

WASHINGTON METROPOLITAN
GAMER SYMPHONY ORCHESTRA PRESENTS

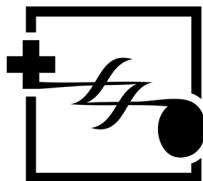
Our Land:

A Choral Concert

St. Mark's Episcopal Church
301 A St SE, Washington D.C. 20003

7:00 P.M. ET
Saturday, March 22, 2025





WASHINGTON METROPOLITAN

Gamer Symphony Orchestra

The Washington Metropolitan Gamer Symphony Orchestra (WMGSO) is a community orchestra and chorus 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 mythos 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.

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About Our Choir Director



Anthony Khong is an active musician, educator, and arts administrator and is native to the D.C. area. Prior to his work in community choirs, he served as a chorus teacher in Fairfax County. Anthony holds a master's in Arts Management from George Mason University, and a bachelor's in Music Education from James Madison University, where he studied voice and clarinet.

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.

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Onsite Coordinator	Michael Lee
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Stream Audio	Cory Lemons

START!

Prayer

Castlevania: Symphony of the Night (1997)

Michiru Yamane

Arr. Anthony Khong

“Prayer” is a simple but haunting melody that plays during the main menu and name entry screens of *Castlevania: Symphony of the Night*. The original track features only two harmonic lines, mimicking medieval plainchant with simple polyphonic voicing, and was originally sung by the composer’s younger sister. The arranger has built upon the polyphonic structure to add tenor and bass voices, as the somber melody continues to repeat itself in fervent prayer.

The lyrics are largely debated by the online community, and neither the game developers nor the composer have ever clarified what the correct lyrics are. Theories range anywhere from “Auri largo” (bountiful gold), to “Ave Maria” (Hail, Mary), to “Aurum Lardo” (golden bacon). After much research and a rare clip of the composer and her sister performing the tune live, the arranger decided to summon his long lost high school Latin prowess and landed upon “Arcui largo,” or loosely, “I have been greatly protected.”

Will the Circle Be Unbroken?

BioShock Infinite (2013)

C. H. Gabriel

Lyrics: A. R. Habershon

Arr. M. Lacuesta; Adapted by Chris Apple & Anthony Khong

“Is a better home awaiting in the sky?”

Echoing through the candlelit, alabaster halls of the temples of the floating city of Columbia, this song pervades *BioShock Infinite*. Cloaked penitents chant it from baptismal fonts, a revered song of the twisted cult that consumes the entire city. Yet even as protagonist Booker DeWitt rejects their corrupted philosophy, he soon finds his own providence in the song. When he rescues a young girl from the fanatical group, he begins to wonder if he was always meant to be there for her. This song is an adaptation of a Christian hymn written in 1907.

*Will the circle be unbroken
By and by, by and by?
Is a better home awaiting
In the sky, in the sky?*

*In the joyous days of childhood
Oft they told of wondrous love
Pointed to the dying saviour
Now they dwell with him above*

*You remember songs of heaven
Which you sang with childish voice
Do you love the hymns they taught you
Or are songs of earth your choice?*

Singing Hill

Ar Tonelico: Melody of Elemia (2006)

Akira Tsuchiya

Arr. Anne Marie Porter

Translation to English by aquagon

“Songs are what shake the depths of my heart, more than anything else.”

In the story of *Ar Tonelico*, the power of singing can save the world. The *Ar Tonelico* game series depicts a world where Earth has become enveloped in a poisonous miasma, and the remaining humans survive by living in three enormous towers that stretch far above the toxic fog. The largest of the three towers is called *Ar Tonelico*. Among the humans living within the towers, certain individuals have the special ability to cast magic spells with their songs and sing to protect their companions during battle. In the end, the singers gather their power and clear the Earth of the toxic miasma forever.

Because singers act as the central characters of the story, the *Ar Tonelico* game series has a rich and beautiful choral soundtrack. The choral lyrics are written in two languages—Japanese and Hymmnos, a fictional language that the characters use when singing their spells.

“Singing Hill” is the opening choral symphony of the first game and serves as the flagship musical theme of the whole series. In this symphony, the singers cast a powerful magic spell of celebration and happiness. The lyrics of the song communicate the singers’ desire to create a world where people can share their feelings with one another and coexist in peace and harmony.

Translations within parentheses are taken from the *Ar tonelico: Melody of Elemia Setting Encyclopedia*. Translations without parentheses are from the Hymmnos Concert and original soundtrack booklets.

