



20th
Anniversary
Concert

X
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S

The Beginning
and
the End

all be as gods.You shall be as gods.You shall be as gods.You shall be as gods.
as gods.You shall be as gods.You shall be as gods.You shall be as gods.
ds.You shall be as gods.You shall be as gods.You shall be as gods
u shall be as gods.You shall be as gods.You shall be as gods.You
all be as gods.You shall be as gods.You shall be as gods.You shall
as gods.You shall be as gods.You shall be as gods.You shall be as
ds.You shall be as gods.You shall be as gods.You shall be as gods
u shall be as gods.You shall be as gods.You shall be as gods.You

I am Alpha and Omega,

我はアルファなり、オメガなり、

the beginning and the end,

最先(いやさき)なり、最後(いやはて)なり、

the first and the last.

始めなり、終わりなり

as gods.You shall be as gods.You shall be as gods.You shall be as
ds.You shall be as gods.You shall be as gods.You shall be as gods
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The Beginning
and
the End

XENOGears 20th Anniversary Concert
-The Beginning and the End-

7,8 APRIL 2018
at MAIHAMA Amphitheater

The theme of this concert is: "20 years have passed, and we will relive that day once more".

I had been hoping for an opportunity to revisit "Xenogears", which has been loved by many for the last 20 years.

I hope I can provide a wonderful experience alongside the music.

Yasunori Mitsuda

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History of Xenogears

The distant universe of Xenogears is set on a grand scale. Throughout eternity, pieces of history are connected to lead to the story of Fei.

Timeline from 15,000 years ago until Fei's era

~15,000 yrs. ago

Interstellar War Era [Episode I]

Zohar excavated

Main Events

- A mysterious object, "Zohar," is excavated from the depths of the earth, research begins
- Afterwards, research is suspended due to various controversies, Zohar is abandoned

Zohar Modifier

The Zohar has the ability to fulfill desires. The eyeball-like form is its main body. Its creation is shrouded in mystery.



~10,000 yrs. ago

Origin of Time [Episode II]

Fei and Elly's first "farewell"

Primary Actors



Abel



Elly



Cain



Wave Existence

In a higher dimension, there exists a wave-like being with no physical body. Merging with the Zohar for energy, it descended unto our four-dimensional universe. It wishes to be freed from the Zohar.



Main Events

- Interstellar war intensifies
Zohar research project resumes
- Developed for the purpose of ending the war, the creation of a sentient biological weapon, "Deus," is completed
- As Zohar can produce unlimited energy, an experiment begins to merge its powers with Deus
- By the energy of Deus and Zohar, the Wave Existence appears before a young boy, Abel (Fei's previous incarnation), who makes contact with it
→ <Fei becomes the Contact>
- During experimentation, Deus goes on a rampage and destroys a planet, and is dismantled and loaded onto the interplanetary ship "Eldridge" for transportation to another planet for investigation
- While in transit toward the next planet, Deus (while in suspended animation) suddenly hacks into the Eldridge; the Captain decides to self-destruct the ship
→ <Eldridge self-destructs, one part falls toward a planet>
- Deus's repair functions activate, Miang and Elly are separated
- 13 humans, including Cain, are created; Deus begins generating and managing humans to serve the purpose of being repair parts for Deus
- Abel, the only survivor of the Eldridge crash, and Elly (first incarnation) meet
- Cain tries to eradicate the rebelling Abel, Elly is killed
→ <Fei and Elly's bereavement>

-4,000 yrs. ago

Zeboim Girl [Episode III]

Nanotechnology development and the birth of Emerald

Main Events

- Several nations exist, humans have developed highly advanced civilizations; however, they have many genetic defects and live short life spans
- Research by Dr. Kim Kasim (Fei's earlier incarnation) brings forth nanotechnology

<Emerald is created>

- Government forces invade Kim's research lab to seize his nanotechnology research. His lover, Elly (earlier incarnation) dies protecting Kim and the lab

<Fei and Elly's bereavement>

- Kim seals the lab and Emerald away; Kim disappears

- Most of the world's population is lost to the outbreak of nuclear war

<The civilization of Zeboim is destroyed>

Nanotechnology

Nanomachines (molecular machines) facilitate the rearrangement of atomic-level particles. As Emerald's body is comprised of these nanomachines, she can freely change her appearance, etc.

Primary Actors



Kim



Elly



Emerald



-500 yrs. ago

Solaris War [Episode IV]

Rebellion against Solaris and the proceeding tragedy

Primary Actors



Lacan



Sophia (Elly)



Krellian

Main Events

- Cain & co., feeling that humans had evolved enough to merge into Deus, establish the Solaris Empire, controlling Earth from the sky

- Lacan (Fei's earlier incarnation) and Sophia (Elly's earlier incarnation) meet at the cathedral

- Rebels form an anti-Solaris alliance based in Shevat

<Shevat-Solaris War begins>

- Lacan, traveling with Krellian, later meets again with Sophia, the Holy Mother of Nisan

- Everyone living in Nisan joins the Anti-Solaris Alliance, Lacan & co. enter battle

- Lacan paints Sophia's portrait

- An influx of war refugees arrive in Nisan, who then see Sophia as a "symbol of hope," Shevat Elders' influence weakens

- A conspiracy takes place between Solaris and Shevat, Sophia sacrifices herself

<Fei and Elly's bereavement>

- Krellian despairs over Sophia's death, Lacan disappears

<Krellian goes to Solaris>

- Lacan makes contact with the Zobar, his instability brings forth the Diabolos Corps, most of the world's population is killed

<Day of Collapse and the end of the war>



Then, the stage is set in Fei's time [Episode V].....

God has fallen...

Long ago, on an interplanetary ship

The whole story begins mid-flight on the colony ship "Eldridge." The ship's systems are suddenly hijacked by an unknown attacker. The words "You shall be as gods" proceed to appear on the monitors, and the ship's systems run wildly out of control... The captain decides to self-destruct the ship. The ship falls onto a planet, a woman emerges from the wreckage, and the story begins from the ground she stands on...

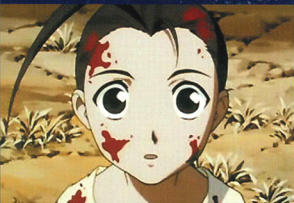
*I am Alpha and Omega,
the beginning and the end,
the first and the last.*

始まり、終わりなり



A village under attack, a resulting tragedy

In the remote village of Lahan lives a young man — Fei, who in preparation for the wedding of his best friends the next day was visiting the home of a friend, Dr. Citan Uzuli. That night should have been peaceful as usual, until suddenly ancient weapons known as "Gears" make an emergency landing in Lahan. Fei boards an empty Gear to help protect the village set ablaze by the battle. In the intense fight Fei is horrified to see his best friend killed and an unknown, uncontrollable power emerges to end the battle; the village is destroyed. Fei had killed the villagers — his friends — and with Citan's advice, he decides to leave...



Many thoughts,
feelings, memories...
things almost forgotten...

A fateful encounter with a girl

An aggravated Fei wanders toward Daail, another town within Aveh. In the Blackmoon Forest, he encounters a girl speaking in a foreign language who brandishes a gun at him. Suddenly, the girl named Ellyahm is attacked by a monster. Fei helps Elly, and they work together to find a way out of the forest. On the way, Fei blurts out the story of his tragedy at Lahan; Elly scolds him and calls him a coward, urging him to realize that the disaster was his own fault. Citan, in pursuit of Fei, suddenly appears with the Lahan tragedy's culprit, the Gear "Weltall" and urges Fei to use it in battle. Fei wishes to apologize to Elly, but she has already left.

It's going to be hard for
us to cooperate with one
another without at least
knowing each other's names.



"Stop! Keep your hands off of 'Elly'!"

I Keyword / Keyperson

Interplanetary Colony Ship "Eldridge"

A civilian spacecraft carrying about 1.2 million people. The biological weapon "Deus" is held captive inside. Deus hacks the ship's systems, causing it to shoot itself down with lasers. The captain decides to self-destruct the ship, the Eldridge falls to the stars.

Gear

Giant humanoid maneuverable weapons excavated from ancient ruins. Mainly used as military weapons, many aspects of Gears have yet to be explained by modern science. In the early stages of the war, Kiolev had a heavy advantage over Aveh due to Kiolev excavating a large number of Gears.



Fei

A young man living in the remote village of Lahan. He has lost all memories of his life before being brought to Lahan with a serious injury three years ago. He practices martial arts and is a talented painter.



