



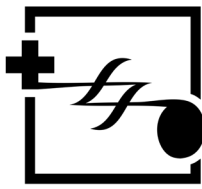
THE WASHINGTON METROPOLITAN GAMER  
SYMPHONY ORCHESTRA PROUDLY PRESENTS...

# ADVENTURE & APOCALYPSE



## NOVEMBER 5, 2023

4:00 PM ET - RACHEL M SCHLESINGER CONCERT HALL  
LIVESTREAMING AT [TWITCH.TV/WMGSO](https://www.twitch.tv/wmgso)



WASHINGTON METROPOLITAN

# Gamer Symphony Orchestra

The Washington Metropolitan Gamer Symphony Orchestra (WMGSO) is a community orchestra and choir whose mission is to share and celebrate video game music with a wide audience, primarily by putting on affordable, accessible concerts in the D.C. area.

Game music weaves a complex melodic thread through the traditions, shared memories, values, and myths of an entire international and intergenerational culture. WMGSO showcases this music that largely escapes recognition in professional circles.

The result: classical music with a 21st-century twist, drawing non-gamers to the artistic merits of video game soundtracks and attracting new audiences to orchestral concert halls.

## About Our Music Director



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

## About Our Choir Director



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.

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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](http://wmgso.org/donate).



## Diamond

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

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## Concert Program Available Online

To view the concert program on your phone, use the QR code on the right or go to [www.wmgso.org/program](http://www.wmgso.org/program).



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# START!

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### Razgriz

*Ace Combat 5: The Unsung War (2004)*

**Keiki Kobayashi**

*Arr. David Crisler*

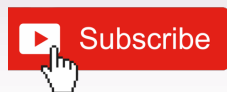
In the world of *Ace Combat 5: The Unsung War*, the Razgriz is a well-known fairytale character that is said to appear in times of great change, arriving first as a demon and bringing destruction to the world. Upon defeat, it rests for a long time, and when it appears again, it is reborn as a great hero.

The world is still reeling from a war 15 years ago in which the nearly defeated aggressor Belka set off nuclear strikes on their own soil as a defensive measure. In the present, war breaks out among two world powers, and the player and their squadron fly to their country's defense. As the war stalls out, they discover a Belkan conspiracy that started the war in an attempt to consume their old enemies. When the player's squadron goes rogue in an effort to stop the conspirators and prevent further destruction, they take the name Razgriz Squadron, representing the heroic side of the Razgriz myth.

Originally composed as a soundtrack exclusive, Razgriz is based on the main theme of *Ace Combat 5*. A somber beginning is overtaken by heroic statements of the Razgriz theme, giving way to a conflicted, but glorious, conclusion.

Keep an eye on WMGSO's YouTube channel for the latest in our professionally recorded video game music!

[www.youtube.com/wmgso](http://www.youtube.com/wmgso)



## Hyrule's Flute

"The Legend of Zelda" series (1991–2013)

Koji Kondo et al.

Arr. Jason Troiano

Link's arsenal: Master Sword, Megaton Hammer, Flute?!? The flute is indeed one of Link's most powerful tools. It is the flute that enables Link to soar through the skies in *A Link to the Past*. Without the flute (or ocarina in this case), Link would never have been able to move through time and defeat Ganondorf in *Ocarina of Time*. The Spirit Tracks would never have been restored without the Spirit Flute in the eponymous game. In short, one of the constants throughout the *Legend of Zelda* series is the flute.

Be it an ocarina or a flute proper, this instrument always has an important role to play in the story: From granting a good man's final request, to summoning a bird that can carry you nearly anywhere, to controlling time itself—the flute's powers are truly wondrous. In "Hyrule's Flute," we begin with the Zelda theme we know and love, speaking it with the flutes before allowing the entire orchestra in on the action. From here, we venture to the Dragon Roost Isle, where island drums form the foundation as our melodies are carried by the flutes and orchestra. We next explore the "Ballad of the Wind Fish," a haunting but kind duet between flute and piano. From here we enter the Deku Palace, moving into a song and dance that is echoed by the flutes as it was once echoed by the Ocarina of Time. Next, we explore the "Song of Storms," the tune that will bring the storm: The crashing of thunder and thoughts of lightning, wind, and rain accompany us as the flutes give rise to the storm. For the finale, we enter Lorule Castle, the counterpart to the more well known Hyrule Castle. Here the flutes begin our quest to cleanse this fortress of evil, building and building into a climax of melodies before the haunting theme of Ganon arrives to taunt us. Finally, we arrive at the conclusion, as we lay the young flute boy to rest with a quiet rendition of his favorite tune.