<i>Rrha ki ra tie yor ini en nha</i>	<i>(Restraining you, I'll initialize your summoning to this world)</i>
<i>Wee ki ra parge yor ar ciel</i>	<i>(I'll detach you from this only world)</i>
<i>Was yea ra chs mea yor en fwal</i>	<i>(You'll put on the wings I'll turn into)</i>
<i>Ma ki ga ks maya yor syec</i>	<i>(And I'll cast my magic over your abyss)</i>

<i>Was yea ra Wee yea ra</i>	<i>I'm happy, I'm happy</i>
<i>chs hymme</i>	<i>about being able to become the waves</i>
<i>chs fawr</i>	<i>about being able to become the flowers</i>
<i>chs yor en</i>	<i>about being able to become you</i>
<i>chs ar ciel ya</i>	<i>about being able to become the world</i>

<i>Wee yea ra ene foul enrer</i>	<i>I always think that Songs are mysterious</i>
<i>Wee yea ra ene hymme syec mea</i>	<i>That Songs are what shake the depths of my heart more than anything else</i>
<i>Was yea ra hymme mea ks maya gyen yeal</i>	<i>(Resounding with myself, I'll craft magic)</i>
<i>innna ar hopb syec mea ya.ya!</i>	<i>in the deep, deep abyss of my heart</i>

Amakami o kakemau tama sasayaki yueba
Once the spiritual murmurings that dance through the heavens connect
Kanmuribi furimichite nanihito yuki orinase
their crown of fire will fully descend, interweaving the happiness of everyone

Samidare no aimi o tada nagaruru koe wa
A voice merely pours the indigo sea of an early summer rain
Utsuroi sakanagi oborogena furusato no ne
containing changing, reversed, and faint sounds of birthplaces

Kanade narifuku gaia sora ni hibiki ainaseba
When the gaias we sing echo with each other in the skies,
Habataku inori no uta matoite
they will be clad in the soaring Song of a prayer

Yasuragi no oka namida no garasu kioku no hako omoi no hi
The hills of peace, the glass sheets of tears, the boxes of memories, the monuments of feelings
Hitoe ikue no utsurou kiito tamashii no ne musubitsunagu
One, multiple blank silk threads tie and connect the roots of the souls

Tayutau mu no umi shourei no kazaiki
Within the swaying ocean of nothingness, within the spirits' breath of wind
Tokeyuu mandara ni utai no miko are
Within the mandala that melt and connect together, may you be there, singing priestesses

The Light We Cast

Everybody's Gone to the Rapture (2015)

Jessica Curry

Lyrics: Dan Pinchbeck

"I see them all; I see them dancing in the endless numbers of the light."

Everybody's Gone to the Rapture is a short experience, akin to an interactive novel, in which you explore a small English village whose inhabitants have all mysteriously vanished. As you follow floating lights through empty homes and gardens, telephones and radios replay conversations, recordings, and broadcasts that weave together to tell the stories of the people who once lived here.

"The Light We Cast" is the solemn hymn that scores the game's final chapter. Though the lyrics are sprinkled throughout this final chapter in various found recordings, the full song only ever plays during the credits, after the player has experienced the entire game and can begin to draw their own conclusions about the mystery of what the titular "Rapture" is and what it means.

*Now everything has come to rest.
The end has come and I am not afraid.
We travel on towards a new beginning.
We slip away and we are unafraid.*

*We're born apart, the waters carry us.
An endless dark, the sovereign galaxies.
The light we cast creates a bridge
that guides the way across the ageless deep.*

*I see them all, I see them dancing
in the endless numbers of the light.*

*I love you in the ebbing of the tide.
I love you in the quiet immanence.
I love you in the patterned butterflies.*

Upcoming Twitch Streams



twitch.tv/wmgso

Ducktales Remastered

Sunday, March 30, 7:30 p.m. ET

Skyrim Speedrun Chaos

(aka Skyrim with Crowd Control)

Sunday, April 6, 7:30pm ET

WMGSO at VGM CON

April 11–13, 2025

Joli en Automne

Nobuo Uematsu

Final Fantasy V (1992),

Lyrics: "Les Colchiques" by Guillaume Apollinaire, 1907

Final Fantasy VI (1994), and *Final Fantasy X* (2001)

Arr. Thomas Ashcom

"The meadow is poisonous but pretty in autumn..."

There is no shortage of melodies across *Final Fantasy* that can be arranged and rearranged, but it's a bit different when weaving them across unrelated installments in the series, since there are many that don't get rehashed into another game.

This unique arrangement for choir and piano shines light through the addition of lyrics to some single-use melodies: "Path of Repentance," "Music Box," and the more widely recognized theme for Kefka, from *Final Fantasy X*, *V*, and *VI*, respectively. Personal injection from the arranger helps connect and embellish the originals.

*le pré est vénéneux
mais joli en automne
les vaches y paissant
lentement s'empoisonnent*

*the meadow is poisonous
but pretty in autumn
the cows graze there
slowly poisoning themselves*

*le colchique couleur de cerne et de lilas
y fleurit tes yeux sont comme cette fleur-là
violâtres comme leur cerne
et comme cet automne
et ma vie pour tes yeux
lentement s'empoisonnent*

*the crocus color of dark circles and lilacs
blooms there your eyes are like that flower
purplish like their dark circles
and like this autumn
and my life for your eyes
slowly poisons itself*

*les enfants de l'école viennent avec fracas
vêtus de hoquetons et jouant de l'harmonica
ils cueillent les colchiques
qui sont comme des mères
filles de leur filles et
sont couleur de tes paupières
que battent comme les fleurs
battent au vent dément*

*the school children come out with a crash
dressed in smocks and playing harmonica
they pick the crocuses
who are like mothers
daughters of their daughters and
the color of your eyelids
beating like the flowers
beating at demented wind*

*le gardien du troupeau chante tout doucement
tandis que lentes et meuglant
les vaches abandonnent
pour toujours ce grand pré mal
fleuri par l'automne*

*the guardian of the herd sings softly
while slow and mooing
the cows abandon
forever this large meadow
blooms evil by autumn*

The Promised Land

Final Fantasy VII: Advent Children (2005)

Final Fantasy VII Remake (2020)

Nobuo Uematsu

Lyrics: Tetsuya Nomura, Taro Yamashita

Arr. Chris Apple

“Our planet has not forgiven us.”

