



WASHINGTON METROPOLITAN

Gamer Symphony  
Orchestra

 FALL 2015  
CONCERT SERIES

NIGEL HORNE, MUSIC DIRECTOR

Saturday, December 12 – Rockville, MD  
Saturday, December 19 – Falls Church, VA

[Classical Music. Play On!]

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# ABOUT THE WMGSO

The WMGSO is a community orchestra and choir whose mission is to share and celebrate video game music with as wide an audience as possible, primarily by putting on affordable, accessible concerts in the D.C. area.

Game music weaves a complex, melodic thread through the traditions, values, and myths of an entire culture, and yet it largely escapes recognition in professional circles. WMGSO showcases this emerging genre and highlights its artistry

Incorporated in December 2012, WMGSO grew from the spirit of the GSO at the University of Maryland. The WMGSO's debut in June 2014 attracted an audience of more than 500. That same month, the IRS accepted WMGSO's application to become a 501(c)(3) tax-exempt organization, opening even more opportunities for the orchestra to grow. To provide partial funding for its spring 2015 season, WMGSO received a grant from the Arts and Humanities Council of Montgomery County.

## ABOUT THE MUSIC DIRECTOR



WMGSO's Music Director is Nigel Horne. Nigel is an experienced 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 also directs the Rockville Brass Band.

### BOARD OF EXECUTIVES

Music Director:	Nigel Horne
President:	Ayla Hurley
Vice President:	Joseph Wang
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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.

## PLATINUM

Sam and Barbara Apple	Charles Hurley
Rob and Roberta Campbell	Loretta Lowe
David DiRienzi	Matthew Reba
Michelle Eng	Joe Schweitzer
Marshall Finch	Christopher Seal
Fernando and Angelina Francisco	Alex Song
Emily Green	Jeremy Swan
Joshua Guzman	Susan Tayman
Bruce Hendrickson	Carolyn and Mike Troiano
Jasmin Hottle	Conrad and Sara Zeglin

## GOLD

Darin Brown	Michael Johnson	Lee Stearns
Virginia Buxton	Jarel Jones	James and Erin Swan
David Clarfield	Mary Koloubri and Bidd	Sally Taber and Dean
Zeynep Dilli	Jels	Tousley
(ANONYMOUS)	Sandra Laden	Dotty Waters
(ANONYMOUS)	Dawn Morden	Donna Wingate-Staton
Javaune Adams Gadton	Michele Robertson	
Bob Gries	Sandra Shaw	
Joshua Guzman	Allen Stayman	

## SILVER

Nicholas Berry	Kevin Lasko	Bob and Amy Peregoy
(ANONYMOUS)	Sean Lesley	Allan Shedlin
Elaine Cichowski-Doupe	(ANONYMOUS)	Diana Taylor
James Ghitelman	Justin Mancini	

# ROSTER

## **Piccolo**

Jess Bateman  
Mary Beck

## **Flute**

Jess Bateman  
Jessie Biele  
Jessica Robertson

## **Oboe**

Jenn Ganss  
Griffin Moskowitz

## **Clarinet**

Alisha Bhore\*  
Rose Weich

## **Bass Clarinet**

Yannick Joseph

## **Alto Sax**

Anna Trejo  
Joseph Wang

## **Tenor Sax**

Christopher Keane  
James Robertson

## **Baritone Sax**

Jason Troiano

## **Bassoon**

Kristi Engel  
Amelia Myers

## **Horn**

Matthew Eisenberg\*  
Jessica Kerns  
George Marshall  
Jamin Morden

## **Trumpet**

Robert Garner  
Richard Gray  
Ethan Rossberg

## **Flugelhorn**

Robert Garner

## **Trombone**

Josh Haas  
Iain Kierzewski

## **Tuba**

William Campbell

## **Percussion**

John Burke  
Wayne Jopanda  
Nadine Markham-  
Itteilag  
Lee Stearns\*  
Marissa Troiano

## **Piano**

Michael Brancato

## **Bass Guitar**

Julius Verzosa

## **Soprano Voice**

Melissa Apter  
Catherine Campbell  
Zeynep Dilli\*  
Tracy Flanders  
Christina Garnett  
Mimi Herrmann  
Ayla Hurley

## **Alto Voice**

Claire Hedgespeth  
Tegan Hendrickson  
Nicole Pennington  
Laura Peregoy  
Olivia Smith-Elnaggar  
Holly Wu\*  
Stephanie Yang  
Sara Zeglin