This piece includes tunes from the games *The Wind Waker* (2002, composers Koji Kondo, Toru Minegishi, Kenta Nagata, Hajime Wakai), *Link's Awakening* (1993, composers Minako Hamano, Kozue Ishikawa), *Majora's Mask* (2000, composers Kondo and Minegishi), *Ocarina of Time* (1998, composer Kondo), *A Link Between Worlds* (2013, composer Ryo Nagamatsu), and *A Link to the Past* (1991, composer Kondo) from *The Legend of Zelda* series.

This piece proudly features the WMGSO flute section: Jess Bateman, Kelsey Chin, Jessie Luxenberg, and Margaret Suarez.

## November WMGSO Twitch Stream Events



**Nov. 11–12, 2023: Extra Life**

*Fundraising for children's hospitals*



[twitch.tv/wmgso](https://twitch.tv/wmgso)

**Nov. 28, 2023: Giving Tuesday**

## Chikai (Don't Think Twice)

*Kingdom Hearts III* (2019)

Utada Hikaru, Kaoru Wada

Arr. Anne Marie Porter

On the surface, *Kingdom Hearts* is a delightful and unique blending of the worlds of Disney and Final Fantasy. At its heart, the series tells a story about painful separations in times of darkness from those we love and the journey to find the light and reunite with our friends and loved ones. The game of *Kingdom Hearts III* marks the end of a saga 17 years in the making, and like *Kingdom Hearts* and *Kingdom Hearts II*, the game's themes are represented in a song composed by Japanese singer Utada Hikaru.

This orchestral version of Utada's "Don't Think Twice" is a beautiful, romantic swing ballad about the sweetness of professing your love to someone you care deeply about. Like the story of the characters in the game itself, the song expresses the difficulty of searching for love in a complicated world and the desire to joyfully celebrate when you've finally found that love after so long, without any worry about what could happen in the future. Below is an excerpt of lyrics from the song:

*How did I live in a kingdom of thieves?  
With people who say things they don't really mean?  
You're only everything I've ever dreamed of.  
You must be kidding me, did you really think I could say no?  
I want you for a lifetime.  
So if you're gonna think twice... I don't wanna know.  
Don't think twice.*

## Siege

*Diablo II: Lord of Destruction* (2001)

Matt Uelmen

Arr. David Werner

The Final Act of the *Diablo II: Lord of Destruction* expansion brings the player to the slopes of Mount Arreat. Having escaped the player's clutches at the end of Act II and regained his soulstone, the prime evil Baal is waging battle against the fortress of Harrogath in his effort to reach the worldstone. After following in Baal's footsteps and reaching Harrogath, the player must then fight through Baal's armies and reach the worldstone at the summit of the mountain before Baal does and corrupts it forever. Many challenges await the player while scaling the mountain, including siege catapults, massive fortresses, and the ancient guardians of the Worldstone Keep.

Much of "Siege" is heavily based on *The Planets* by Gustav Holst, in particular on the movement "Mars, The Bringer of War." Listen for the iconic *col legno* rhythm in the strings (hitting the strings with the back of the bow) at several points throughout the piece, as well as several other portions inspired by motifs throughout the suite. This arrangement expands on the original piece by adding sections featuring both WMGSO's choir and saxophone section.

**Piedistallo****Koji Kondo, Mahito Yokota, Toru Minegishi, Yasuaki Iwata***Super Mario 3D World (2013)**Arr. Thomas Ashcom**Lyrics by: Thomas Ashcom*

“Piedistallo,” or “pedestal,” is an arrangement of various themes from the *Super Mario 3D World* soundtrack, which has inserts from other *Mario* games, like the enchanting waltz à la Rosalina and of course the underground theme. The lyrics are repurposed from the lyrics to an art song the arranger had previously written and translated with the help of an Italian linguist:

*Piedistallo di nostro umanità;  
Come posso raggiungere prosperità?  
Piedistallo di vero amore,  
Rotto e grigio con sincerità.*

*I pilastri e le colonne di Roma,  
Possono crollare nel tempo.  
Se non aggiustiamo noi stessi,  
Saremo lo stesso.*

This is translated from:

*Pedestal of our humanity;  
How can I reach prosperity?  
Pedestal of true love,  
Broken and gray with sincerity.*

*The pillars and columns of Rome,  
They may crumble in time.  
If we do not fix ourselves,  
We will be the same.*

We can think of the “pedestal” as the flagpoles at the end of any *Super Mario World* level. And in this case, because *3D World* has the cat power-up, think of a heavily used scratching post that reaches up towards the heavens. Isn’t that dreadful?