Citan

Fei's friend — a doctor living in a valley near Lahan. Highly intelligent, he is able to do difficult things such as operating a Gear at first sight. Occasionally, he appears to be an mere civilian.



Elly

A Gethler soldier who encountered Fei in the forest whilst fleeing Kiolev army pursuit. She is considerate and kind, a nature incongruent to what is often expected of her as a pure-blooded Solarian.



Cain

The original human who has lived for 10,000 years, he is the Emperor of Solaria. He assigns Citan to the mission of determining whether Fei is the "Contact" — the "Anonthe" destined to liberate mankind.

An encounter with Grahf, the Seeker of Power

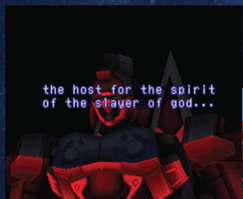
Weltall is Kislev's newest Gear, so it cannot be repaired in Dazil. When Fei goes to search for Citan, who had headed to the desert to search for repair parts, Grahf, the "Seeker of Power," appears before Fei. To Fei's infatuation, Grahf reveals that the Lahan tragedy was his plan to awaken Fei's hidden strength. Grahf also hints that he had killed Fei's father, and as he leaves, states to Fei "You must show me that you have attained the level of strength I require..."



"You know very well... it is to destroy... Mother God..."



Man in Black
"My name is Grahf...
The seeker of power."



the host for the spirit
of the slayer of god...

An encounter with Bart, the pirate

Fei and Citan are captured by an Aveh sand cruiser, which is then attacked by a sand submarine. When the two attempt to escape via the Weltall, the pirate Bart appears in his Gear. They fight Bart, who has mistaken them for Aveh soldiers; Fei and Bart then sink into the quicksand, falling into the expansive limestone cave underneath. They are helped by Balhasar, an elderly Gear expert. Bart and Fei return to the surface and join Bart's crew.



It's not very easy of you
two to leave your platoon
to die while you run away
in a Gear, you know?



This is King Fatima's...
body cloaked in flames
asking a blood oath with
giants'.



Margie
"No. I just want to go
back to Nisan. They must
be so worried about us."

Fatima Treasure and Margie's rescue

Bart was the heir to the throne of the Aveh dynasty. In order to reclaim Aveh, Bart says he needs the help of the Fatima Treasure, believed to be a Gear, and also needs to rescue his cousin, Margie, who holds the key to the treasure. Fei and Citan agree to help rescue Margie, who is imprisoned in Bledavik by Prime Minister Shakhnan. Despite having to fight Gebler Commander Ramsus and his aide Miang, the party successfully retrieves Margie. They encounter Ely unexpectedly while attempting to escape. With her help, the party escapes the castle, and Margie is returned to Nisan to resume her position as the Holy Mother.



Grahf

A man in black who calls himself the "Seeker of Power" and wants to destroy God. He seems to be testing Fei, and appears everywhere he goes. He is somehow connected to Miang and Krelan.

Gebler

The special military forces of the Sacred Empire of Solaris. Equipped with powerful military strength and technology for operations on the surface, they work behind the scenes in many nations. With that power, they improved Aveh's inferior position in the war with Kislev within five minutes.



Bart

His full name is Bartholomew Fatima. He is bright, cheerful, and friendly, and always wants to try new weapons right away. He was surprised by Fei's power in the desert, and requested his help.



Margie

The Holy Mother of Nisan, and also Bart's cousin. Her full name is Marguerite Fatima. The "Fatima Jasper," held by both Bart and Margie, is said to be the key to the Fatima Treasure.



Sigurd

He is Bart's right-hand man as the first mate of the *Veggedaal*. He was abducted to Solaris in his youth, where he became close with Citan and Ramsus. He cherishes Bart and Margie above all else.



Wiseman

A man wearing a mask who entered Aveh's Battling Tournament. He seems to know about Fei's past. He mysteriously appears on occasion to give Fei advice and guide him.

*"God could have created humans perfectly...
 But then, humans would not have helped each other..."*

The failure at Aveh and the Demon of Elru

In the land of Nisan, the party is horrified to learn of the many hidden atrocities the Solaris Empire is committing behind the scenes. In order to overthrow Solaris' control of Aveh, the party first must split into two separate groups. The plan to retake Aveh ends up being a tactical failure; Bart tries to retreat to Nisan, but a crimson Gear blocks his way. The gear effortlessly defeats Ramsus, attacks Bart and his crew, and the Yggdraail sinks...



We can avoid a direct hit on the reactor with three Gears."



An encounter with "Champ" Rico and the Kislev escape

Fei had strange destructive feelings throughout performing the diversionary tactics in the battle for Aveh; he awakens in the Kislev Empire's prison hospital, located in the capital, Nortune. There, he learns that one can be freed from the Kislev prison if they become the "Champ" of the Gear Battling Tournament; Fei decides to participate in the competition. While cooperating with the present champion, Rico, Fei becomes the new champion, and is granted freedom. On their way out, the Kislev Empire is attacked by Gebler, and Fei agrees to help defend it. Finally, he and Rico, along with Elly - who has left Gebler - steal (along with Citan) a military battleship from Kislev and escape from Nortune.

Seeking clues to overthrow Solaris, going to the sky

Bart, aboard the Yggdraail, mistakenly shoots down the battleship carrying Fei and co. Fei and Elly are left drifting in the sea. They are rescued by the waterborne city of Thamos, but then Ramsus attacks shortly afterward - Fei is severely injured. Fei receives medical treatment thanks to the help of the Ethos priest Billy and the party repays him by helping him with an Ethos mission. Afterward, the church is revealed to be a front for Solaris' control over the surface world, responsible for abducting people to be labourers and experimentation subjects in Solaris. The party learns of a scientist's daughter who may know the truth about the Solarian "M Plan" experiment and that she is in the airborne city of Shevat - the party proceeds to Shevat to seek more clues.

"But, faith and god aren't things which are given to you from others, right? They are things you have to discover within yourself, and by yourself."

Stone
 "A good-for-nothing chatter-box such as you has no right to live."



Keyword / Keyperson



Ramsus

Gebler's supreme commander. He is acquainted with Citan and Sigurd from their time in Imperial Military Academy. He has an intense burning hatred of Fei, sometimes chasing him and his party down.



Chu-Chu

A young female of the Ooki clan, a native species. She has an extremely loving personality, joining the party because she fell in love with Fei at first sight. Her body can gigantically transform in order to fight.



Billy

Despite being a young boy, he is an Ethos priest as well as an "Ethere" - an agent of the Church which purges the world of Wels. He runs an orphanage and fights to protect his beloved younger sister.



Miang

A mysterious woman; Ramsus' aide. Her true identity has been covered controlling the rising and falling cycle of humanity for 10,000 years. She was intended to be a "Manager" of humanity.



Rico

A very strong demi-human met in Kislev's prison. Formerly held the "Champ" title in the Battling Tournament. It is not known to anyone that he is the son of Kaiser Sigurd, the ruler of Kislev.



Id

A mysterious man called "The Demon of Elru." He is feared for his catastrophic and violent behavior, taking joy in destruction and slaughter and is unconnected with the concepts of friends or foes.

Remembering the war of 500 years ago

Sheva's queen Zephyr - who has lived for over 500 years - tells Fei & co. the story of the war with Solaris that took place 500 years ago, and that she wishes to fight together to liberate the surface-dwellers from Solaris' control. At that moment, the Gear Achtzehn (the "brother" Gear to Maria's Gear Seibzehn) attacks Sheva. Maria is initially hesitant to fight as she realizes her father has merged with Achtraehn, but she defeats it with his guidance. Shortly thereafter, the party is informed that Nisan was invaded by Aveb on the surface. They depart for Nisan immediately. Maria, having restored her connection with her father, accompanies the group to Nisan.



*"Maria... I will always be with you.
Now and forever."*



Kimi Kimi Kimi Kimi Kimi
Kimi Kimi Kimi Kimi Kimi
Kimi Kimi

Going to Solaris

Fei and co. defeat Aveb's army and retrieve the Gear that had been sealed away as the "Fatima Treasure." They then proceed to destroy the three gates forming the barrier that was rendering Solaris invisible to those on the surface. Synthetic humanoid maiden Emeralda - kidnapped earlier by Ethos - joins the party and together they finally step into Solaris.



