SPRING 2015
CONCERT SERIES

NIGEL HORNE, MUSIC DIRECTOR

Saturday, June 6 – Rockville, MD
Saturday, June 27 – Sterling, VA

[Classical Music. Play On!]

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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 area.

Game music weaves a complex, melodic thread through the traditions, values, and mythos of an entire culture, and yet it largely escapes recognition in professional circles. Game music has powerful meaning to millions of people. In it, we find deep emotion and basic truths about life. We find ourselves — and we find new ways of thinking about and expressing ourselves. We find meaning that transcends the medium itself and stays with us for life. 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 at Rockville High School 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.

WMGSO’s Musical 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.

WMGSO is supported in part by funding from the Montgomery County government and the Arts and Humanities Council of Montgomery County.
Supporters

From rehearsal space and equipment rental to printing concert programs and purchasing music licenses, WMGSO relies heavily on the generosity of our members and supporters. These generous individuals have contributed to our organization by becoming one of our Platinum, Gold, or Silver Supporters.

If you are interested in becoming a Supporter, please speak to one of our volunteer staff in the lobby, or visit us at wmgso.org/donate.

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Percy Tiglao
**Roster**

**Piccolo**
Jess Bateman  
Mary Beck

**Flute**
Jess Bateman  
Jessie Biele  
Jessica Robertson

**Oboe**
Jenn Ganss  
David Shapiro

**Clarinet**
Alisha Bhore  
Jessica Elmore

**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  
George Marshall  
Jamin Morden

**Flugelhorn**
Robert Garner

**Trumpet**
Robert Garner  
Richard Gray  
Ethan Rossberg

**Trombone**
Eric Fagan  
Steve O’Brien

**Tuba**
William Campbell

**Percussion**
John Burke  
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

**Soprano Voice**
Claire Hedgespeth  
Tegan Hendrickson  
Raha Marie  
Laura Pereygo  
Angelina Wong  
Holly Wu  
Sara Zeglin

**Tenor Voice**
Aaron Barker  
Evan Baumel  
Benton Green  
Kevin Hencke  
Sheldon Zamora–Soon

**Bass Voice**
Alexander Booth  
Jacob Coppage–Gross  
Daniel Gonzales  
Jeremy Hersh  
Benjamin Tousley  
Stephen Wiley

**Violin**
Lauren Barefoot  
Ricardo Diaz  
Anne Lee  
Curtis Mitchell  
Katie Noble  
Laura Stayman  
Samantha Tynes  
Tyler Zimmerman

**Viola**
Claire Boswell  
Adrian Francisco  
Amanda Laudwein  
Victor Ontiveros  
Damia Torhagen

**Cell**
Tabia Gaston  
Jessyca Khianthalat

**Contrabass**
Thaddaeus Engelking  
Fayemi Johnson
Gilbert and Sullivan’s
Ruddigore
or, The Witch’s Curse

Directed by
Helen Aberger

Music Direction by
Joseph Sorge

June 11-13, 19 + 20, 2015 at 8pm
June 14, 20 + 21, 2015 at 2pm
Tickets: 240-314-8690 or vloc.org

The Victorian Lyric Opera Company is supported in part by funding from the Montgomery County government and the Arts and Humanities Council of Montgomery County.
Despite the game only being about six or seven hours long, “Portal” captured the imaginations of the gaming world anew. Years after the game debuted, talk of cake being a lie and asking if you are still there are spoken like the not-so-secret passphrases of gamer culture. Through a mixture of tongue-in-cheek dark humor, an interesting new take on a puzzle game, and a stellar voice-acting cast, “Portal” sits as one of the most highly regarded games of all time. Grab your Companion Cube and let us take you on a trip through the world of human experimentation and navigate you through the gauntlet known as the scientific method. And remember, this is for science.
Civilization IV
Civilization IV (2005)

Holding the distinction of being the first video game with an Emmy-nominated and Emmy-winning song in its soundtrack, “Civilization IV” catapulted video game music into the spotlight. The song, “Baba Yetu”, is a hymnal that catches the imagination and brings to life the excitement of exploring a foreign world and bringing your civilization to the brink of the future. Covered by many other groups and ensembles, please enjoy our adaptation of this award-winning song, featuring soloist Sheldon Zamora–Soon.

Myst
Myst (1993)

The neglected book you’ve found describes “Myst” as a lonely island on an empty sea. A few pages in, you press your fingers to an illustration. Moments later you find yourself transported to the island’s dock—with a big problem: Will you put trust in the charismatic Sirrus, or Achenar, his erratic brother? Each man is trapped in a book not unlike the one that brought you to Myst. Each man implores you not to believe the other.

Groundbreaking puzzle game “Myst” held the record of best-selling PC video game for nearly a decade. Initially, developers feared music would interfere with gameplay. Positive reactions to early tests, however, resulted in co-creator Robyn Miller’s ambient soundtrack. The score is sometimes soothing, sometimes unsettling, but it always enhances the immersive realm of Myst. (And in the words of the composer, it doesn’t sound a thing like “Mario Bros.”)