**Ocarina Melodies Suite****Koji Kondo, Toru Minegishi***The Legend of Zelda: Ocarina of Time (1998)**Arr. Cindy Zhang**The Legend of Zelda: Majora’s Mask (2000)**Lyrics by Gameforce*

*Ocarina of Time* and *Majora’s Mask* are two of the most beloved and well-known *Zelda* titles, and their cultural impacts are still revered to this day. One aspect of what makes both so memorable is the intertwining of music, story, and gameplay—Link must travel across Hyrule and Termina and learn melodies to play on his Ocarina that help him save the day.

When you learn and play the Ocarina melodies (by pressing the correct button sequence), the game's music plays a more orchestral "response" to the Ocarina's "call" to complete the song. This forms the foundation of the "Ocarina Melodies Suite" call-and-response format, where an ocarina soloist plays the melody and the orchestra finishes the song, as in the game.

Originally performed by the Tokyo Philharmonic Orchestra in 2018, this arrangement expands on the original performance by incorporating WMGSO's expanded orchestration, such as its saxophone section, percussion section, and choir. After each section of our orchestra gets their own musical spotlight, the ensemble joins together for the suite's climactic finale: a fully orchestrated rendition of "Lost Woods," complete with catchy lyrics and the iconic tambourine rhythm.

The ocarina solo is performed by Hunter Evans. The vocal soloists are Mollie Cave and Dominic Manzella.

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## PAUSE

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Are you enjoying the show  
so far?

- Yes.
- Of course!

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

Audience Feedback  
Survey



[bit.ly/3Ms9DTI](https://bit.ly/3Ms9DTI)

# GIVING TUESDAY

Free WMGSO Twitch Recital on November 28, 2023

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## Level 2 – START!

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### Hail the Nightmare

*Bloodborne* (2015)

Ryan Amon

Arr. Charlotte Johnson

“Madmen toil surreptitiously in rituals to beckon the moon. Uncover their secrets.”

So reads the note you find when imprisoned in the Hypogean Gaol in Yahar’gul, the Unseen Village. A hidden choir’s song floats through the air, very likely part of some ritual. Said nature of this ritual is difficult to pin down, but we do know that in Yahar’gul, the School of Mensis is dedicated to the study of the Old Blood and the Great Ones...

*Bloodborne* is a gothic Lovecraftian horror game that makes up the other half of the Soulsborne style of games put out by From Software (the first half being the *Dark Souls* and *Demon Souls* games). You are a Hunter who has found themselves in the city of Yharnam on the night of the Hunt. What that means and what Yharnam’s “special blood” has to do with it all is for you to bring to light.

While mostly remaining faithful to the original soundtrack, this arrangement of “Hail the Nightmare” buttresses the theory that the School of Mensis was attempting to summon Mergo, an infant Great One, though ultimately unsuccessfully. Toward the end of the piece, against textures of anguish, you’ll hear a strain of “Lullaby for Mergo,” the song that plays during the battle with Mergo’s Wet Nurse in the Nightmare Frontier.

The bass solo is performed by Michael Ohr.

### Tears of the Sax

*The Legend of Zelda: Tears of the Kingdom* (2023)

Manaka Kataoka & Masato Ohashi

Arr. Dan Serino

If you’re reading the program notes for a live video game orchestra performance, then it’s probably safe to say you’re familiar with the intense anticipation leading up to the release of a game. The direct sequel to *Breath of the Wild*, *Tears of the Kingdom* released in May 2023 to universal acclaim, selling so many copies that it has been

attributed to single-handedly boosting the GDP of Japan. The expectations were amplified from its trailers, and enhanced even more by a soundtrack that both introduced new unique sounds while reflecting upon old themes tugging on nostalgic heartstrings.