*"You ate that food.
Consider that fact when you open that door."*

Awakening the one who is dormant

The party infiltrates Solaris. They learn of the horrifying plans and actions of Solaris' highest ruling organization, the Gazel Ministry. The Ministry members are all ancient men who currently exist in the form of data as their physical bodies were destroyed 500 years ago - they continuously supervise and control humanity. They seek prolonged lifespans and the restoration of their physical bodies, collect biological data from surface-dwellers in order to find those whose bodies carry compatible DNA and they conduct human experiments at the Soylent System research facilities. In Solaris - as a deliberate result of Citan's actions - Ely is captured, Fei is captured and restrained, and then Fei's destructive alter-ego, Id, surfaces.



Maria

The daughter of a Solaris-controlled Gene-engineering researcher. Her father - Nikola - programmed Seibzehn to take Maria and escape from Solaris. She hates Solaris with ardour.



Emeralda

An synthetic humanoid maiden created via nanotechnology science in the Zebonian era, 4,000 years ago. She misses her creator Kim and becomes attached to Fei when she is awakened.



Zephyr

She has lived since the time of the Sheva/Solaris war 500 years ago. She is fated to live indefinitely as the result of the life-extension "cure" placed on her by Krelian after the war.



Krelian

He is secretly Solaris' leader. He has lived over 500 years due to life-extending nanotechnology treatment. Distraught by Sophia's death, he became very depressed and went to Solaris to resurrect God.

Gazel Ministry

The governing machine of Solaris serving under Emperor Citan, consisting of eight ancient people who were killed in the Diabolos Collapse of the Sheva/Solaris War 500 years ago. They seek the re-creation of their physical bodies. They hope to become weapons for the revived Deus.

Memory Cube

A device that saves data. In actuality, it is a device that collects the historical information of surface-dwellers for use by Solaris' highest governing organization, the Gazel Ministry, wishing to restore their physical bodies. The device aids them in screening those who are suitable DNA matches for their physical restoration.

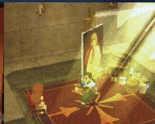


"Fei... Please, return to the real Fei!!"

That dream changed me...
That dream was the catalyst
for me to resolve what my
purpose was...

I think I know now...
What I have to do...

That long, long memory
of a dream...
Perhaps it was
the memory of my mother...



The power of nanomachines, activating the M Plan, Elly's awakening

The personification of destruction, *Id*, is revealed to have been the same person as *Fei*. This shocks *Elly* but she continues to have faith in *Fei*. Her calls to *Fei* succeed in bringing his "normal self" back, however fear of *Id* is spreading in *Shelva*. *Fei* and *Elly* decide to escape from *Shelva*. On the way they are fatally attacked by *Ramus*, and spared from death by nanotechnology treatment administered by the sage *Taura*. Around this time, *Krillan* activates the "M (Mashih) Plan," which forcefully mutates humans into *Wels*. Resulting from the following sequence of events, *Elly* awakens as *Miang*, the mother of all humanity. She and *Krillan* leave to face with *Deus*.



We are all one person.
We must all become one.
Right? Fei...



Becoming one with the truth, Xenogears awakens

After chasing *Deus* in pursuit of *Elly*, *Fei* was found unconscious. He is frozen in carbonite due to fear of his power – meanwhile, in the realm of his mind, he recalls the origin of his alter-ego "*Id*." *Graff* emerged from a previous life of *Fei*, and has now merged with *Fei*'s father, *Khan*, whom *Fei* does not want to fight; *Fei*'s multiple personalities become aware of the love his mother *Karen* had for him. She had awakened as *Miang* and proceeded to perform cruel experiments on him, however – at the moment *Fei*'s powers emerged and went out of control. *Karen* sacrificed herself to protect him. This memory is shared between *Fei*'s multiple personalities, and they now have become integrated into one. *Fei*'s gear *Weltall* transforms into *Xenogears* – the ultimate Gear.



I...I reside in Zohar.
I am the beginning and
the end.
The first and the last.



"We are all one person. We must all become one. Right? Fei..."



You've returned to
your own self...
You've become one...

Graff:
"Fei" cut away all the
binds on mankind...



*"Show me this love that
you say can make you
independent of god..."*

The beginning and the end, the fight with Deus

To destroy Deus and rescue the fused Ely as well as and free the Wave Existence from the Zohar, Fei and co. venture into the deepest part of Deus — the decisive final battlefield. The party defeats Deus in a fierce battle. The Zohar ceases activity and the Wave Existence begins to return to its own dimension; a massive amount of energy begins to gather. At the moment it seems like all is about to be lost, Deus begins to rise...



Actually, being imperfect
makes mankind live by
helping each other...
That's what being human is...



Dialogue with Krelian, breaking away from God

Fei believes that Ely is moving Deus away; he goes off to follow the decaying Deus, promising his friends that he will return. What he found therein was Krelian, who had already spiritually fused with Deus. Krelian explains that human beings will never be able to understand each other; Fei argues that egos and imperfections make humans help and complement each other. After that, Uroboros appears to fight Fei; Fei defeats it and meets Ely. Finally, Krelian, who had led the two of them there, departs the world to travel with God. Fei and Ely are returned home to the planet awaiting them. No longer bound by God, nor fate — this is now truly a world for freed humans.



XENOGears
Episode V
THE END



"I don't...
know who
I am.

I've never
felt like this
before..."

Fei

ウオン・
フェイ・フォン
Fei Fong Wong

A youth bound by a 10,000 year old fate

A higher dimensional being, the Wave Existence, is joined to the Zehar Modifier. 10,000 years ago, Fei made contact with this phenomenon by chance, and thus has been bound to an unfortunate fate ever since. He is reincarnated opposite Eily in each era, but their love always eventually suffers a sorrowful parting. This is continually repeated. At the end of the story, the Wave Existence speaks to Fei, his contact with it was the source of the tragedy that repeatedly befalls him. Fei replies, "I can't blame anything or anyone besides myself. Regardless of what may have happened in the past, with the passing of time the cause becomes more remote. I must deal with the problems that come from within myself."

Fei suffers Dissociative Identity Disorder, but accepts his repeated tragedies as his own responsibility. Fei must mature in order to overcome his gross and forlorn fate.





"I only
did what
I could."

Elly

エレハイム・
ヴァン・ホーテン
Elhaym Van Houten

Hesitation, flaws, and abiding love for all

There has always been hesitancy in her heart.
Once she got to know Fei, even as a Gekler the actions she had to take disgusted her and went against her true feelings. However when she decides to follow his direction from the Kielev raid onward, her heart is liberated more and more.

Everyone seeks her healing and teachings when they transform into Weils; at one point she is even injured for their sakes. Her consideration and inner strength provide comfort and solace for all of those around her. However, they manifest as hopeless self-sacrifice.

True love means to exist together.
That is, with every passing day, she loves Fei.
This is what she learned from her past lives.





Citan

シタン・ウヅキ
Citan Uzaki

An intellectual watching over Fei

A Guardian Angel of Solaris, genuinely concerned about the fate of humanity. He is assigned an important mission to monitor the one called "Fei." Therefore, like a father, or like an older brother, he watched over Fei as he grew. Even if it means being separated from his beloved family, he must keep watch over Fei's fate, and therefore the future of all people on the planet.

He desperately tries to warn Fei of the danger of pursuing Deus to rescue Elly - a behaviour caused by their bond rather than from his monitoring mission or any academic reason.



Bart

バルトロメイ・
ファティマ
Bartholomew Fatima

A lively and sensitive desert prince

Imprisoned at a young age with Margie, the tortured heart of Bart was healed by his devoted subjects. They swear to protect him, and cannot show weakness nor lose their way. The seemingly stubborn and naive young man butts heads with Fei, but their loneliness translates in life draw them together as irreplaceable friends.

That is why he is able to have Fei promise to return alive - a role that can only be fulfilled by Bart, as his best friend.



Billy

ビリー・
リー・ブラック
Billy Lee Black

A young priest protecting his sister

He has a younger sister who has lost the ability to speak. At only 16 years old, he serves as a member of the Stone branch of the Elhos Church, tasked with "atonement of sin," or purging the world of Wels. He does not believe he can rely on his father, Jesiah, who seems to have greatly changed after returning from a period of absence.

However when the foundations of his beliefs are shattered, Jesiah supports Billy the most.

"Your gun saved those people who were turned into reapers."

These words healed Billy, and allow him to proceed onward with his friends.



