



Washington Metropolitan
Gamer Symphony Orchestra

presents

MOUNTAIN SCALING, DUNGEON CRAWLING

An evening of video game music



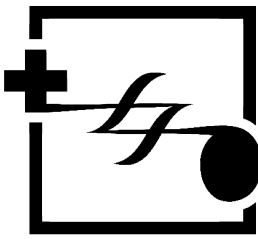
MetroGSO



@wmgso



@washmetrogso



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 DC 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



Nigel Horne is a 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.

About Our Chorus Master



Jacob Coppage-Gross served as the conductor for the Gamer Symphony Orchestra at University of Maryland, College Park for two years and 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 area.

Staff

Ensemble Manager	Rob Garner
Music Librarian	Zeynep Dilli
Arranger Resources Mgr.	Josh Haas
Deputy Conductor	Jamin Morden
Concert Producers	Iain Kierzewski
	Jasmine Marcelo
	Katie Noble
	Lee Stearns
IT Director	Emily Monahan
Front of House Manager	Melissa Apter
Public Relations Director	Meredith Chen
Multimedia Director	Tracy Flanders
Asst. Development Dir.	Soumya Yanamandra
Supporter Manager	Yvette Tousley
Data Analyst	Jeremy Hersh
Accountant	

Board of Executives

President	Ayla Hurley
Vice President	Joseph Wang
Secretary	Ashleah Younker
Treasurer	Chris Apple
Development Director	Jenn Ganss



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

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 (\$150 or more) receive an exclusive season poster, VIP Seating for our seasonal concerts for the next year, a special treble clef supporter pin, and their names listed in our concert programs and on our website for one year.

James Bass
Kevin E. Clinesmith
Dr. Zeynep Dilli
Emily Green
Grady Hedgespeth
Bruce Hendrickson
Dr. Elspeth Clark &
Dr. Jeffrey Huo

Bruno Joseph
Jay Koby
Romana Lawrowycz
Sy Chen & Wen-Li Lu
Mary Kouloubri &
Budd Nelson
Deanna Nixon
Julianna Nixon

Margie Noonan
Matthew Reba
Andrew Shaw
James & Rita Shiue
William Speiden
Jeremy & Nicki Swan



Platinum

Those who give at the Platinum level (\$75 to \$149) receive an exclusive tote bag, a special treble clef supporter pin, and their names listed in our concert programs and on our website for one year.

Evan Baumel

Karen Beck



Gold

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

Michael Ikeda

Amber Itteilag

Padma Yanamandra-Fisher

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.



The Washington Metropolitan Gamer Symphony Orchestra, Inc., is supported in part by funding from the Montgomery County Government and the Arts and Humanities Council of Montgomery County.