“Promised Land” initially appeared in *Final Fantasy VII: Advent Children*, an animated movie that is a direct story sequel to the game *Final Fantasy VII* (1997). In *Advent Children*, it is an a cappella piece heard during a narrated prologue in which a child explains what has happened since the events of the game: It has been two years since AVALANCHE resisted the Shinra Company’s exploitation of the Lifestream (the life force of the planet) for energy. Two years since Sephiroth made his bloody pilgrimage to the Northern Crater and tried to destroy the world. Two years since the people united to stop him.

And yet no one seems to have found the prosperity they wanted. The planet is still angry. Illness ravages the communities of the world.

During the prologue of *Advent Children*, “Promised Land” is a threnody for the world’s suffering, lamenting a society that is still destitute and ailing. This is the voice of a people crying out, asking why they must still suffer, and why they still cling to and wait for redemption in a land that has not forgiven them.

In the first part of *Final Fantasy VII Remake*, released in 2020, “The Promised Land” appears as a wordless, somber track. The melody, predominantly in the lower strings, is supported by a piano in its lower range and higher flowing sounds invoking the planet’s Lifestream.

Cur in gremio haeremus?

Why do we cling to [this] embrace?

Cur poenam cordi parvo damus?

Why do we punish our weak hearts?

Stella nobis non concessit, non concessit *Our planet has not forgiven us*

Venarum pulsus in terram fluens

The pulse of the veins, flowing in the land,

Parvus, parvus pulsus cor mortem ducens *The weak pulse of the heart leading to death*

Vita mollis in stellam redeunt

A tender life is returning to the planet

Animam sacrificare necesse est?

Must we sacrifice our souls?

Cur in gremio haeremus?

Why do we cling to [this] embrace?

Cur veniam petimus in terra fatali?

Why do we ask for forgiveness in this promised land?

The Power

Baldur's Gate 3 (2023)

Borislav Slavov

Arr. Anthony Khong

"Hold tight, don't fight, don't lose the power."

In the third act of this critically acclaimed 2023 role-playing video game, the player and their companions finally reach the titular city of Baldur's Gate and are given free rein to roam the lower part of the city, taking in all of the sights, sounds, and chaos. Upon reaching the harbor area and wandering in the direction of the "Water Queen's House," the player is treated to an alluring siren's song of a familiar melody. As they approach to investigate, they find a funeral in progress being conducted by waveservants, worshippers of the sea goddess Umberlee.

Here, "The Power," which appears in several versions earlier throughout the game, takes on captivating form as a lush and mysterious choral arrangement. The main chorus of the tune echoes the all too familiar "Down by the River," which also appears infamously on the character creation screen. As our arrangement reaches its climax, it transitions into the ending credits version of the song, shifting into a contemporary a cappella cover of the rock power ballad that bookends the player's epic journey and reflects the game's narrative question—what is the true price of power?

This arrangement features Jasmine Marcelo as the vocal soloist and guest alumnus Beejul Khatri as vocal percussion.

*We'd pick our way, over hill, moor, and changing
You into me, and me, into you.
I meant to say that I love you, or maybe
Fear like a flame—what's happening to me?*

*Firelight burning the tower...
Hold tight, don't fight the power,
Firelight burning the tower,
Hold tight, don't fight, don't fight, don't lose the power...*

*Lantern with a star,
Hard heart hamm'ring where you are.
Step slow as a fawn,
Firelight burning the tower...*

*Crowned light moon of mine,
I found you too soon...*

*Down, down, down by the river,
Down, down, down by the river,
Hold tight, don't fight the power...*

*Moonlight burning the flower,
Hold tight, don't fight the power,
Firelight burning the tower,
Hold tight,
Don't fight,
Don't fight, don't lose the power.*

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



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Save the Dates for WMGSO's Upcoming Concerts



May 17, 2025
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Fall Full Ensemble
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LEVEL 2 – START!

CALLING ALL DAWNS: A SONG CYCLE

Christopher Tin

2005–2009

Calling All Dawns is a song-cycle in three movements: Day, Night, and Dawn. Each movement corresponds to a different phase of life—life, death, and rebirth. Songs of joy, mystery, and hardship reflect the complexity of our mortality. Songs of the deepest, darkest sorrow accompany us through death. And finally, songs of triumph and exultation bring us roaring back to life, beginning the cycle anew.

After the composition of “Baba Yetu” in 2005 as the main theme for the game *Civilization IV*, Christopher Tin wrote the song cycle *Calling All Dawns* by isolating motifs from “Baba Yetu,” varying them and developing them individually and together, in a wide variety of musical styles from around the world. The lyrics, congruent with the styles, are in 12 different languages for the 12 parts of the cycle.