Chu-Chu

Chu-Chu

A "maiden" in love with Fei

Chu-Chu loves attractive boys. She thinks Fei and Bart are cute, and all of her friends are kind. She sees humans as very serious — "You're all like shattered fragments of a mirror," she says. Is there anything that can be done for them? This girl, who lives for love, wants to stand united with her friends — and so she accompanies Fei and co. on their journey, hoping to teach them.



Rico

リカルド・
バンデラス
Ricardo Banderas

The lonely "Champ"

The persecution and rejection of demi-humans has carved scars into Rico's heart from a young age. To be strong enough to not need acceptance from anybody — that was Rico's only purpose. Until one day, Fei says to Rico, "Even you must have things left to do here!" Rico hates the city of Nocturne, but he does not wish for its people to be harmed. This is enough of a reason for him to fight.



Maria

マリア・
バルタザール
Maria Balhassar

A girl robbed of her father by Solaris

She hates Solaris for separating her from her kind and loving father, who was forced to continue working on an experiment against his will. She is able to invade Solaris with Seltoria. Maria recognizes the enemy attacking Sherut with her own eyes: it is her father, merged with the Gear "Achtzehn," which only she knows how to defeat.

Even though he was brainwashed by Solaris, he was still her gentle father. He gives his final words to Maria from a time when he was not overtaken by hatred. Maria must find a path for herself, but she will go forward with her mother and father always with her in her heart.



Emeraldal

Emeraldal

The pure-hearted creation of innovative technology

For 4,000 years, she dreamt a long dream. Emeraldal waited for a long time. She waited for Kim to come back for her. When she finally awakens, Kim is right there! Emeraldal is overjoyed. But, Fei (Kim) does not seem to remember her. It's very sad. She wonders, was she not wanted? But, Kim and Ely had made the answer clear: she is an "Angel." It's very sad that Kim and Ely are gone, but she later becomes what they wanted her to be. She wants to help Fei. Emeraldal's strong, heartfelt wish transforms her body into that of an adult.

The Gear of unlimited potential

WELTALL

ヴェルトール

Although it appeared to be the Kislev Army's latest Gear, its foundation is Grah's gear, "Original Weltall." That is why it will occasionally suffer some loss of function at maximum output. When operated by Id, its original abilities awaken. It becomes "Weltall 2" in the second half of the story, followed by "Xenogears" in the finale.

■ PILOT Fel

■ SPEC

Height / 16.3 Shael (15.811m)
 Weight / 17.8 Kaban (19.224t)
 Full-equipped weight / 22.7 Kaban (24.516t)
 Sub-generating power / 400
 Main-generating coefficient / 4.2
 Active time limits / 480 Zeit (8.267 hours)
 Frame durability / 250
 Allegiance value to the pilot / 0.8
 Reflecting value of Ether / 43.5
 Max ground speed / 260 Reapol (252.2km/h)
 Max air speed / 970 Reapol (941km/h)
 Weapon / Interior chain gun ×1



SIDE



The liberated 2nd form

WELTALL-2

ヴェルトールセカンド

Awakened final form

XENOGEARS

ゼノギアス



Transformed true power

WELTALL-ID

イド・モード

Geblor's elite special machine

VIERGE

ヴァリエージュ

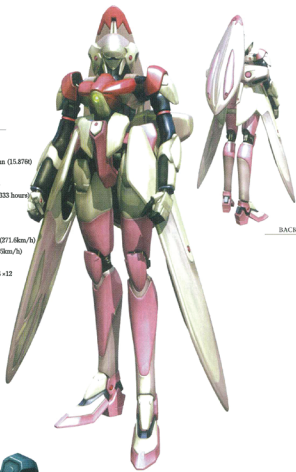
Solaris-made commander-class carrier. It is equipped with 12 Aerod System devices that cannot be used without high Ether power. Its physical strength is low, but it has high agility and offers a wide range of offensive options. The name "Vierge" means "virgin" in French.

■ PILOT / Ely



■ SPEC

Height / 15.7 Shaal (15.228m)
Weight / 10.2 Kahna (11.018t)
Full-equipped weight / 14.7 Kahna (15.879t)
Sub-generating power / 430
Main-generating coefficient / 3.4
Active time limits / 600 Zeiti (10.333 hours)
Frame durability / 220
Allegiance value to the pilot / 1.0
Reflecting value of Ether / 60
Max ground speed / 280 Reapol (271.6km/h)
Max air speed / 850 Reapol (834.5km/h)
Weapon / Interior vulcan x2
Radio-guided AERODS x12
Attack rod x1



BACK



BACK



Standard high-performance Gear

HEIMDAL

ヘイムダル

A Gear stored in the Yggdrasil. In attempting to restore the machine to its original power (manufactured during the Great War 500 years ago), it became a powerful yet difficult Gear that nobody other than Citan could figure out how to pilot. Its name originates from the Norse god Heimdallr.

■ PILOT / Citan



■ SPEC

Height / 16.9 Shaal (16.393m)
Weight / 14.0 Kahna (15.120t)
Full-equipped weight / 18.1 Kahna (19.548t)
Sub-generating power / 390
Main-generating coefficient / 4.6
Active time limits / 500 Zeiti (8.611 hours)
Frame durability / 230
Allegiance value to the pilot / 0.94
Reflecting value of Ether / 38.4
Max ground speed / 250 Reapol (242.5km/h)
Max air speed / 775 Reapol (751.73km/h)
Weapon / Interior vulcan x2

The Desert Prince's favourite machine

BRIGANDER ブリガンディア

It has high mobility and the ability to hover so that it can operate easily in the desert sand. Bart has customized its appearance with leather decorations, an eyepatch, etc. Its name comes from both the Celtic war goddess Brigantia and the term "brigand," meaning "pirate."

■ PILOT / Bart



■ SPEC

Height / 17.0 Shaal (16.400m)
 Weight / 13.9 Kahan (15.012t)
 Full-equipped weight / 18.6 Kahan (20.088t)
 Sub-generating power / 370
 Main-generating coefficient / 4.1
 Active time limits / 410 Zeil (7.061 hours)
 Frame durability / 270
 Allegiance value to the pilot / 1.1
 Reflecting value of Ether / 40.4
 Max ground speed / 280 Repsol (339.53km/h)
 Max air speed / 792 Repsol (768.24km/h)
 Weapon / Interior chain gun x2
 Heat rod x2



The "Champ's" gear with extraordinary destructive power

STIER シューティア

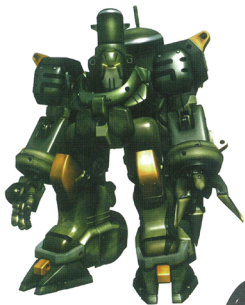
It has one of the highest output coefficients, befitting its appearance as a very powerful aircraft. Stier is equipped with excellent parts supplied from the organization behind the Battling Tournament and has been repeatedly modified. "Stier" means "bull" in German.

■ PILOT / Rico



■ SPEC

Height / 19.0 Shaal (18.43m)
 Weight / 20.8 Kahan (22.464t)
 Full-equipped weight / 27.5 Kahan (29.7t)
 Sub-generating power / 520
 Main-generating coefficient / 4.0
 Active time limits / 340 Zeil (5.855 hours)
 Frame durability / 335
 Allegiance value to the pilot / 1.8
 Reflecting value of Ether / 29.3
 Max ground speed / 220 Repsol (213.4km/h)
 Max air speed / 605 Repsol (645.06km/h)
 Weapon / Interior vulcan x2
 Machine cannon x2
 Phalanx x1
 Attack claw



Kamikaze shooter

RENMAZUO レンマーツオ

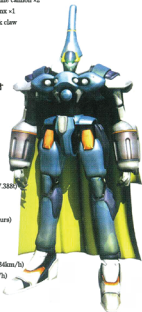
It was stored underground beneath the orphanage that Billy manages. Renmazo's primary Gear feature is its specialization in shooting, having several guns equipped to it. Its name comes from the Mandarin word for "Sagittarius."