This arrangement is based from the final trailer of *Tears of the Kingdom*, which encapsulates the daunting challenges laid out in the game, the peace of Hyrule, the disturbance deep within its depths, the malevolence of an ancient and forbidden foe, and the triumphant return of our hero Link and his allies. The game soundtrack's focus on the saxophone is exemplified here, but the arrangement also showcases the varieties and talents of its performers in conventional (and unconventional) ways. And keep an ear open for the return of old familiar *Zelda* themes during this journey.

This piece is performed by Greg Danis on alto saxophone, Elias Schwartzman on violin, Alex Son on cello, Dan Serino on double bass, Jamin Morden on French horn, and Zeynep Dilli on piano.

## **Midnight Owl**

*Sonic Lost World* (2013)

**Tomoya Ohtani**

*Arr. Marcos Garcia Torres*

*Sonic Lost World* is an experimental and fun entry into the *Sonic* games that has a stellar soundtrack. With music varying from big band showpieces to funky jazz, Tomoya Ohtani expanded his range to deliver an underrated soundscape.

During "Midnight Owl," Sonic explores a forest of owls that he must sneak past without disturbing. The spicy tango music gives the level a unique identity. The catchy melodies, the beautiful harmonies, the violin glissando that just sneaks into the spotlight...it all delivers to give this piece a memorable atmosphere.

The goal of this arrangement was to preserve the energy and passion of the original, but present a lively violin duet. All the spiciness of the original is still intact, but with the flavor of a dance with two violins. Tomoya Ohtani definitely was cooking when he composed this!

The two violinists performing this piece are Marcos Garcia Torres and Cindy Zhang.

## **Route 216**

*Pokemon Diamond/Pearl* (2006), *Platinum* (2008)

**Go Ichinose**

*Arr. Dominic Manzella*

Layer up and get your snow boots ready for "Route 216" from *Pokémon Diamond/Pearl* and *Platinum*. Upon learning more about the Sinnoh region's origin story and how Team Galactic seeks to use the power of the lake Pokémon, our protagonist rushes to the northern limit of the region, where Lake Acuity is under attack. After exiting the northern side of Mt. Coronet, the protagonist must cross the vast tundra that is Route 216 to get to the lake.

It's important to keep your momentum up when moving through a snowy environment such as this. Thankfully, the medium-tempo swing beat of the song sets the perfect steady pace to march along to.



# Celebrate 10 years of the Baltimore Gamer Symphony Orchestra!

In 2013, a volunteer community orchestra was founded with the goal of sharing the joy of video game music with the greater Baltimore community. A decade later, the BGSO is stronger than ever - and it's time to celebrate!

Join us for a program highlighting the history of this organization, with tunes spanning our entire history and showcasing the incredible talent of our musicians!

**December 8**  
**7:30 p.m.**

Sollers Point Multipurpose Center  
323 Sollers Point Rd, Dundalk

**December 16**  
**2:00 p.m.**

Baltimore War Memorial  
101 N. Gay St, Baltimore

**These concerts are free, all-ages shows!**

**More information at [BaltimoreGSO.org](http://BaltimoreGSO.org)**

**Thank you to WMGSO for your support throughout the years!**

## Vision of Priamill

*Klonoa: Empire of Dreams* (2001)

Nobuhiro Ouchi, Ayako Yamaguchi

Arr. Marcos Garcia Torres

*Klonoa: Empire of Dreams* was a charming puzzle-platformer released on the Game Boy Advance. It is a side story in the lore of Klonoa, a Dream Traveler who travels into troubled dreams and worlds to help others. In *Empire of Dreams*, Klonoa goes to the Kingdom of Jillius to help defeat four monsters that are disrupting the land.

The music of the *Klonoa* games reflects the aura of dreams—sometimes atmospheric, sometimes solemn. Klonoa travels to the opera town of Priamill and discovers that a famous soprano named Muzika has been turned into a monster who screeches when she sings. As Klonoa explores, each level winds deeper and deeper into the Opera House, from the outskirts of the town to the massive interior.

“Vision of Priamill” accompanies Klonoa as a melancholy wistful waltz that gives the Opera House a dreamy, somber vibe. The piece becomes more urgent when Klonoa realizes the extent of his mission and rushes headforth into this dangerous musical waltz. Multiple musical phrases fade in and out, matching the scenes of uncertainty in Priamill. As Klonoa defeats the monster and reverts Muzika back to her original form, the hesitant conclusion of this piece asks a beckoning question: What is really going on in this Kingdom? If you want to know more, you’ll have to find it in the rest of the story.