In 2011, *Calling All Dawns* won a Grammy for Best Classical Crossover Album, and “Baba Yetu” won a Grammy for Best Instrumental Arrangement Accompanying Vocalists, becoming the first ever piece of video game music to win a Grammy.

The background of the bottom section is a stylized, colorful illustration for the VGM CON event. It features a purple and blue space theme with planets, stars, and a large, glowing nebula. The text "VGM CON" is prominently displayed in a bold, white, sans-serif font. Below it, "DIMENSIONAL RIFF" is written in a smaller, white, sans-serif font. The dates "April 11 - 13, 2025" are also visible. A small sign with the text "HAVE VIDEO GAME MUSIC NEXT EXIT" is placed near the center. The overall aesthetic is vibrant and futuristic.

VGM CON

DIMENSIONAL RIFF

April 11 - 13, 2025

Events Featuring WMGSO Members*

Friday, April 11, 2025

3 p.m. ET – WMGSO’s Warp Stage Opening Act Performance (streaming at twitch.tv/vgmcon)

5:30 p.m. ET – Freeform Performance (streaming at twitch.tv/zdmajor7)

9 p.m. ET – Steel Samurai Performance

Saturday, April 12, 2025

Noon ET – Beginner Conducting with WMGSO Music Director Jamin Morden

1:15 p.m. ET – DCRemix Panel with WMGSO Twitch Team Lead Jarel Jones

2:30 p.m. ET – Super Smash Opera Performance

Sunday, April 13, 2025

1:15 p.m. ET – WMGSO Panel on Streaming Orchestra Performances

*Tentative Schedule

PART I: DAY

Baba Yetu (Our Father)

Swahili

“Forgive us our trespasses, as we forgive those who trespass against us.”

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.

Missionaries of the 19th century used Swahili as the lingua franca for spreading Christianity across East Africa; consequently, a rich tradition of vocal music arose that blended European harmonies with traditional African call-and-response. “Baba Yetu” literally means “Our Father,” and is a Swahili translation of The Lord’s Prayer. It serves as an overture to *Calling All Dawns*, blending African choral music with Western symphonic structure, thus beginning our journey of humanity from the cradle of civilization.

“Baba Yetu” features Matthew Evanusa and Michelle Sloan as the soloists.

*Baba yetu, yetu uliye
Mbinguni yetu, yetu amina!
Baba yetu, yetu uliye
M jina lako e litukuzwe.*

*Our Father, who art
in Heaven. Amen!
Our Father,
Hallowed be thy name.*

*Utupe leo chakula chetu
Tunachohitaji, utusamehe
Makosa yetu, hey!
Kama nasi tunavyowasamehe
Waliotukosea usitutie
Katika majaribu, lakini
Utuokoe, na yule, muovu e milele!*

*Give us this day our daily bread,
Forgive us
our trespasses
As we forgive those
Who trespass against us
Lead us not into temptation, but
deliver us from the evil one forever.*

*Ufalme wako ufike utakalo
Lifanyike duniani kama mbinguni. (Amina)*

*Thy kingdom come, thy will be done
on Earth as it is in Heaven. (Amen)*

“The night is brief. Life is short.”

Within every traditional Japanese haiku is a “kigo”—a word associating the poem with a particular season. “Mado Kara Mieru” is a rondo of five such haiku (by Hattori Ransetsu, Yamaguchi Sodo, Kaga no Chiyo, and Masaoka Shiki) corresponding to spring, summer, autumn, winter, and the return of spring. Each refrain is conceived as being sung by vocalists in a different stage of life—a child for spring, a young woman for summer, a middle-aged woman for autumn, and an elderly man for winter. Following an extended instrumental “transfiguration,” the return of the child’s voice at the end signifies the return of spring, thus completing the cycle of life, death, and rebirth as reflected through the changing of the seasons.

The soloists for “Mado Kara Mieru” are Vi Deane-Polyak, Rachel Winograd, and Lauren Kuhn.

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SPRING:

窓から見える
輝く梅一輪
一輪ほどの
その暖かさ

Mado kara mieru
kagayaku ume ichirin
ichirin hodo no
sono atatakasa

Through the window, I see
one shining plum blossom
that warmth of
one blossom

SUMMER:

窓から見える
まぶしい目には青葉
山ホトトギス
ああ初鯉

Mado kara mieru
mabushii me ni wa aoba
yama hototogisu
aa hatsugatsuo

Through the window, I see
radiant greenery for the eyes
a mountain cuckoo
ah, the first bonito

AUTUMN:

窓から見える
さわやか秋風の
山を回るや
あの鐘の声

Mado kara mieru
sawayaka akikaze no
yama o mawaru ya
ano kane no koe

Through the window, I see
the refreshing autumn wind
churns in the mountains
and over there—a bell's voice

BRIDGE:

余命
いくばくかある
今宵はかなし
命短

Yomei
ikubaku ka aru
koyoi wakanashi
inochi mijikashi

My remaining days
how much more is there to live?
the night is sad
life is short

WINTER:

窓か見える
冷えた雪の家に
寝ていると思う
寝てばかりにて

Mado kara mieru
hieta yuki no ie ni
nete iru to omou
nete bakari nite

Through the window, I see
cold snow all around the house
in bed I think
only of this

SPRING:

窓から見える
楽しいちはつの
一輪白し
この春の暮れ

Mado kara mieru
tanoshii chihatsu no
ichirin shiroshi
kono haru no kure

Through the window, I see
this cheerful iris
a lone, white flower
in this springtime dusk

“Returning is the action of Way.”