■ PILOT / Billy



■ SPEC

Height / 15.9 Shaal (15.423m)
 Weight / 11.6 Kahan (12.528t)
 Full-equipped weight / 16.1 Kahan (17.388t)
 Sub-generating power / 400
 Main-generating coefficient / 3.7
 Active time limits / 441 Zeil (7.395 hours)
 Frame durability / 240
 Allegiance value to the pilot / 1.02
 Reflecting value of Ether / 50.9
 Max ground speed / 322 Repsol (312.34km/h)
 Max air speed / 840 Repsol (814.8km/h)
 Weapon / Interior vulcan x2
 Arm gun x2
 Retractable hand gun x2



Next-generation aircraft connecting father and daughter

SIEBZEHN ゼブツェン

Unlike others, this exceptionally large Gear has no cockpit. It is controlled by brain waves external to the Gear, thanks to the research done by Maria's father, Nikolai. It is able to defeat opponents with diverse and powerful attacks. The name "Siebzehn" means "17" in German.

PILOT / Maria



SPEC

Height / 28.2 Sharl (27.354m)
 Weight / 33.5 Kahren (36.18t)
 Full-equipped weight / 46.0 Kahren (46.0t)
 Sub-generating power / 610
 Main-generating coefficient / 5.5
 Active time limits / 730 Zeiti (12.572 hours)
 Frame durability / 440
 Allegiance value to the pilot / 2.3
 Reflecting value of Ether / 20.4
 Max ground speed / 180 Repsol (174.6km/h)
 Max air speed / 622 Repsol (603.34km/h)
 Weapon / Interior rocket pod
 Micro missile launcher *2
 5-finger missile *2
 Chest graviton cannon *1
 Tornado hammer *2



BACK



BACK

The heritage of an ancient civilization boasting incredible speed

CRESCENS クレスケンス

A graceful Gear intended to resemble shadows cast by leaves, it is named after the Latin word for "crescent moon." It is made of nanomachines like Emeraldia Ia, thus she does not board the Gear but rather assimilates into it. It runs quickly through the battlefield with its huge wings.

PILOT / Emeraldia



SPEC

Height / 15.4 Sharl (14.938)
 Weight / 9.7 Kahren (10.479t)
 Full-equipped weight / 13.3 Kahren (14.364t)
 Sub-generating power / 450
 Main-generating coefficient / 3.3
 Active time limits / 710 Zeiti (12.228 hours)
 Frame durability / 300
 Allegiance value to the pilot / 1.0
 Reflecting value of Ether / 44
 Max ground speed / 300 Repsol (281km/h)
 Max air speed / 1,100 Repsol (1067km/h)
 Weapon / Wing-shaped AERODIS
 (nanomachine system) *2

Xenogears 20th Anniversary Concert -The Beginning and the End-
Executive Producer

光田康典

Yasunori Mitsuda

Composer, arranger, producer.

He joined Square Enix in 1992. After working on the development of titles such as *Final Fantasy V*, *Bravely Default*, *Romancing SaGa 2*, and *Sekiro: Shadows Die Twice*, he made his debut as a composer with *Chrono Trigger* in 1996. He composed music for games like *Radical Dreamers*, *Tobal No. 1*, and *Xenogears*, and then left Square in 1998. He did freelancing work, and then established Procyon Studio in 2001. He has served as the company's president ever since.

He appears in live performances and concerts for his compositions with music producers (such as Sarah Aalain) both domestic and overseas. *The Break of Time* was a live concert held to commemorate 120 years of Mitsuda working as a composer. In November of the same year the concert was performed in Taiwan.

He works on composition, arrangement, and production for a wide range of media and genres, including titles such as *Chrono Cross*, *Xenogears Episode I: Der Wille zur Macht*, the *Justman* Etrian series, the *Xenoblade Chronicles* series, *Final Fantasy XV: Episode Ignis*, as well as TV, anime, and movies.

Yasunori Mitsuda Official Web Site

<http://www.procyon-studio.com>

DEVELOPING XENOGEARs

— Please tell us how you ended up as the composer for *Xenogears*.

At the time, we had just finished up *Final Fantasy VII* and *Chrono Trigger*, and we were just about done with *Mana* and other projects. So, we had started talking about making a PlayStation game. We knew we were going to make *Final Fantasy VII*, but we didn't have anything set in stone beside that. When the sound team had a meeting, we talked about how there was definitely going to be a *Mana* game and a *SeGa* game, but *Mana* would best be left for Hiroki Kikuta-san, and *SeGa* would be best left for Kenji Ito. There

were other teams forming, and one of them was Takahashi's *Xenogears*. I didn't really care what team I ended up being assigned to, but I was interested in Takahashi's desire to try something new. In addition, Masato Kato (※1), who wrote scenarios, was a good friend of mine, so I had a desire to make another game with him. So, I sent a request saying that I would like to be assigned to Takahashi's team if no one else wanted to do it. At the time the staff had assembled, the game wasn't called *Xenogears* yet.

— It was a different name?

At the time the team was supposed to be responsible for a *Chrono Trigger* sequel; the

"*Chrono 2*" team. But Takahashi wanted to make his own world, so it wasn't going to be "*Chrono 2*". As a result, the game changed drastically, with a sci-fi theme, and a very delicate plot... Something that Square had yet to make. Some of the depictions and story in the game are quite dangerous; it's probably not a game we could make today. (laughs)

— Did everyone intend for the story and world to be sci-fi from the beginning of development?

When a new project starts, you analyze the new hardware, and try to absorb as much technology as you can. And when it's a new console, you want to be able to use all the new technology, and we do

Photograph / Yutaka Nakamura

that before we even start making the game. Maps used to be one piece of art that characters would stand and move around on, but Xenogears was innovative in that it implemented the ability to move the camera around. The characters are 2D, but the background is all 3D. Because of this, we could try out new gimmicks and new camerawork that was previously not possible. That was what we started with.

— So, it was reliant on the technology.

I think Takahashi was working behind the scenes writing up the plot while we were doing that. Around six months had passed when I had started to truly grasp the plot. By then, characters could move a bit, you could move the camera, and Lahan Village was completed. I think it took about a year for all of the plot to be written up.

— The 3D map was very innovative.

Takahashi had come from a graphics background, so he really focused on how to show something in a way that hasn't previously been done before, I think. Using the L and R buttons to move the camera was quite cool! *Final Fantasy VII's* map took the exact opposite direction, using 3D characters on a 2D map, and you could say that Xenogears had focused on providing more depth to the background, and I thought "wow, this is great" at the time. Being able to move the camera is nothing special now, but it was new technology at the time and I was very surprised by it.

— I remember getting lost quite often.

Yes! Because everyone had never played a game with camera controls like that, it was common not being able to find where to go next. There's a compass that shows directions, but it's not enough. It was a new experience for all of us, and the staff members got lost a lot too. (laughs)

— What was the development process like at the time?

Not very different from the Super Famicom, but there were a lot more tracks that we could use. Super Famicom could only use eight tracks, but the PlayStation could use twice that amount: 16 tracks. Keeping track of data became very complicated as a result. Back then, you used something called MML (Music Macro Language) to program music. It was a type of program used to compose music for ringtones and the like. We had just been punching in keys into a program, but now we converted MIDI data into a program. You can just convert the sounds you input into the sequencer and then convert it to produce sound,

so that was a great quality of life improvement, but because there's twice as many tracks and data, the workload ended up being around the same as before.

— They were really making you do some specialized work.

I graduated as an engineer to begin with, so I understood how sound programs worked at their core. So I talked to the programmers and asked them to implement a system into Xenogears that hadn't been done on the Super Famicom before. This is going to get a bit technical, but in the Super Famicom, you can write an envelope (※2) for the sound waves so they swell up in the attack (beginning of a sound), but this must always begin at zero, or in other words, silence. But since this limits our range of expression, I had them make it so you could start a fade-in at about thirty percent volume. This gave us a wealth of musical expression. After that, I had them add programs to search for an open track from which to start the next sound, and another that would find the next track about to end to replace it even if all tracks were used up. Thanks to that, we could make it so it would seem like you would hear more sounds than usual, or so the sounds wouldn't cut off and flow more naturally. This became a distinctive feature of Xenogears.

Also, I think this was a first in the gaming industry but we also used stereo sampling. Normally, since there's so little memory that wouldn't be possible, but we managed to get around that after some tinkering. In *Flight* (※3), the reason you can feel the string instruments swell up is because they're the only ones we recorded in stereo. The sounds seem incredibly grand, so it really feels like you're flying. At the

time, even listening to it through TV speakers, it sounded so different from usual that a lot of composers came to me asking "what was that?" They all felt like we'd outdone them.

— It sounds like you had a lot of trouble with the implementation.