Roster

Piccolo

Jess Bateman

Flute

Mary Beck

Jessie Biele

Alto Flute

Jess Bateman

Oboe

Matthew Brady

Elise Favia

Jenn Ganss

Clarinet

Mel Anton

Angela Small

Bass Clarinet

Yannick Joseph

Darien Williams

Alto Sax

Anna Trejo

Joseph Wang

Tenor Sax

Greg Danis*

Ashanti Mills

Baritone Sax

Jacob Deaven

Bassoon

Doug Eber

Kristi Engel

Contrabassoon

Doug Eber

French Horn

Bill Burns

Shane Iler

Lora Katz

Jamin Morden*

Jessica Morrison

Rachel Seibel

Trumpet

Rob Garner‡

Melanie Lyons

Adam Zerance*

Trombone

Josh Haas

Iain Kierzewski

Bass Trombone

Vasu Kushalnagar

Tuba

Fabio Moreira

Soprano Voice

Melissa Apter

Tori Buckshaw

Amanda Cavanagh

Meredith Chen

Erin Detty

Zeynep Dilli*

Tracy Flanders

Ayla Hurley

Jasmine Marcelo

Anne Marie Porter

Nikki Schoenbrun

Alto Voice

Claire Hedgespeth

Tegan Hendrickson

Jasmin Hottle

Michelle Sloan

Christine Thomas

Holly Wu*

Soumya Yanamandra

Ashleah Younker

Tenor Voice

Gideon Chung

Jeff Fairbanks

Benton Green

Kevin Hencke

Dante Hicks

Kyle Jamolin

Jimyo Lin

Rainar Manteuffel

Anthony McMannis

Mickey Michalik

Robb Saffell

David Werner

Sheldon Zamora-Soon*

Bass Voice

Christian Carlsson

Jacob Coppage-Gross†

Matthew Harker*

Jeremy Hersh

Tristan Kirkman

Josh Juran

Adam Marinelli

Michael Ohr

Mark Shrout

Benjamin Tousley

Stephen Wiley

Connor Worth

Percussion

John Burke

Scott Luxenberg

Nadine Markham-Itteilg

Lee Stearns*

Julius Verzosa

Piano, Keyboard

Jules Metcalf-Burton

Acoustic Guitar

JP Zavodny

Bass Guitar

Julius Verzosa

Harp

Elizabeth Alford

Violin

Lauren Barefoot

Judson Battaglia

El Calderon

Nova Diaz

Jess Hencke

Donna Janowski*

Maria Koelbel

Curtis Mitchell

Rebecca Mullison

Katie Noble

Monika Ramnarayan

Evan Schefstad**

James Tandaric

Samantha Tynes

John Umble*

Justin Yoon

Jess Yuen

Viola

Claire Bradfuhrer*

Kimberly Carlson

Adrian Francisco

Alex Golway

Victor Ontiveros

Darrah Treleaven

Cello

Meaghan Berry

Joe Ichniowski*

Taylor Kim

Double Bass

Stephen Miskimins*

Dan Serino

** CONCERTMASTER

* SECTION LEADERS

† CHORUSMASTER

‡ MASTER OF CEREMONIES

START!

Gerudo Valley

The Legend of Zelda: Ocarina of Time (1998)

Koji Kondo

Arr. Robert Garner

In the land of Hyrule, no single person has all three pieces of the Triforce, for possession of the entire Triforce grants unlimited wishes. The fragment of Wisdom is bound to Princess Zelda. Courage is bound to Link, the hero. Power, in a cruel twist of fate, is bound to Ganondorf, whose thirst for domination locks his spirit in an eternal struggle with the spirits of Zelda and Link.

The Legend of Zelda: Ocarina of Time begins when a helpless Link—then only a small boy with a wooden sword and shield—witnesses Ganondorf attack Hyrule Castle, forcing Princess Zelda to flee and throwing Hyrule into years of darkness. To lift the darkness, Link eventually travels to Ganondorf's homeland, Gerudo Valley. This scorching desert is home to the Gerudo society of warriors and thieves. Link must prove to them his quality if he is to have any hope of restoring light to the land of Hyrule.

“Gerudo Valley” showcases the mideastern-influenced theme heavily in the woodwinds and brass, with repeated fanfares emphasizing the martial nature of the community living in the titular valley.

Suite from Kharon's Crypt

Kharon's Crypt (2019)

Tony Manfredonia

Kharon's Crypt is an eerie dungeon crawler game in development by Andromeda Project. It is full of puzzles, riddles, deadly challenges, and graphics that follow the aesthetics of the Game Boy Color. In *Kharon's Crypt*, you play as Kharon (a being thought to be death itself) in his escape from the crypt where a deranged king sealed him to elude death. To escape, you steal the bodies of your enemies, all of which have different functions and abilities. You can fly over chasms in a bat's body, fight from inside a sword-wielding skeleton, and even take control of rats to squeeze through small passages.

Suite from Kharon's Crypt is a medley of three of the primary tracks heard in the game: “Kharon's Ascent (Main Theme),” “The Second Stairwell (Dungeon Floor #2),” and “Encountering the Beast (Big Boss Battle).” All three of these tracks are available to the public online and can be heard with their 8-bit/16-bit instrumentation, as implemented in game.