The words to “Dao Zai Fan Ye” (道哉反也) are adapted from the foundational text of Daoism, the *Dao De Jing* (道德經) by Laozi (老子), a Chinese philosopher whose writings date to the 6th century or 5th century BCE. *Dao De Jing* is a compendium of universal truths concealed behind a famously cryptic maze of contradictions.

Among the themes contained within is the notion of return, exemplified in Chapter 40, from which the lyrics of “Dao Zai Fan Ye” are adapted. This movement is a meditation on both the cyclical nature of the universe as well as the acceptance of its inexorability; indeed, it states that everything in the universe is born from the cycle of life and death.

The soloists for “Dao Zai Fan Ye” are Meredith ChenLu and Holly Wu.

反者道之動	<i>Fan zhe dao zhi dong</i>	<i>Returning is the action of the Way</i>
弱者道之用	<i>Ruo zhe dao zhi yong</i>	<i>Gentleness is the function of the Way</i>
天下之物	<i>Tian xia zhi wu</i>	<i>All things under the heavens</i>
生於有生於亡	<i>sheng yu you, sheng yu wang</i>	<i>are born of Being, born of non-Being/ death</i>

Se É Pra Vir, Que Venha
(Whatever Is to Come, Let It Come)

Brazilian Portuguese

“Life is always right—and I’m not afraid of mine.”

“Se É Pra Vir, Que Venha” (by Patrícia Magalhães) is a statement of courage and acceptance. Whether the narrator knows the end is nigh or is unsure of what is to come, they greet their fate with courage and inner peace—and though they are uncertain of the final destination, they will face whatever comes, black or white, and play the game of life without rules, taking straight lines or curves with the same grace. They will not miss the dance, but dance fearlessly until eventually carried off by the footsteps of a distant orchestral samba batucada.

The soloist for “Se É Pra Vir, Que Venha” is Emilee LaRose.

<i>Vou soltar meu gado</i>	<i>I will unleash my horses</i>
<i>Vou deitar no pasto</i>	<i>I will lay in the grass</i>
<i>Vou roubar a cena</i>	<i>I will steal the show</i>
<i>Vou sorrir sem pena</i>	<i>I will smile without holding back</i>
<i>Sem puxar as rédeas</i>	<i>Without pulling on the reins</i>
<i>Sem seguir as regras</i>	<i>Without following the rules</i>
<i>Sem pesar ou ansia</i>	<i>Without grief or anxiety</i>
<i>Sem errar a dança</i>	<i>Without missing a step</i>
<i>Se é pra vir, que venha</i>	<i>Whatever comes, let it come</i>

*Tudo é colorido
Mesmo o preto e branco
Quando eu pinto é lindo
E o que traço é franco
Seja reta ou curva
Seja esfera ou linha
Vida é sempre certa
E eu não temo a minha
Se é pra vir, que venha*

*All is colorful
Even black and white
When I paint, it's beautiful
And what I draw is honest
Be it straight or curved
Be it a sphere or a line
Life is always right
And I do not fear mine
Whatever comes, let it come*

*Seja preto ou branco
Eu não temo a vida
Nem seu contraponto
Se é pra vir, que venha*

*Be it black or white
I do not fear life
Nor its counterpoint
Whatever comes, let it come*

Rassemblons-Nous (Let Us Gather)

French

“We mustn’t yield. We mustn’t disappear.”

The second of two original lyrics by contemporary writers (after the previous song), “Rassemblons-Nous,” by Jon Goldman, gives voice to the French tradition of revolution—indeed, it is inspired both by the 1789 French Revolution and the 2005 riots of the poor ethnic minorities in the Parisian suburbs.

In “Rassemblons-Nous,” Christopher Tin abstracts these struggles into a song about a metaphysical revolution, where men and women march against the darkness of death. Though fate is inevitable, they still resist it; one by one they join in the struggle, and rather than going gently, they choose to rage against the coming of the night.

The soloist for “Rassemblons-Nous” is Joshua Fisher.

*Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D’une seule voix
Faut pas nous soumettre
Faut pas disparaître*

*Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice
We mustn’t yield
We mustn’t disappear*

*Mon sort, mon sang
M’emmène
Au fond
Des ténèbres
Malgré ma peur
D’y renoncer*

*My fate, my blood
Leads me
Into the deepest
Darkness
Despite my fear
Of giving up*

*J'avance
Pour me soulever
Au moment
De vérité
Faut pas nous soumettre
Faut pas disparaître*

*I go forward
To rise up
At the moment
Of truth
We mustn't yield
We mustn't disappear*

*Tes frères et tes amis
Nous retrouvent dans la nuit
Tous ensemble dans le coup
Viens nous rejoindre dans la rue*

*Your brothers and your friends
Find us in the night
All in this together
Come join us on the street*

*Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix
Prenons courage*

*Let us gather
At the same time
Our thousand faces
On one screen
To declare
With a single voice
Let us be brave*

*Des aéroports
Aux cathédrales
Des hommes des femmes
Nous sommes l'égal
En pèlerinage
Vers nos destins
Joignons les mains*

*From airports
To cathedrals
Men and women
Are all equally
In pilgrimage
Toward our destinies
Let us join hands*

*Des sales prisons
De villes sans nom
Des salles sacrées
Aux tours d'argent
Sur tous les fronts
Au même moment
Sonnonnons l'éveil*

*From foul prisons
From nameless cities
From sacred rooms
In silver towers
On every front
All at once
Let us sound the wake-up call*

*En lutte constante
Nos voix s'unissent
Nos pas s'entendent
Dans les coulisses
Sans peur ni haine
Ces jours qui viennent
Entrons sur scène*

*In our constant struggle
Our voices unite
Our steps sound
Behind the scenes
With neither fear nor hate
These coming days
Let us take the stage*

PART II: NIGHT

Lux Aeterna (Eternal Light)

Latin

“Let perpetual light shine upon them.”

The Requiem Mass is a liturgical service of the Roman Catholic Church, conducted as a prayer for the salvation of the souls of the recently departed. As with all masses, it alternates between sacred readings and musical offerings, the last of which is the Communion. It is during this offering that the “Lux Aeterna” is sung, accompanying the sacrament of the Eucharist—the symbolic offering of bread and wine in remembrance of the Last Supper of Jesus, the night before his death and ultimate rebirth.

The soloist for “Lux Aeterna” is Sara Coleman.

*Lux aeterna luceat eis domine
Requiem aeternam dona eis domine.*

*Let eternal light shine upon them, O Lord
Grant them eternal rest, O Lord*

*Lux aeterna luceat eis domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Let eternal light shine upon them, O Lord
with Thy saints forever,
for Thou art faithful*

*Requiem aeternam dona eis domine
et lux perpetua luceat eis.*

*Grant them eternal rest, O Lord
and let perpetual light shine upon them*

Caoineadh (To Cry)

Irish

“The streams will narrow on your path.”

Written in the 18th century, “Caoineadh Airt Uí Laoghaire” is one of the most famous examples of a traditional Irish keen—or song of wailing—performed by a widow over the deathbed of her husband. Black-Haired Eileen’s husband was slain by an Englishman who demanded that he sell him his horse; when he refused, he was gunned down. Eileen immortalized her grief in this epic poem, and to date it stands as one of the most poignant works of grief and loss. In this excerpt, she desperately implores her husband to return to life.

The soloist for “Caoineadh” is Linh Pham.

*Mo chara thu is mo chuid!
A mharcaigh an chlaímh ghil,
Éirigh suas anois
Cuir ort do chulaith
Éadaigh uasail ghlain,
Chuir ort do bhéabhar dubh,
Tarraing do lámhainní umat.*

*My friend and my heart’s love!
Oh Rider of the shining sword,
Arise up
Put on your garments
Your fair noble clothes,
Don your black beaver,
Draw on your gloves.*

<i>Siúd í in airde t'fhuip;</i>	<i>See, here hangs your whip;</i>
<i>Sin i do láir amuigh.</i>	<i>Your good mare waits without.</i>
<i>Buail-se an bóthar caol úd soir</i>	<i>Strike eastward on the narrow road</i>
<i>Mar a maolóidh romhat na toir,</i>	<i>For the bushes will bare themselves before you,</i>
<i>Mar a gcaolóidh romhat na sruth,</i>	<i>For the streams will narrow on your path,</i>
<i>Mar a n-umhlóidh romhat mná is fir...</i>	<i>For men and women will bow themselves</i>
	<i>before you...</i>

Hymn do Trójcy Świętej (Hymn to the Holy Trinity)

Polish

“In our hearts, Holy Trinity, spread the inconceivable love.”

Throughout its history, Poland has suffered countless wars that have repeatedly threatened its existence; through these dark periods of foreign occupation, it is only through faith, deeply rooted in Catholicism, that Polish culture has survived. The “Hymn do Trójcy Świętej” is an embodiment of that faith; a reminder that, with each dawn, the return of light brings with it an indescribable spiritual salvation that banishes even the darkest night.

<i>Już słońce wschodzi ogniste</i>	<i>The blazing sun is rising</i>
<i>Ty jedność, światło wieczyste</i>	<i>You are the unity, eternal light</i>
<i>W sercach naszych, Trójco Święta</i>	<i>In our Hearts, Holy Trinity</i>
<i>Rozlej miłość niepojętą.</i>	<i>Spread the inconceivable love.</i>
<i>Ciebie my z rana wielbimy</i>	<i>We adore Thee in the morning</i>
<i>Ciebie wieczorem prosimy</i>	<i>We beg Thee in the evening</i>
<i>Racz to sprawić byśmy Ciebie</i>	<i>Bring us to Thee</i>
<i>Z Świętymi chwalili w niebie.</i>	<i>With the Saints in heaven adored.</i>
<i>Ojcu razem i Synowi</i>	<i>Together Father and Son</i>
<i>Świętemu także duchowi</i>	<i>And the Holy Spirit</i>
<i>Jak była, tak niechaj wszędzie</i>	<i>As there was, and ever will be</i>
<i>Wieczna chwała zawsze będzie. Amen.</i>	<i>Eternal Glory, always and forever. Amen.</i>

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PART III: DAWN

Hayom Kadosh (Today is Sacred)

Hebrew

“Be silent, for this day is sacred; do not be sad.”