## **Tenor Voice**

Evan Baumel  
Darin Brown  
Benton Green

Kevin Hencke  
William Mettle  
Xabier Mugica  
Benjamin Tousley  
Sheldon Zamora-Soon

## **Bass Voice**

Aaron Barker  
Alexander Booth  
Jacob Coppage-Gross\*  
Marshall Finch  
Matthew Harker  
Jeremy Hersh  
Mark Shrout  
Stephen Wiley

## **Violin**

Lauren Barefoot  
Judson Battaglia  
Ricardo Diaz  
Maria Koelbel  
Anne Lee  
Michelle Lau\*\*  
Curtis Mitchell  
Andrew Nixon\*\*  
Katie Noble  
Melissa Redding  
Samantha Tynes  
Tyler Zimmerman\*

## **Viola**

Claire Boswell  
Leonard Chiang  
Damia Torhagen\*

## **Cello**

Joshua Colbert  
Tabia Gaston  
Dani Maynard

## **Contrabass**

Thaddaeus Engelking  
David Exume

\*\* *CONCERTMASTERS*

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# PROGRAM

## **Super Mario Sleigh Ride**

*“Sleigh Ride” (1948),*

*Super Mario Bros. (1985),*

*Super Mario World (1990)*

Leroy Anderson; Koji Kondo; The OneUps

arr. Robert Garner

Way back in 2002, a video game music cover band called The OneUp Mushrooms (now known as The OneUps) submitted a piece called “Super Mario’s Sleigh Ride” to OverClocked ReMix. The song went public on Dec. 24, an early Christmas gift for the community.

The jazz combo (alto sax, trumpet, keyboard, guitar, bass, and drums) merged video game music with Christmas carols, taking advantage of chord progression similarities between Leroy Anderson’s omnipresent “Sleigh Ride” and riffs from Koji Kondo’s various “Mario” soundtracks (specifically 1985’s “Super Mario Bros.” and 1990’s “Super Mario World”).

This compilation for full orchestra, which has rattled around inside the arranger’s head for several years, uses the OneUps’ original as a template.

## **Asterisk**

*Persona (1996)*

Revo

arr. Chris Lee

The asterisks are small gems that allow their wielders to obtain immediately the skills of the jobs contained within the crystals. They were created to control the spread of professions, as those who wanted the jobs had to get high ranking officials’ permission (or take an asterisk from a bearer by force). The Council of Eternia appointed dozens of official asterisk bearers to oversee the spread of anti-crystalism across the land of Luxendarc. When engaging an asterisk bearer, a technicolor battlefield appears. (Supposedly) no one can go in or out until the conflict is resolved. Tonight, we present WMGSO’s Concertmaster, bearer of the Soloist asterisk!

## **Super Smash GSbrOthers**

*Super Smash Bros. Melee (2001)*

Hirokazu Ando, Tadashi Ikegami,

Nobuo Uematsu

arr. Chris Lee

It all started with a crazy idea: what if the characters from the Nintendo franchise could fight each other in some sort of melee, or perhaps a brawl? Starting with only 12 selectable characters, the franchise has since expanded to include more than 51. What started as a silly way to beat on your friends as Pikachu has since turned into a serious e-sport scene, with competitions and tournaments offering up large cash prizes. While the music from the games may not be the focus of the experience, there is no doubt that it is iconic, and anyone who has spent time trying to Falcon-Punch their friends will recognize these opening themes.

## **Reset – Thank You**

*Okami (2006)*

Hiroshi Yamaguchi

arr. Katie Noble

Orochi, a great evil, has been reawakened from its 100-year sleep, and it thirsts for vengeance against those who sealed it away. Japan is no longer safe.

Taking on the shape of a white wolf, the sun goddess Amaterasu is returned to the Earth as the last hope of the people. Aided by the painter Issun, she embarks upon a quest to learn the forgotten Celestial Power brush techniques, bestowed upon her by her fellow gods, in order to vanquish the minions set loose by Orochi. “Reset-Thank You” guides Amaterasu in her struggle when all hope seems lost. The prayers and words of thanks from her friends and allies revive her courage. Reinvigorated and restored to her true strength, Amaterasu defeats her foe with the final Celestial Power: the power of Heaven.

## **Jib Jig**

*Donkey Kong Country 2: Diddy’s Kong Quest (1995)*

David Wise

arr. Jamin Morden

Jib Jig is a light-hearted fiddle tune composed in the style of a traditional Irish dancing song. In the game, this piece provides the background to a pair of monkeys scampering on the deck of a pirate ship. The tune has been re-arranged specifically to feature the WMGSO’s excellent string players and percussionists. The piece alternates between the primary theme, an upbeat dance, and two different sets of secondary material, both somewhat more contemplative (or at least as contemplative as two monkeys running around on a pirate ship can get). In this arrangement, all three themes are played and remixed by each of the different stringed instruments. All of the parts come together for one last hurrah before quietly sailing into the sunset in the end.