The soundtrack also includes modern twists, featuring orchestration not normally heard in 8-bit or 16-bit hardware. Most of the soundtrack is inspired by Bach's organ writing, particularly his canons and fugues. For example, a short canon takes place in the main theme movement between a solo oboe and bassoon. Fragments of the main theme resurface throughout the other two movements of

this suite. Additionally, two retro-fied arrangements of Bach’s actual pieces exist within the game. The soundtrack reflects the game’s candlelit crypts, ghosts and ghouls, and pixelated terrors with pipe organ-like counterpoint and a canon or fugue in nearly every track.

WMGSO is proud to present the U.S. premiere and worldwide choral premiere of music from *Kharon’s Crypt* in collaboration with the composer, Tony Manfredonia.

Coronation/Baba Yetu
Civilization IV (2005)

Christopher Tin
Arr. Alex Song

In the genre-defining *Civilization* series, players guide civilizations from prehistoric times to the space age, with different possible paths of development to victory. True to the series’ nature as a celebration of human cultures, the music incorporates historic music from around the world as well as original compositions. Christopher Tin, who came on board as a composer for *Civilization IV*, was nominated for and won a Grammy Award for “Baba Yetu,” the main theme song—making this the first video game piece to win a Grammy.

This arrangement combines “Baba Yetu,” whose lyrics are a Swahili adaptation of the Lord’s Prayer, with “Coronation,” the music from the introductory video to the game. The rising cheer and excitement in “Coronation” gives way to the unbridled joy of “Baba Yetu,” a piece pulsing with all the potential of a civilization rising from the soil and poised on the brink of the future.

“Baba Yetu” features Kyle Jamolin as the tenor soloist and Tracy Flanders as the alto soloist.

Day of the Tentacle
Day of the Tentacle (1993/2016)

Peter McConnell, Michael Land & Clint Bajakian
Arr. Lee Stearns

Day of the Tentacle is a classic 90s point-and-click adventure game from LucasArts with a storyline of mad scientists, an evil purple tentacle, and time-travel shenanigans. A remastered version was released in 2016.

This arrangement’s music, which comes from the opening cinematic and credit sequence of the game, is reminiscent of Chuck Jones cartoons and the work of Danny Elfman. In the title sequence, Purple Tentacle drinks toxic sludge, mutates, and decides to take over the world. The friendlier Green Tentacle sends a letter to his friend Bernard asking for help. The music plays as Bernard and his two roommates head to Maniac Mansion and discover that the only way to save the world is to travel through time. Something (of course) immediately goes wrong, stranding one character hundreds of years in the past, one hundreds of years in the future, and one in the present. The player must shift between characters and solve puzzles to bring everyone back together.

The first few bars of “Day of the Tentacle” are taken almost directly from the “Ranz des Vaches” section of Rossini’s *William Tell Overture*. Listeners familiar with the Chuck Jones era cartoon idiom will recognize the phrase as shorthand for the

“peaceful sunrise, all is well” moment before everything (including the music) falls apart. The sudden shifts in style and the exaggerated libretto for the choir all work in service to the tongue-in-cheek, creepy-but-zany nature of the game and the music.

Quiet and Falling

Celeste (2018)

Lena Raine

Arr. Jamin Morden

Celeste follows the story of Madeline as she attempts to scale Celeste Mountain. In a narrative that grapples with issues of mental health, Madeline climbs to escape her anxiety and depression. But the higher she goes, the more she must face the physical manifestation of her self-loathing: a dark doppelganger.

The game’s action tunes pump up the player for difficult platforming challenges, but the soundtrack also features a couple melodies of more melancholic mood. “Quiet and Falling,” heard during the fifth chapter of gameplay, avoids sweeping melodies and complicated rhythms. Instead, our attention is drawn to the harmony and texture of the piece (excepting one section halfway through).