The *Klonoa* series is known for its deep stories and incredibly imaginative worlds, and “Vision of Priamill” is a lush soliloquy of Muzika’s heart and the uncertain path there.



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## **Tyrian 2000: The Mega SoundChair Medley**

*Tyrian 2000 (1999)*

**Alexander Brandon, Andras Molnar**

*Arr. David Werner*

Trent, a miner on the planet Tyrian, has just discovered a plot by the Microsol Corporation to take full control of the planet's gravitum reserves. The corporation plans to use the gravitum to build an unstoppable fleet of warships and take control of the whole galaxy. After escaping Microsol's defenses, Trent takes refuge with the Gencore alliance and their chancellor Transon Lohk. Trent's mission to stop the Microsol fleet uncovers plots of treachery, deception, and allies not being what they seem. Along the way, he stops a homeworld from being turned into a sun, pilots a flying carrot, and defeats the fruit-worshipping cult of Zinglon.

With much of the game taking place in space, it's common to wonder how the player is able to hear all the sounds of other ships and the music. The answer is, The Mega SoundChair! As described by a data cube: "Sensors on your ship pick up the minute disturbances caused by sound-waves acting on the very fine particle streams in space, then amplify and filter the identified distortions, which are then sent to your Mega SoundChair for playback. This is a consumer product which has been found to alleviate stress and panic in untrained pilots who began invading space with their own Star Yachts a number of years ago."

The original soundtrack for *Tyrian* heavily featured custom synthesizers, with a MIDI version available to those without Soundblaster soundcards at the time. WMGSO's "Mega SoundChair Medley" combines aspects of both the synthesizer and MIDI versions and arranges them for full orchestra, while still retaining a couple synthesizers: a keyboard and an electronic mallet station.

## **Hyrule Castle**

*The Legend of Zelda: Breath of the Wild (2017)*

**Manaka Kataoka, Koji Kondo**

*Arr. Josh Haas*

Hyrule Castle is the final, central dungeon area of *Breath of the Wild*. As the player moves between the indoor and outdoor parts of the castle, the music shifts seamlessly between an indoor and outdoor theme. This arrangement draws on both the indoor and outdoor versions of "Hyrule Castle," expanding on the themes for both.

The indoor theme is the "organ" version, featuring fragments of "Zelda's Lullaby." The outdoor theme is the "orchestral" version, featuring fragments of the "Overworld" theme. The two versions share their main melodic segment, tempo, and harmonic context, but have different orchestration, feel, and featured melodic fragments.

The piece begins with the indoor version, on organ, as heard in game. An expanded brass section and the choir take over and begin an exploration of "Zelda's Lullaby" melodic material. We return home to finish the indoor theme and then step outside right into the middle of the melody! The organ drops, and the full orchestra takes over. The outdoor theme as heard in game. The indoor theme fragments are heard. The "Overworld" theme fragments are heard.

orchestra starts exploring the “Overworld” theme in E major instead. They are joined by the organs and choir, layering “Zelda’s Lullaby” back on top of everything else. After bombastic music plays, everyone returns to E minor together, and both indoor and outdoor versions play simultaneously. The arrangement ends quietly, with a callout to the *Breath of the Wild* main theme in the oboe.

### Weekly Trounce Resin

*Genshin Impact* (2020)


**Yu-Peng Chen**

Arr. Chris “CTL” Lee

It’s Monday again! Time to run all your weekly bosses!

At this point, your team is so overpowered that the fights that used to last an epic 10 minutes are finished in 90 seconds (if even that), but you still have to keep farming them for resources. You never know when you’ll need them in the future.

And then you keep playing to try to improve your team by even just 1% since you already invested hundreds of dollars on the last few characters. The things you got to do for your husbandos and waifus...



Save the Date for WMGSO's  
Upcoming Recital

January 6, 2024

Falls Church, VA      Livestreamed on Twitch

## WMGSO: The Album and WMGSO: The Album DLC

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Enjoy the sounds of the  
Christmas season with



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featuring a traditional carol  
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St. Andrew's Episcopal Church  
4512 College Ave  
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Free tickets available at the door