## **Hyrule’s Flute**

*“The Legend of Zelda” series (1991–2002)*

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. Join our flute section as WMGSO journeys through some of the melodies that have featured this iconic instrument, and reflect upon just how this instrument has shaped adventures through the land of Hyrule.

**Because I Love You**  
*Earthbound (1994)*

Keiichi Suzuki  
arr. Michael Brancato

Keiichi Suzuki composed “Because I Love You” for what became a cult classic video game. The piece is heard in the game’s final scene, where Ness takes Paula back to her home in Twoson. “Because I Love You” is a rearrangement of the theme of “Fourside,” but with a more tender tempo and instrumentation, highlighting the emotion of the ending sequence. This arrangement is an adaptation of the rendition performed by the Tokyo Memorial Orchestra in 1992 as part of the Orchestral Game Music Concert series in Japan.

**Invincible**  
*World of Warcraft (2004)*

Russell Brower and Jason Hayes  
arr. Jason Troiano

An ode to one who has fallen: Arthas Menethil, crown prince of the Kingdom of Lordaeron and his beloved steed Invincible. A devoted follower of the light, he fought with righteous fury to defend his kingdom. His fury became his downfall. He fell to darkness, destroying the very kingdom he was to rule. His corruption grew until he became the Lich King, leader of the undead forces known as the Scourge. He and his undead army fought to destroy the world. The mighty armies of the Alliance and Horde fought back. They stormed his mighty citadel of Icecrown, bringing an end to his cursed existence once and for all. This piece laments the fall of Prince Arthas Menethil and Invincible. Its lyrical motifs transition from a farewell to his great horse into a prayer for the king who never was.

## INTERMISSION

**Vigil**  
*“Mass Effect” series (2007–2012)*

Jack Wall, Sam Hulick, et al.  
arr. Zeynep Dilli, Breno Imbiriba

“Vigil” plays over the menu screen of the first “Mass Effect,” which mentally associates it with the game for many people. The series’ composers have leveraged this association, as variations on the theme appear at emotionally charged points, or even subliminally throughout all three games. This arrangement links the melody to the virtual vigil kept by an ancient, lost civilization for thousands of years. Replying to the bass voices’ question about whom they are waiting for, the other voices describe protagonist Commander Shepard’s actions and influences throughout the trilogy, using snippets from other musical cues as well; all conclude that Shepard could indeed fulfill the vigil-keepers’ hopes.



## **I Don't Want To Set The World On Fire**

*Fallout 3 (2008)*

The Ink Spots

arr. The Runtime Errors

"I Don't Want to Set the World on Fire" first appeared on the pop music charts in 1941. In 2008, the crooning jazz tune entered the game music canon when it was featured in the opening cinematic to "Fallout 3." The piece serves as a hallmark of the Fallout series, in which romantic jazz tunes are juxtaposed against the horror of a post-apocalyptic wasteland. Originally composed by African-American pop group The Ink Spots, this version is arranged and performed as a duet by Brendan Madden, Julius Verzosa, Tracy Flanders, and Lee Stearns.

## **Fountain of Dreams**

*Super Smash Brothers Melee (2001)*

Hirokazu Ando, Jun Ishikawa

arr. Jamin Morden

Tasking the player with racing their opponent while simultaneously stuffing their faces with as much delicious food as possible, the mode Gourmet Race first appeared in "Kirby Super Star," released in 1996. Backing up the on-screen action was a fast, frantic tune featuring a driving beat, jaunty melodies, and a great bassline. Fast forward five years to the release of "Super Smash Brothers Melee," and the tune is given a complete orchestral makeover. Played much slower, more in the style of an orchestral march, "Gourmet Race" transformed into the background track for the "Fountain of Dreams." Alternating between a heavy, almost regal march atmosphere, and a more fanfare-style diversion, this new song "Fountain of Dreams," used the full force of the orchestra to great effect. However, just as it can be fun to impose limitations on oneself when playing a video game (How far can I get without using the jump button? Can I beat the game without defeating a single enemy? etc.), musical limitations can also yield entertaining results. For example, can this song be played using only french horns?