The Baltimore Gamer Symphony Orchestra

IS AN ALL-VOLUNTEER COMMUNITY ORCHESTRA LOCATED JUST
OUTSIDE BALTIMORE! MUSICIANS OF ALL SKILL LEVELS ARE
ENCOURAGED TO JOIN! NEW MEMBERS ARE ALWAYS WELCOME!

Learn more at
BaltimoreGSO.org

JOIN US FOR OUR SPRING SEASON!
REHEARSALS EVERY WEDNESDAY
EVENING!



This arrangement uses the sparse texture of the original as a canvas on which to paint new melodies and ideas, mostly by various woodwind soloists. The arrangement's dramatic arc is reminiscent of scaling a mountain: the climb up, reaching the summit, and climbing back down.

Tales from the Dragonsong War

Final Fantasy XIV: Heavensward (2015)

1. Painted Foothills
2. Dragonsong
3. Revenge of the Horde

Masayoshi Soken & Nobuo Uematsu

Lyrics by Michael-Christopher Koji Fox

Arr. Doug Eber & Jasmine Marcelo

Final Fantasy XIV: Heavensward introduces the Dragonsong War, which rages for over a thousand years in the northernmost regions of Eorzea. The protagonist, the Warrior of Light, finds themselves in the middle of this conflict after traveling there for refuge. When they slay the dragon Nidhogg, the dragon's hatred manifests into a shade and possesses Estinien Wyrmblood, a man driven by his own vengeance and losses during the war just as Nidhogg was.

Movement 1, "Painted Foothills," is a sweeping, somber portrait of the lands surrounding Eorzea's tallest peak, Sohm Al, which in dragonspeak means "promised slumber." The dragons revere Sohm Al as a sacred resting place for the ends of their nearly infinite lives. The movement, written for a reduced orchestra, concludes with a solitary piano that recapitulates the main motif.

Enjoy the *Sounds of the Season*

with the



ROCKVILLE
BRASS BAND

December 7, 2019

RBB Small Ensembles
Living Faith Lutheran Church
Rockville, MD
4:00pm

December 11, 2019

Washington DC Temple
"Festival of Lights"
Kensington, MD
7:30pm

December 14, 2019

St. Andrew's Episcopal Church
College Park, MD
4:00pm

FOR MORE INFORMATION:
www.rockvillebrassband.org

Movement 2, “Dragonsong,” is the main vocal theme of *Heavensward* and a lament of the eternal bond between Saint Shiva, an Elezen woman, and Hraesvelgr, a dragon. The song tells the story of how the dragons were betrayed and the events that led to a needless war. “Dragonsong” also begins the Warrior of Light’s final stand against Nidhogg’s shade and the last song of the war.

Movement 3, “Revenge of the Horde,” is a medley of several battle themes in *Heavensward*, as well as “Heavensward,” the piece accompanying the expansion’s cinematic trailer. Opening the movement is “Freefall,” the musical motif as Nidhogg transforms into Estinien’s form to taunt the Warrior of Light. “Freefall” feels like a samba combined with a marching drumline through the percussion ostinato—a vengeful dance between man and dragon. Woven in with “Freefall” is “Revenge Twofold,” a more intense and straightforward arrangement. Finally, “Revenge of the Horde” is Nidhogg’s desperation to see the war ended on his terms. The choir represents the dragon horde, awakened by the final chorus of the Nidhogg’s song to have their vengeance. Only the ending cry of “Eorzea!” signals the Warrior of Light’s triumph, and however bitter that triumph may be, one must always remember that a smile better suits a hero.

The second movement, “Dragonsong,” features Christine Thomas (Nov. 2) or Jasmine Marcelo (Nov. 9) as the vocal soloist.

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!



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 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! :-)

Level 2 – START!

Portae (The Gates)

Wild Arms (1996)

Michiko Naruke

Arr. Zeynep Dilli & Ayla Hurley

Additional lyrics by Zeynep Dilli

A thousand years ago, the Demons invaded. The humans and the godlike Guardians banded together to use technology from the alien Elw to capture the Demons' leader, "Mother," and scatter her heart across the planet. Now the Elw are gone, humans have lost belief in the Guardians, and the war is little more than a myth. The bindings that hold Mother weaken every day, and the Demons are rising to open the gates to a new war . . . one they just might win, although they will wish that they had not.

