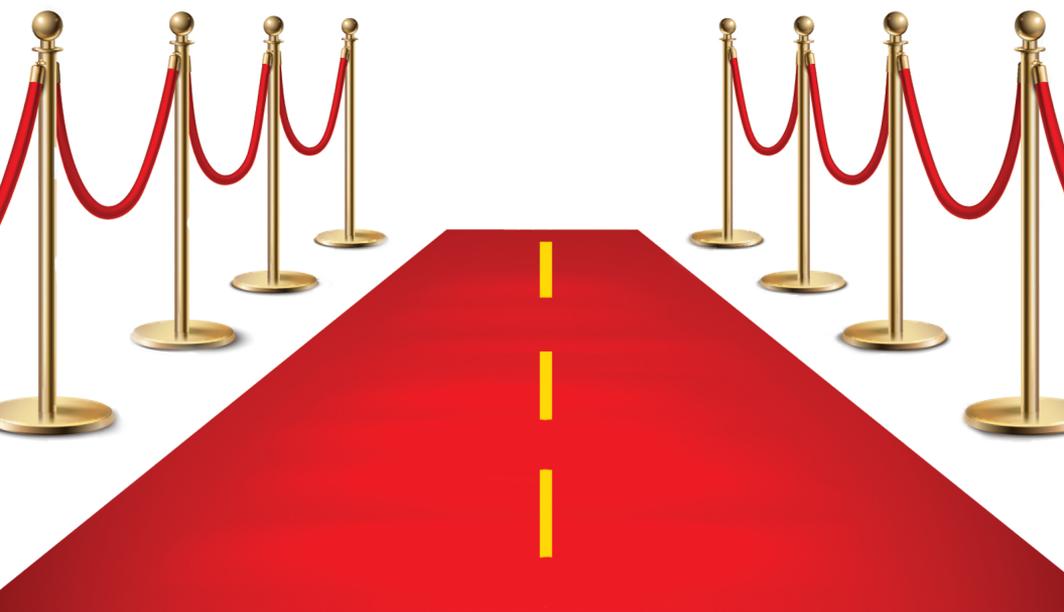
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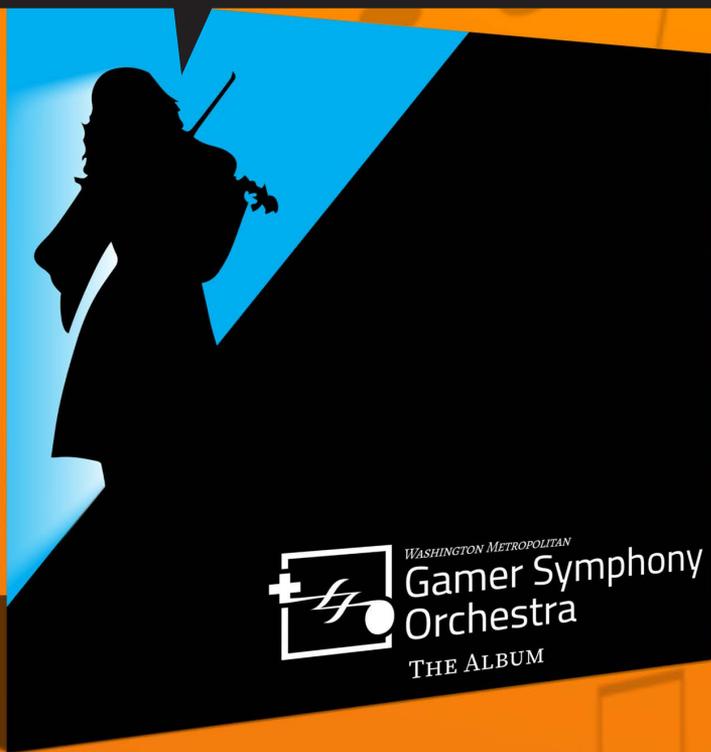
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