**Jr.** (*December 12 only*)

*Xenosaga Episode II (2004)*

Yuki Kajiura

arr. Chris Apple

Headstrong and conflicted, Jr. is a character haunted by his past. He has never really had a childhood, and has seen more than his fair share of violence. Though sometimes cocky and impulsive, he is capable of making tough decisions and is always working to make the universe a better place. This theme song accompanies Jr. throughout the game and has a hint of flamenco, paying tribute to the defining duality of his character.

**Stickerbush Symphony** (December 19 only)  
*Donkey Kong Country 2: Diddy's Kong Quest* (1995)

David Wise  
arr. Lee Stearns

"Stickerbush Symphony" is one of the most popular tracks from the classic Super Nintendo platformer "Donkey Kong Country 2: Diddy's Kong Quest," but it was almost cut from the soundtrack. Originally intended to accompany a water level that was never completed, it instead played during "Bramble Blast" and "Bramble Scramble"—two of the most challenging levels in the game. The juxtaposition between the track's soothing, almost trance-like music and the levels' difficulty may explain why it resonates so strongly with many gamers. The track and its multiple remixes have appeared in games across six Nintendo systems.

**The Wonderful 101**  
*The Wonderful 101* (2013)

Hiroshi Yamaguchi, Akira Takizawa,  
Hitomi Kurokawa, et al.  
arr. Jason Troiano

When the evil GEATHJERK attack Earth, it is up to a special team of heroes to band together and stop them! Operating under the United Nations, a team of 100 rangers are all that stand between Earth and annihilation. Using their ability to "Unite Morph," they combine into constructs, such as swords and guns, and use them to battle the enemy armada. Will our heroes, united under our fearless tactician (you), save Earth? This piece is entirely action-packed, with nary a slow-down in pace. It takes us through the battles and sacrifices of our 101 heroes, lamenting their burden and celebrating their sacrifices. Follow along and decide for yourself whether these heroes truly deserve the title of "The Wonderful 101."



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## “THE WONDERFUL 101” LYRICS

Danger’s coming, looming  
large,  
So who’s gonna make a stand?  
The One–Oh–One are taking  
charge.  
The line is drawn in the sand.  
Knuckles crack  
In two hundred and two  
different ways,  
But each and every one,  
Has got the same thing to say.  
 (“Unite Morph!”)  
Because their hearts beat as  
one,  
 (“Unite Hand!”)  
And put the bad guys on the  
run.  
When the job’s too ominous  
For an average Jill or Joe,  
They go anonymous  
And watch their powers grow!

Got no fame, no fortune to  
claim  
Fighting for the status quo.  
Don that mask and take ’em  
to task!  
Hurry, now it’s time to go!

They can do it, they can do it!  
’Cause they’re heroes second  
to none!  
The won–stoppable  
Wonderful,  
Wonderful One–Oh–One!

Evil’s coming,  
And you need a savior to  
appear.  
The One–Oh–One will take  
the lead.  
They gladly volunteer.

Way up high,  
Can you spy them out in outer  
space?  
Two hundred and two eyes  
are looking  
Danger in the face.  
 (“Unite Morph!”)  
A single heart like a blade!  
 (“Unite Sword!”)  
They dish out justice in  
spades!

When the world is teetering,  
Hanging by a thread,  
They administer a beating  
And stop the menace dead!

Go, go team!  
Demolish those fiends!  
Toss ’em in a garbage can!  
Wipe the floor with aliens  
galore  
’Til the world is spick and  
span!

They can do it, they can do it,  
’Cause they’re fearless under  
the sun.  
The won–destructible  
Wonderful,  
Wonderful One–Oh–One!

Hope is coming to a crawl,  
And sadness fills the air.  
The One–Oh–One hide it all  
Behind an iron stare.  
No one asks what they  
sacrifice,  
No, no one minds,  
But that won’t hold them back  
From saving all of humankind.

(“Unite Morph!”)  
They put their heartbreak  
aside,

(“Unite Gun!”)  
And let their powers collide!  
Even if they’re struggling  
To lead a double life,  
They will keep on juggling;  
They’ll pay the final price.  
One more clash, one bad guy  
to thrash.  
Calamity is closing in.  
One more fray to finish the  
day  
Before tomorrow can begin.  
They can do it, they can do it,  
’Cause they always stick to  
their guns.  
The won–beatable Wonderful,  
Wonderful One–Oh–One!  
Got no fame, no fortune to  
claim  
Fighting for the status quo.  
Don that mask and take ’em  
to task!  
Hurry, now it’s time to go!  
They can do it, they can do it!  
’Cause they’re heroes second  
to none!  
The won–stoppable  
Wonderful,  
Wonderful One–Oh–One!  
Wonderful, Wonderful One–  
Oh–One!