"Portae," a medley sung from the Demons' perspective, combines two pieces, "Bringing It Back to Soil" and "Demon's Castle," and bridges them with a scherzo section. A plainchant opening breaks into a Latin invocation: "And the dawn of the sun, gate of heaven, through which the light rises . . ." The plainchant fractures, and the voices slide past each other.

In the scherzo, a light, harmonious phrase calling on the "Sweet Mother" brings the voices together, with individual singers breaking into short, melismatic phrases. A section where every voice follows their own musical idea follows. The "Sweet Mother" phrase repeats, and a hymn of praise attempts to reunite the voices: "Sweet Mother, redeemer, who keeps open the gate of the sky." The choir plays with the earlier motifs, but the beats do not always come as expected. The plainchant returns and fractures further. The percussion and bass guitar lead the choir into a reprising war chant: "Arise and pass through the gates, the gates have opened!" But what's on the other side?

"Portae" features Zeynep Dilli, Ashleah Younker, Robb Saffell, and Tristan Kirkman as the soprano, alto, tenor, and bass vocal soloists, respectively.

**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. WMGSO has immediate openings for all string players, choristers, and other instrumentalists.

Fill out the form at wmgso.org/join to schedule an audition!

Empire of Mor Ardain (Night)
Xenoblade Chronicles 2 (2017)

Kenji Hiramatsu
Arr. Thomas Ashcom

“Empire of Mor Ardain (Night)” takes place in Port Anangham in the Empire of Mor Ardain, where the protagonists have just landed at nightfall. After their long journey, they venture through the dock en route to the capital of Mor Ardain.

Xenoblade Chronicles 2 takes place in a world covered in clouds and filled with giant beasts called Titans. Mor Ardainians control the Titans via mechanical means and use heavy armaments to acquire other lands in an effort to save their own from ruin. In contrast to the bombastic, exhilarating field theme of Mor Ardain at day, “Empire of Mor Ardain (Night)” showcases the flute and piano and is a jazzy, slightly trepidatious tune. What will our protagonists find in the darkness of the fields of this empire?

“Empire of Mor Ardain (Night)” features Jessie Biele (flute), Scott Luxenberg (drums), and Angela Small (piano).

WMGSO Item Shop

Wear your support for WMGSO on your sleeve, coffee mug, and car bumper!



cafepress.com/wmgso

Carnival Kerfuffle

Cuphead (2017)

Kristofer Maddigan

Arr. John Herberman

Released in 2017 to critical acclaim, *Cuphead* captures the magic and wonder of the 1930s animation style as seen in *Popeye* and *Betty Boop*. The accompanying soundtrack similarly harkens back to a big band swing sound. *Cuphead's* soundtrack topped the Jazz Albums Billboard charts in September 2019. “Carnival Kerfuffle,” inspired by jazz musicians Cab Calloway and Glenn Miller, is a fitting companion to the blisteringly difficult boss-rush style of gameplay, where one missed beat could cost your life.

“Carnival Kerfuffle” features Joseph Wang and Anna Trejo (alto sax); Greg Danis (tenor sax, Nov. 2); Ashanti Mills (tenor sax, Nov. 9); Jacob Deaven (baritone sax); Adam Zerance, Melanie Lyons, and Amanda Cavanagh (trumpet); Iain Kierzewski (trombone); JP Zavodny (guitar); Julius Verzosa (piano); Stephen Miskimins (bass); Lee Stearns (vibes); and John Burke (drum set).

Suite from World of Warcraft

World of Warcraft and various expansions (2004–2013)

David Arkenstone

Arr. Nathan Gulla

World of Warcraft is the first of the current generation of Massively Multiplayer Online Roleplaying Games (MMORPGs). After 15 years, many expansions, and a cumulative number of accounts exceeding 100 million, *World of Warcraft* is a behemoth in the gaming landscape, featuring expansive, epic music that has grown along with the game.