The text of “Hayom Kadosh” is taken from the Book of Nehemiah, from the Hebrew Bible; it recounts the rebuilding of the walls of Jerusalem—a metaphor for the re-emergence of hope. Likewise, “Hayom Kadosh” emerges softly from the darkness, like a lullaby sung to a newborn. And as the prelude to the third and final chapter of *Calling All Dawns*, it summons the themes of the earlier songs and weaves them together in a musical tapestry.

The soloist for “Hayom Kadosh” is Dave Pilachowski.

הַיּוֹם קָדֹשׁ לַיהוָה אֱלֹהֵינוּ	<i>Hayom kadosh l'Adonai eloheichem</i>	Today is sacred to the Lord, your God
אַל-תִּתְאָבְלוּ וְאַל-תִּבְכוּ	<i>Al titabloo v'al tivku</i>	Do not mourn and do not weep
הַסּוּ כִּי-הַיּוֹם קָדֹשׁ	<i>Hasu ki hayom kadosh</i>	Be silent, for this day is sacred
הַסּוּ וְאַל-תַּעֲצֻבוּ	<i>V'al tayatzayvu</i>	Do not be sad

Hamsáfár (Journey Together)

Farsi

“Oh friend, come, let us not grieve for tomorrow,
and cherish this fleeting moment of life.”

Omar Khayyam was an 11th-century Persian poet, philosopher, and mathematician, whose collected quatrains are known as *The Rubaiyat of Omar Khayyam*. His writings were often infused with mysticism and advocated the enjoyment of earthly delights in the face of mortality; as such, his work can be interpreted as religious skepticism. However, in some interpretations of the religious schools of thought (such as Sufism) that were prevalent in Khayyam's time, references to the rapturous state of intoxication by wine and song in literature were intended as metaphors for an enlightened state of mind, or of rapture by understanding the divine.

Whether such references in this piece are literal or metaphorical, the refrain “Hamsáfár” means “journey together” and is a rallying call to all people—and like the earlier song “Se É Pra Vir, Que Venha” (which shares common musical motifs), the song emphasizes the contentment to be found in living, particularly living in the present, and the sheer joy of existing in “this fleeting moment of life.”

The soloist for “Hamsáfár” is Zeynep Dilli.

خورشید کمند صبح بر بام افکند	<i>Khorshide cáamánd sobh bár bam áfkánád</i>
	<i>The sun casts the morning's lasso upon the rooftop,</i>
کیخسرو روز، مهره در جام افکند	<i>Key khosro rooz badeh dár jam áfkánád</i>
	<i>Like King Kay Khosrow tosses a gem into the cup of day.</i>
می خور که منادی سحرگه خیزان	<i>May khor ke monadi sáhárgah khyzan</i>
	<i>Drink the wine, for the herald of dawn, rising early,</i>
آوازه اشربوا در ایام افکند	<i>Avazye áshráboo dár áyam áfkánád</i>
	<i>Has echoed the call to drink throughout time.</i>

همسفر *Hamsáfár!*
Journey together!

ای دوست بیا تا غم فردا نخوریم	<i>Ey doost bia ta gháme fárda nákhorim</i>
	<i>Oh friend, come, let us not grieve for tomorrow,</i>
وین یکدم عمر را غنیمت شمریم	<i>Vin yekdám omr ra ghánimát shemorim</i>
	<i>And cherish this fleeting moment of life.</i>
فردا که از این دیر کهن درگذریم	<i>Fárda ke áz in dayre Kohán dárgozárim</i>
	<i>For when we pass beyond this ancient abode,</i>
با هفت هزار سالکان همسفریم	<i>Ba háfthezarsalegan hámsáfárim</i>
	<i>We'll journey with the seekers of seven thousand years.</i>
این چرخ فلک که ما در او حیرانیم	<i>In chárkhofálák ke ma dár uo heyranim</i>
	<i>This spinning sky, in which we wander lost,</i>
فانوس خیال از او مثالی دانیم	<i>Fanoose khyal áz uo messali danim</i>
	<i>Is but a lantern casting shadows on our minds.</i>
خورشید چراغ دان و عالم فانوس	<i>Khorshide cheraghdano alám fanoos</i>
	<i>The sun—its lamp, the world—its glassy frame,</i>
ما چون صوریم کاندراو حیرانیم	<i>Ma chon sovárim kándáro gerdanim</i>
	<i>And we are but images, entranced within.</i>

راه خویش گزین *Ráhe khyish gozin*
Choose your way

“Knowing of these different paths, the devotee is never deluded.”