We did. Not only was the memory limited, but in order to play it on the PlayStation system we needed a reverb component as well as the technology to compress MIDI files. Together, we worked hard on a way to compress the sounds and seeing if we can keep them sounding realistic. At the time, Square was known since the Super Famicom era to have great sound direction. We felt like we should continue that streak, so we wanted to have better sound than any other developer on the PlayStation as well. Although, this is speaking more from an engineer's perspective than as a composer. If I hadn't studied engineering, I might not have come up with these ideas. All this time I took it to heart to produce the nicest sound possible. To have been allowed to work as an engineer at Square is one of the greatest things that have happened to me.

— Did you have any themes you wanted to hit at for the game?

When I understood the lore, I came up with three themes. Religious music, ethnic music because that was my forte, and orchestra to back up the deep plot of the game. They're all quite different sounding, but I remember thinking how good the game would be if I could tie it all together to fit Xenogears. Because of that, I didn't compose much that didn't fit into those 3 categories, like rock music.



※1: A game developer who was at Square at the time. He was responsible for directing, event plotting, etc. Worked with Mitsuda on *Ultima Euro Chess Trigger* and *Radical Dreamers*, *Nonlinear Dreams*.

※2: A function to control amplification and damping of the oscillator's sound. Allows you to express how the volume varies over time.

※3: Record the instrument sound in stereo with left and right channels while digitizing it.

— And how long was the development period?

I was probably involved for about a year and a half. Before Xenogears had started serious development, I was working on a game called *Tobal No. 1*, and that game plays music straight from the recording. That experience made me want to do it again with Xenogears. But we don't have an infinite amount of space to store the data on, so we decided that we should at least do something for the opening and the ending. That led to us recording with Bulgarian Voices for the opening, and Square's first ever vocal track for the ending. If I hadn't worked on *Tobal No. 1*, I might not have thought to do that. I do feel like a lot of my past projects became a positive influence for Xenogears.

— So, there were influences on Xenogears that you wouldn't have expected. Overall, were there more tracks compared to the days of the Super Famicom?

Overall there are fewer tracks than *Chrono Trigger*, but the tracks became longer. Even though people used to say my tracks were long even on the Super Famicom. (laughs) Tracks were typically one to one minute and fifteen-second-long loops, but I didn't loop the song until at least one minute and a half. Xenogears' tracks were long; I think Lahan Village takes something like two minutes to loop back. I enjoyed walking around on the map and thought that players would do the same, so I made the song longer than usual. I tried not to make music that just sort of played in the background and tried to make tracks that fit the situation to be memorable. The reason I say that is because as the graphical capabilities rise, there is less and less reason to have any music. In the old days, you had to build the world through the 8-bit designs or the illustrator's artwork, so the music had to cover for what the art couldn't. But as the quality on the visual front rises, the music can't stand out too much or it'll get in the way. When you walked on the field you could hear footsteps, so I even thought music might not even be necessary. But I did have something I wanted to tell, so I focused on providing tracks that really leave a lasting impression.

— Which track did you compose first?

Lahan Village. *Village Pride*. I got to see the in-game village, and how the story would unravel from this humble village. I got a feel for how the music would actually sound in the game, how much space one track would take up from writing that one track and everything picked up from

there.

— So, things sped up after that?

I had difficulty with some of the later tracks. I was writing the track for Solaris, but I didn't really know where Solaris stood in the story. It's always cloud nine up there, but there's also something that's being hidden. I didn't know which part I wanted to focus on. It's a song you hear towards the end of the game so it might be better to write something that gets to the heart of the game, but I thought it would be interesting to stick it to that conventional wisdom and write a totally carefree track. When I was brainstorming for the concert on what track should follow *Flight*, I was thinking "Solaris is necessary, but..." (laughs)

— Were there any other tracks that you had a rough time with?

There were plenty, but... The ending song was definitely tough. It took me two months to complete that track. (laughs) I'm a pretty frank person, so I think, "this isn't good." I just throw it away in the Mac trash bin. For the ending, I threw it in the trash bin and started from scratch. About ten days later after I had started working on other tracks, I found the track that I thought I had deleted intact in the trash bin, and listened to it and thought, "this isn't half bad..."

— You hadn't emptied out your trash bin.

Normally, I would delete it all immediately. Maybe I thought subconsciously that I still had a shot at making it right. But even after that, even if it wasn't half as bad, I changed my mind and put it in the trash again, and repeated that process over and over again. In the end, that song that was resurrected from the trash bin is the song that made it into the final product. (laughs) If I had emptied out the trash bin, that ending song probably wouldn't have been born.

— Any tracks that were easy to write?

Barr's theme, *Dreams of the Brave*. I knew his position in the story, so it was really easy to write. The same with Aveh, it was the kind of music that I liked, so I had no trouble with it. I wrote the tracks with a focus on what tracks would come before it and what would follow it, so the more details I have on the plot, the quicker I am. Of course, reading all that takes time, but quicker is quicker.

— Is it common for the story and plot details to not be decided on yet when you are asked to write the track?

For modern development teams, you get precise directions about when and where they intend to use the track, with documents that have all the details in it. But back then, we didn't really have documents like that. Sometimes I would say, "I wasn't asked to write for this town, but wouldn't it be better if we had one?" or the other way, "We're making this event and we want you to come up with something that fits the scene". There was a lot of that kind of back and forth. Sometimes I would go to see how much progress was being made on the game, there would be new events, and we would decide to have a unique track for it too, sometimes. In those days we made the games through a lot of that intra-team feedback and discussion. I could go peek and ask, "How's the game coming along?" or "Mind if I take a look at this event?", and that helped me to get a grasp of what the game is. But I was often asked, "can we have a track here please" really casually. I would always say, "alright..." thinking in my head, "Do you know how hard it is to come up with one track?" (laughs)

— Specifically, how did the process of the team asking for tracks work?

"We're making this event, but there's not really a track that fits, so, if you would, please." was how it worked. I would upload tracks I had completed to a company server, and the development team would use a music player to listen to it. They would listen to the newly added tracks and determine where it would belong. At first, there were only about five map songs and no event songs. When we're making an event, if one of the map tracks fits then we'll use that but if he didn't have a sad track, then we would have to write one up. Before I write it, we would come together and discuss if this should be a character's theme sometimes too. We would follow up with each other and fill in the gaps.

— Were there any tracks that you thought, "You used that here!?"

Flight! Flight! Mnsato Kato... he just had to use it there. He used it in the scene where Chu-chu becomes gigantic, but that important track was not meant to be played there. For me, that scene should have had a different track. If he would have just told me, I would have remixed the Chu-chu theme! I told him not to use this until the very very end... and he used it behind my back. (laughs) He says that it was the only appropriate track, but everyone else working on event planning was also saying, "Kato! Not for this!" (laughs) Everyone was holding in their

temptation to use the track until the very end. And that special track was used on *Chu-chu* just like that. And now that track is most remembered for that scene too. If we're ever going to do a remake, I hope I can write a remix of *Chu-chu's* theme and not use *Flight*. (laughs)

— The use of animation is something that distinguishes *Xenogears* from a lot of other games. Was there something different that you had to account for, switching over from games to animation?

It was full-animation right from the opening. Production I.G. was responsible for it, and I think they made something really cool. For the opening, I converted the video to a PlayStation format and wrote up the track in the sequencer with the video in real-time. I worked together with the sound designer and a good friend of mine, Naoko Asari (♯1), and we collaborated together, saying things like, "What's the track gonna be like?", and "Ok, the track is gonna get loud here, so could you leave out the sound effects?" I thought it was an interesting way of doing things. The opening in the final product is about five minutes, but we realized we were only given a video that was four minutes long.

— The music cut off one minute short?

We were writing the track in conjunction with the scenes of the animation, and we were very proud of what we had accomplished. And then we actually put it together, and said, "Wait... What?" We found out that the version we received was an expedited version that was not finished... We had it all lined up to the animation, and now it was all off. We were planning on submitting it the next day so it could be used for promotional material, so we had to add and realign one minute-worth of sound in the few hours that we had until the deadline. It was the first time we had tried incorporating animation, so I don't think we can blame anyone. (laughs) Looking at the footage, I was thinking, "man, this seems a bit rushed." (laughs)

— What would you like to tell your younger self?