David Arkenstone, a three-time Grammy nominee, was on the composition team for the expansions *World of Warcraft: Cataclysm* and *Mists of Pandaria*. He contributed music for the *Wrath of the Lich King* expansion and wrote the setting music for a number of taverns in Azeroth, the game’s setting.

This medley showcases the breadth in Arkenstone’s various styles of orchestration: From the resonant, solemn themes evoking the World Tree Nordrassil and reciting the Aftermath of the titular *Cataclysm*, to the cold and stark vocal-and-guitar-only theme for the underwater area Vashj’ir, to tournament music and the nautical, heart-pounding themes of the Bloodsail Buccaneers and Booty Bay, we get a wide, deep look at the power of music to evoke this world—where millions of players have found escape, joy, struggle, challenges, and friendships.

GAME OVER?

WMGSO Cover Art by

GENNA DUBERSTEIN

video • graphic design • multimedia skill tutoring

www.gennaduberstein.com





Study **MUSIC FOR NEW MEDIA** at the Peabody Conservatory of the Johns Hopkins University.

Peabody's Music for New Media is a cutting-edge new bachelor's degree program exploring composition for visual media such as film, video games, and VR with world-class faculty artists and experts in the industry.

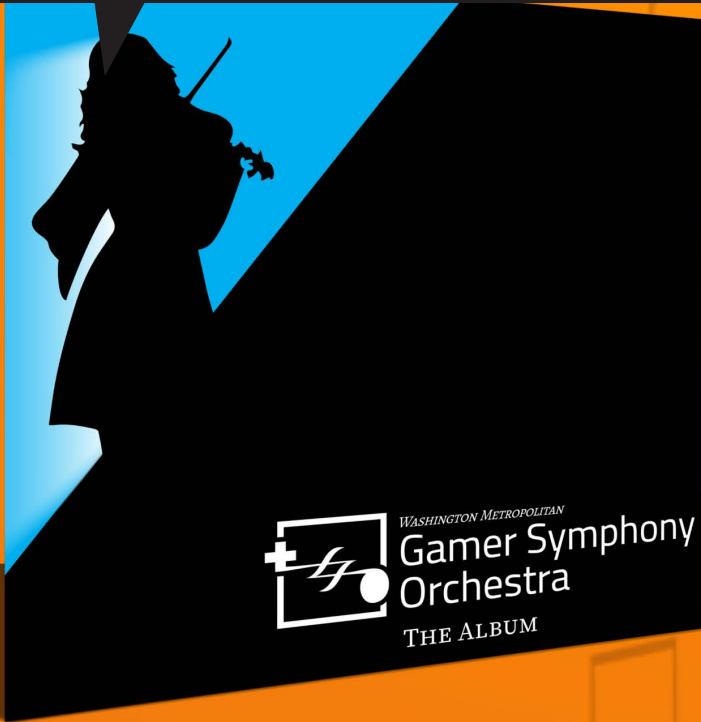
Our Music for New Media faculty includes:
Thomas Dolby • Chris Kennedy

peabody.jhu.edu
667-208-6600



WMGSO's Albums Are Available on Amazon and

*The Legend of Zelda, Myst, Final Fantasy,
Undertale, Civilization & more!*



WMGSO's 100-member orchestra and choir present WMGSO: The Album, the ensemble's debut CD, featuring 12 "greatest hits" tracks from our first five years of performances.

**Add these albums to your collection
by visiting: wmgso.com**

re Now Available on d iTunes!

*Mega Man 3, Starcraft II, Chrono Trigger,
Braid & more!*



*The adventure continues with WMGSO: The Album DLC. Unlock
eight additional tracks recorded by WMGSO's small ensembles.*

Exclusively available online!

on by seeing us in the lobby or
www.wmgso.org/TheAlbum



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