The Bhagavad Gita is one of the sacred texts of Hinduism and is a dialogue between Prince Arjuna and Krishna, the Divine One. In the excerpt used for “Sukla-Krsne,” Krishna explains to the prince that there are two paths to the afterlife: A death by day, which leads to the supreme abode, and a death by night, which leads to an earthly return. But rather than dwell on the time and place of passing, he advises Arjuna to be steadfast in yoga and to detach himself from material concerns; in doing so, his place among the supreme will be assured. “Sukla-Krsne” means “Light and Darkness”—a duality which serves as a basis for the constantly shifting moods of the song.

The soloist for “Sukla-Krsne” is Nikhil Pateel.

शुक्लकृष्णे गती ह्येते जगतः शाश्वते मते	śuklakṛṣṇe gati hyete jagataḥ śāśvate mate
एकया यात्यनावृत्तमिन्ययावर्तते पुनः	ekayā yātyanāvṛttimanyayāvartate punaḥ

The paths of light and darkness are as beginningless and endless as the material universe—by one is liberation attained, and by the other, rebirth

यत्र काले त्वनावृत्तमिवृत्तं चैव योगिनिः	yatra kāle tvanāvṛttimāvṛttiṃ caiva yogina
प्रयाता यान्ति तं कालं वक्ष्यामि भरतर्षभ	prayātā yānti taṃ kālaṃ vakṣyāmi bharatarṣabha

The times during which, after passing from this world, the Yogi are either liberated or reborn, I shall now describe to you, greatest of the Bharata

अग्निरज्योतिरहिः शुक्लः षण्मासा उत्तरायणम्	agnirjyotirahaḥ śuklaḥ ṣaṇmāsā uttarāyaṇam
तत्र प्रयाता गच्छन्ति ब्रह्म ब्रह्मवर्दि जनाः	tatra prayātā gacchanti brahma brahmavido janāḥ

By Fire, Light, and Day, during the fortnight of the waxing moon and the summer solstice, those who pass then from this world and know the Supreme shall obtain the Supreme

धूमो रात्रसितथा कृष्णः षण्मासा दक्षिणायनम्	dhūmo rātristathā kṛṣṇaḥ ṣaṇmāsā dakṣiṇāyanam
तत्र चान्द्रमसं ज्योतिर्योगी प्राप्य न विवर्तते	tatra cāndramasaṃ jyotiryogī prāpya nivartate

By Smoke and Night, during the fortnight of the waning moon and the winter solstice those yogi who pass then from this world will, upon reaching the illuminated moon, be reborn

नैते सृती पार्थ जानन्योगी मुह्यत किञ्चन	naite sṛtī pārtha jānanyogī muhyati kaścana
तस्मात्सर्वेषु कालेषु योगयुक्तो भवार्जुन	tasmātsarveṣu kāleṣu yogayukto bhavārjuna

*Knowing of these different paths, the devotee is never deluded.
Therefore, be always engaged in devotion*

“What is the greatest thing in the world?

My answer is: All the people, the people, the people!”

“Kia Hora Te Marino” is a setting of a traditional Maori blessing, used as a benediction to conclude *Calling All Dawns*. While the opening wordless chorus is evocative of the maritime imagery found in much Maori writing, the song also makes use of two traditional forms of oratory: the haka, a ritualistic choreographed group dance, and the whaikorero, a form of speechmaking used to unite the collective will of the people. With unified purpose, the song drives towards a climactic finish and ends on the same chord that “Baba Yetu” fades in on, thereby returning to the beginning of the cycle.

The vocal soloist for “Kia Hora Te Marino” is Mike Ohr. The haka and whaikorero are performed by Sheldon Zamora-Soon and Tristan Kirkman.

*Kia hora te marino,
Kia whakapapa pounamu te moana,
Kia tere te rohirohi.
Kia hora te marino,
Te marino ara
Mo ake tonu ake.*

*May peace be widespread,
may the sea glisten like greenstone,
and may the shimmer of light guide you.
May peace be widespread,
Be widespread
Now and forever more.*

*Ka tuhoa te ra,
Ka wairara, ka hinga.*

*Said of human life,
The sun rises to the zenith, then declines.*

*Hutia te rito,
Hutia te rito o te harakeke.
Kei hea te komako e ko?
Ki mai ki ahau
He aha te mea nui i te ao?
Maku e ki atu e,
He tangata (katoa), he tangata,
he tangata ei!*

*Pull out the center,
Pull out the center of the flax plant.
Where will the bellbird sing?
I ask myself
What is the greatest thing in the world?
My answer is:
(All) the people, the people,
the people!*

*Tihei mauri ora,
A whiti whano hara mai te toki.*

*The first breath we take,
Bind the entire flesh of our group and bring
it into force like the axe.*

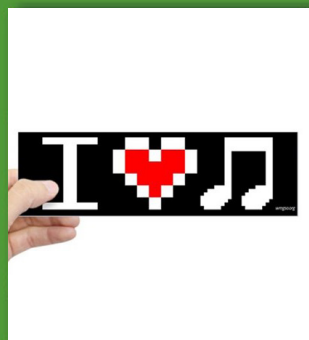
Humie e hui e taiki e!

Gather, gather and go forward!

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