If everything was finished I would say, "well done!" and if I was just about to start, I would say, "give it all you got." I didn't need to be told that though, being taken to the hospital and whatnot. (laughs) At the time, it was just so fun for me to write music. I didn't even want to sleep because I would be wasting valuable time, and that attitude took a toll on me. So it wasn't tiring for me at all and I thought I was doing fine, but my body said



otherwise. So I would tell my former self to try hard, but remember to stay safe.

— How hard did you work?

It's unthinkable now, but I used to go home about once a month, and just stay at the company every day. Square used to be located at Meguro, and I lived in Nakano, which isn't that far, but I considered even the time to travel between two locations as a waste of time. I was also just too lazy to go home. (laughs) But there were a lot of people like that around me. The music studio used to be separated from the rest, but sometimes I would hear the sound of water coming from the bathroom and see that someone was washing their hair. "Oh, you didn't go home?" was a common conversation to have. In the old days, the attitude was more, "if you want to work, work as much as you want", but I never disliked the company because of it. It was great fun being a part of creating something, and I have nothing but fond memories. But I do think that you can only work that way when you're young. There's no way I can pull an all-nighter now. It's much better to just ask for an extension if you need it. (laughs)

REGARDING THE CONCERT

— Tell us about the occasion for this concert and how it came about.

Of course, the 20th anniversary is one of them. Core *Xenogears* fans still love the game after all this time, and it's one of those games that people just get the urge to dust off and pick back up, so we've always thought "is there a way we can give back to the fans with music?" Of course, although I knew there are a lot of fans, we were still anxious about whether or not enough people would come to really make it a big event. Moreover, we absolutely needed to keep the integrity of the

sounds that made the backbone of *Xenogears'* music, such as the church music, ethnic music and orchestral sounds. So there was no way we could avoid calling on Joanne Hogg, who provided us with vocals at the time, as well as a church choir. Regardless of how the actual orchestral part came out, these two elements were already engraved in everybody's minds, so we had to include them. But we had to bring them in from overseas. I was really into the idea, and everybody on board felt the need to give a good show, so put together, it added even further onto the pressure to satisfy everybody. To be honest, there were times I felt we'd set the bar really high for ourselves. Everybody was sweating bullets until the tickets went on sale (laughs).

— This is different from other concerts, isn't it?

The producer we were working with had done a lot of orchestra concerts in the past, and had worked with a lot of bands as well, so from the very beginning they said they wanted to do something new with this one. In recent years, there have been game concerts hosted by fans, professional orchestras and even people from overseas here and there, but they told us they wanted to create a completely different, completely new concert. That's when I suggested this idea... But I was told it might be difficult. We had a lot of discussions which went about "we're doing something completely new, so it's sure to be quite a challenge. Do we do it? Or not?" To express in music the memories created by fans over 20 years, as well as how they picture the game in their minds was indeed incredibly difficult. To be able to synthesize a game with a 20-year history like *Xenogears* really required a vast musical repertoire. To that extent, because planning the concert was such a daunting task, there were a lot of things that we agreed needed to be decided on



as early as possible, but we still ended up revising a lot of things in the end. That was when just how challenging this project was really sunk in.

— Your troubles didn't end when you got greenlit, either.

From the beginning, we had to work on the arrangement, think about the set list, about the setup and the performance and prepare a variety of documents... It would have been a lot less work to just hop on stage as the guest composer, say "thanks" and give a little talk (laughs). But for this one, I supervised everything from the stage and performances to the goods. As general director, I couldn't afford to betray the fans' expectations. Everyone chipped in, and the goods themselves are pretty cool. All that's left is to pray that on the day of the concert, everybody will enjoy themselves.

— When did discussions about the concert begin?

Discussions began about 2 years ago, but we only really decided to go on with the project around the beginning of last year. We'd already released several albums, but rather than release a compilation album, we thought it'd be great to be able to have fans experience this music live, and so we decided to organize a concert. But we couldn't possibly exclude Joanne Hogg, so before anything, we contacted her to ask if she would be available for a concert in 2018. I don't think she

herself had expected there to be a grand concert more than 20 years after the fact, so she must have been pretty surprised. But she gladly agreed to participate, should the project materialize. With that in mind, we were set to begin. Actually, when I held my own 20th anniversary concert, I tried to invite her, but the timing was off so she couldn't participate. But I was really happy that she was able to come this time, and to be able to see her again after so long.

— When you announced the concert, the response was huge.

I thought "It's fine, it's fine. The fans are definitely going to come so let's go ahead with it," but in reality the response was more than I had anticipated. We had a lot of entries, and I hear a large number of people couldn't get tickets. I really wanted as many fans, even if it was just one or two more, to be able to come, so with the help of the committee I was able to free up some more seats. But I didn't think for a second we would have this kind of response. On the other hand, we were happy to see the scale of everyone's expectations, and it was good pressure.

— I think there are a lot of fans overseas, but how was their response?

I received some messages in English, and I would send them the link to the home page and I would be like "push this!" to show them how to buy tickets (laughs). There are some reporters

from overseas that also told me they'd buy tickets to come see the show. I am incredibly grateful for all the overseas people who came to enjoy Japan's unique perspective. At the time, I couldn't believe my music would be enjoyed by people all over the world... Moreover, I would have never imagined they would travel so far to see this show.

— As general director, please tell us about some things you were particular about for this concert.

Along with an Irish choir called ANÚNA, Joanne will be flying over, and I think just listening to their singing, anyone would agree that they are super good. With regards to the folk music, we have musicians playing the Irish flute, the accordion and the Celtic harp, among other things. For the orchestral part, we have the strings section, the brass section, the percussionists, the drums... Of course, we can also get the "band" feel, so I want this concert to be made up of a variety of condensed genres. I want everybody to have a taste of a world that they can't get anywhere else, so I scored the music as such.

— The game world was an important part of the composition.

Yes. I want scenes from the game to come to mind when listening, so there's a lot I've been incorporating. We're in the middle of ironing out the details, but we want the audience to be immersed in the game world from the opening, so

we omitted the MC for this concert. Rather, we want to avoid breaking the immersion because of the MC. Just like when everybody played the game, we want the music to transition without stopping as much as possible. I think there's an MC to introduce the musicians, but rather than include talks, we wanted to immerse the audience with the music as much as possible. We want to make this a concert like no other before.

— I see. Could it be that you will also be directing the musicians?

To some extent, I've expressed my wishes for musicians who fit the imagery, but we have a coordinator who handles the recruitment. They take care of contacting featured musicians directly, among other things. They also handle our requests regarding sound and lighting. Our lighting director (Satou Takahashi), especially, is a person I have a lot of affection for, as he was also in charge of lighting for my 20th anniversary concert. He's a very unique... lovely person, able to express music in lighting alone, so I really wanted to bring him on board.

— What about the setlist?

I really had a tough time with this one. If I added this track, I'd also want to add this one. But if I remove this one... I thought a lot about that. I've said this before, but what the fans felt playing the game... There was this idea of immersing them in memories from the game during the concert, which was our guideline for deciding the setlist. No matter how hard you try, there are only about 20 tracks you can play during a concert, so

you have to pick them carefully. Also, we had to balance the three base themes of Xenogears' music, the folk music, church music and orchestral music, as well as think about giving each musician their time in the spotlight, so we racked our brains over that one. We wanted everybody to feel like the main attraction, and we spent about a month and a half thinking about it. Even in our company (Procyon Studio) there are hardcore Xenogears fans, and when I'd ask them about the setlist they'd say "wait, this track's not in it?" I'd ease things along like "yes, that's right, I think that's right..." There were a lot of difficult decisions to be made while trying to account for the fans' perspective.

— I hear you worried about it until the very last second.

Just earlier, we decided on a mostly final setlist. We really worried over it until the very last moment. Surprisingly, there are some tracks I wouldn't have thought of as important, but ended up being so for the fans, and some got really angry like "why didn't you put this track in?" Thus, if there were tracks that the fans wanted to hear but were omitted, I apologize. We will keep them for another occasion...

— To this day, you've released some compilation albums, but is there anything you've done different or better this time?