Oh, Buta Mask
Mother 3 (2006)

“Mother 3” was released exclusively in Japan, and is largely only known by the masses due to one of its characters appearing in “Super Smash Bros. Brawl.” Players fought against the Pig (“Buta”) Mask army. While the game played much the same way as its more popular (and more widely released) predecessor, “Mother 3” had a unique combat system that allowed players to tap buttons along to the background music to create in-game power ups for abilities. This brought players closer to the music and creatively forced the player to pay attention it, thus bringing about deeper immersion in the game. As we play, feel free to tap along with us. You might get a power-up.

Civilization IV
Civilization IV (2005)
Hikari  
Kingdom Hearts (2002)  

An unlikely pair, Disney and software company Square partnered to create a game with more childhood nostalgia and zippers than any gamer knew what to do with. Despite its goofy premise, the game proved to be a solid one in its own right and won over the hearts of gamers. Players take on the persona of Sora, as he struggles against the Heartless, foes he is not prepared to face. Armed with his key-blade and his two friends Goofy and Donald (yes, that Goofy and Donald), who are sent by King Mickey (yup, that one too), Sora embarks on a trip through the Disney franchises, partnering with Jack Skellington and the Beast, among others, to take on an evil that is more insidious than anyone could have suspected.

INTERMISSION

Zelda’s Lullaby  
The Legend of Zelda: Ocarina of Time (1998)  

In nearly every game bearing the title “The Legend of Zelda” there are incarnations of the same three people. Link, a courageous hero who wields the legendary Master Sword, Zelda, a princess whose wisdom has guided many into a brighter future, and Ganondorf, a man with a bottomless greed for power. Since its first appearance in “A Link to the Past,” “Zelda’s Lullaby” has been used as a theme for her. We hear it when we rescue her and the other sages in “A Link to the Past,” we hear it when we meet her for the first time in the garden in “Ocarina of Time,” and we hear it when Princess Zelda is finally revealed in “Wind Waker.” Focusing on the “lullaby” idea, the text chosen accompany to this music is an adapted version of the archetypical lullaby by Johannes Brahms. Combined with Koji Kondo’s superb melodic craftsmanship, the image of a blissful, peaceful nights’ rest comes easily and immediately to mind.

Yoko Shimomura  
arr. Jamin Morden

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**Lullaby Set**  
*Braid* (2008)  
Tim’s journey to rescue the princess from the “horrible and evil monster” takes him on a whimsical journey manipulating time to solve intricate puzzles. The indie game “Braid” draws gamers into a fantastical world through both intricate platforming and an immersive audio dreamscape. Please join Michael Brancato (piano) and Laura Stayman (violin) as they take you on a beautiful journey to save a princess that is very definitely in this castle.

**Freezeezy Peak**  
*Banjo Kazooie* (1998)  
Feel the wind blow through your fur as you, Banjo the bear, and your bird companion Kazooie save Christmas for a family of small polar bears! You’ll have to use all of your wits and abilities, as well as the occasional transformation courtesy of a certain voodoo witch doctor, to save the Twinklies and bring Christmas presents to Boggy’s kids. Join Jess (flute), Jenn (oboe), Alisha (clarinet), Matt (horn), and Kristi (bassoon) on a jaunt through a snowy winter wonderland.

**The Spine**  
*Transistor* (2014)  
Red, a famous singer in the city of Cloudbank, is attacked by a robotic force called the Process. During the clash, she comes into possession of the mysterious Transistor, a greatsword–like weapon. The Transistor is found buried in the chest of an unnamed man, now slumped over and dead. His consciousness and voice have been absorbed into the Transistor itself, along with Red’s voice. Join Tracy Flanders (vocals), Julius Verzosa (guitar), Brendan Madden (guitar), Adam Nash (bass), and Lee Stearns (drums) as they traverse Cloudbank to save it from the invading Process, and uncover the mystery of the Transistor’s creation.

**The Promised Land**  
Not a place but a vision, the Promised Land gave people hope for a peaceful and prosperous tomorrow. It has been two years since Sephiroth made his bloody pilgrimage to the Northern Crater and tried to destroy the world. It has been two years since the people united to stop him, and yet no one seems to have found the prosperity they wanted. This a cappella piece can be heard during the prologue of “Advent Children”, almost like a threnody, a musical eulogy, for the world’s suffering, lamenting a society that is still destitute and ailing. The lyrics are the voice of a people crying out, asking why they must suffer, desperate for the Promised Land to be realized in their time.
The Ballad of Commander Shepard
Jack Wall, Sam Hulick, Sascha Dikiciyan, Cris Velasco, Christopher Lennertz
arr. Jason Troiano

Reapers. The name should bring chills to any sentient being who hears it. Roughly every 50,000 years, this race of machines enters the galaxy to purge all sentient life. This cycle has persisted, uninterrupted, for countless millions of years. Through chance and circumstance, it has fallen to Commander Shepard of the Human Systems Alliance to combat the reapers. Will he succeed, or are the sentient species of the galaxy doomed to extinction?

The Mass Effect series is widely considered to be one of the greatest video game franchises ever produced. The Ballad of Commander Shepard takes us through several defining moments from the series. A quiet period of reflection ensues as the galaxy unites to combat the Reaper threat, building into whether the races of the galaxy were successful in stopping the Reapers.
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