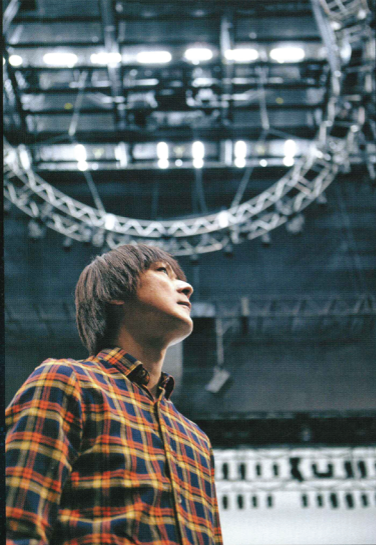
Until now, we've released two compilation albums, *-MYTH-* and *CREID*, and those were made to reflect things that we couldn't express in the game alone. Again, as we reach our 20th

anniversary, in that line of thought, we're releasing the original soundtrack as well as an accompanying bluray, the "Revival Disc". For some tracks in this release, there are instrumental tracks in which we added a vocal element, which we recorded with ANUNA. We'll also be playing these tracks at the concert, but there's actually a lot of meaning to the lyrics. I think it's the kind that will make Xenogears fans tear up a bit. The lyrics are also included in the show's pamphlet, so I would strongly recommend having a look.

— This will be your first concert covering a single work. Were there any difficulties in this regard?

This is a Xenogears only concert, so it's a bit different from an omnibus-style concert that would include tracks from several games. I think if a single track is out of place with regards to the image, people's attention and focus for the concert sort of fade away. This is the one thing we want to avoid at all costs, so we have to make sure to not stray away from the core feeling of the Xenogears world. I have a feeling I'll never hold a concert as difficult as this one again. In this concert, there are tracks from *-MYTH-* and *CREID* and originals that we've taken the care to arrange beautifully. We put together a variety of versions. I've selected songs according to my interpretation of the Xenogears world and its expression and taken care in arranging them so that we come as close as possible to the world in the fans' imaginations. On the contrary, there are tracks in which we've paid extra attention to the details, so I think listening to them live will bring a new level of emotion. That's what I think, but I'm afraid of the fans' response. I'll probably be apprehensive even after the concert, until the reviews come in. But I'm confident this is a concert that will go to never before reached depths! ...Is what I would say, but that would be digging my own grave, so I should keep it a bit more nuanced (laughs). Please don't have any expectations or pay too much attention when listening (laughs).





DESTINED CONNECTIONS TO GUESTS

— I would like to ask about the guests. Joanne Hogg has been a part of the game since it first came out. How did her joining the team come about?

We were first planning on having the song be in Japanese. But we were talking about how it'd be cooler if we got it in English with Takahashi and Masato Kato. The hard part was deciding who would actually do the singing because if we used a famous artist, while it might be good publicity, there would be a lot of money necessary that we didn't have, and all the legal work that would have needed to take place would have been a bit too much for us to handle. So, we were looking for someone who had good talent and was known in their region, but not so much in Japan. There was a small appliance store where I used to live. There was a small corner of the shop that sold CDs, and

I saw *Iona* and thought, "What's this?" I thought the Celtic cross on the cover was interesting, so I just bought it based on that. All the description said was that it was Irish music, and I didn't know anything else about it.

— So, you discovered her in the corner of an appliance store.

It used to be a furniture store, so it was a really tiny section of the shop. About one meter wide. I think whoever was responsible for putting that CD there out of all the possible options was a genius. I think it was fate that I picked up that CD from all the others, too. (Laughs) I bought a few CDs, and when I heard *Iona*, I thought, "This is it!" I thought it matched *Xenogears* perfectly, and I wanted to get in contact with them, so I called the record label responsible for selling it in Japan, and they contacted Joanne for me. I was surprised because she gave me a very frank response,

saying, "I'll sing. Give me a demo." So I wrote up a demo and sent it to her, and she really liked my song. She was like, "I'll sing, but why does a Japanese person know me?" (laughs) So I end up traveling to Ireland to record, and the first CD I bought there was by ANÚNA.

— Oh, so there's a connection between your guests.

There is (laughs). It was an album from ANÚNA's beginning, *Deep Dead Blue*. On it were some old folk songs, as well as the song by the same name, *Deep Dead Blue* by Elvis Costello and Bill Frisell, where they adapted the jazz elements to be sung by a choir. I love this album. When I listened to this album, it seemed different from classical choir music, or even from the Bulgarian Voices. It was different from Gregorian chants as well. It was a new kind of choir that I could really feel in the way they sang. At the time, there was a stage act combining Irish music and riverdance, which ANÚNA were a part of from the beginning. Their voices are really beautiful, so much so that you could hardly believe they're human. I've always thought about how great they were, and how much I wanted to work with them, but I didn't really get the chance.

— How did this chance come about?

It's really more of a coincidence, there was a person named Nozaki (Yonko) who was in charge of coordinating Joanne, and she came up to me and said "ANÚNA's coming to Japan. Micchan, you're a big fan of them, right?" I told her, "I love them, I love them tremendously," and she asked me if I wanted to meet them (laughs). In 2016, ANÚNA's leader, Michael, came to Japan for observation with regards to holding a performance with a well-known "living national treasure." That's when I met them for the first time. I knew about them, but I don't think they had ever heard of me. But our ways of thinking were so incredibly similar that we immediately hit it off. We talked about doing something together, but that didn't really go anywhere. Some time later, I was put in charge of the soundtrack for Takahashi's *Xenoblade 2*, and there was a track for a sort of "church-like" scene that I thought ANÚNA might be great for. I jumped on the phone, and they were like, "We'll do it!" And that's what brings us all together. Michael also liked my tracks, and so we had a lot of fun working. During this concert, I'd like to introduce ANÚNA to everybody as well. This is the universe imagined by Takahashi in *Xenogears*, so whether it's *Xenoblade* or *Xenogears*, I think people will be

looking for the same things. ANÚNA's voices are so beautiful they send a shiver up your spine, so I'd like everybody to hear them live! They're amazing!

— So you meeting them was almost like your destiny.

It must really have been fate or something. It's unbelievable. Coincidentally, before that, when I was recording in Slovakia, I was speaking one of our on-site staff. Then, one of ANÚNA's songs played on my Mac, and I talked about how I'd like to work with these people. For that to culminate in this development really surprised me. I don't want to get into the power of words, but at the time, I found some truth in the saying that if you say the things you want to do out loud, then they'll really happen. Even when we decided on Joanne for Xenogears, we thought about adding more sung pieces, and we talked about how it'd be interesting to include the Bulgarian Voices. And as we talked about it, the more it started to take shape. The moment it left our lips, things fell in place surprisingly fast. So I thought from now on, I'll say out loud all the things I want to do (laughs). I think if everybody's like "I want to do this!" Then things really will happen sooner or later.



WHAT THE FUTURE HOLDS

— Mitsuda, do you have any plans for the future, or objectives of some sort?

I feel like I want to do more like we did with ANÚNA, which is introducing a variety of artists to the world of video game music. There's a lot of different music from around the world, and I think video games are the only medium that allow us the freedom to express things like "there's all these worlds out there!" Recently, I've begun feeling more and more strongly about introducing a variety of artists, not just from normal music. So, including ANÚNA. I think it'd be fun to try and introduce the various musicians I cross paths with and their music. And doing this, I hope the people hearing them will gradually expand their horizons.

A guitarist who played with us in the 20th anniversary concert in 2015, Tomohiko Kira, passed away recently. And we'd just worked on a concert together in Taiwan, thinking "that was so much fun, let's do it again!" Since then, since you can never tell what's gonna happen, I've felt the need to do everything I can while I can to leave as few regrets as possible. It's the same thing with ANÚNA. I wanted to work with them at least once, so I figured I couldn't waste more time

waiting for an opportunity. I just felt the need to keep working, since musicians eventually age, and so do I, little by little, so the thought that I'll die eventually stuck in my mind. My way of thinking right now is "when you think of something you can do, do it or you'll definitely regret it!" I'm trying my best so that, when I think of something, instead of hesitating, I just act on it right away. Because of this, we could make this concert a reality.

— This question might be jumping the gun a bit, but if there were to be another one, is there something you'd like to try in it?

If there's another one, of course, I'd like to include tracks that we couldn't this time, and I think it'd be interesting to separate the three musical themes into their own concerts. To try and encapsulate Xenogears entirely in folk music, or with an orchestra, or with a choir would be interesting I think. Also, there were a lot of people who live in further regions who couldn't make it, so I'd like to hold it in all three big cities of Japan. Of course, this means a lot more work (laughs). We could also have a live viewing, but there's something unique about the energy in a concert hall. It's not really something you can experience without being there physically. So around the 25th anniversary, I'd like to do more of the same, but this time to play in more areas.

— What is Xenogears to you?

Xenogears is a representation of the amount of skill I had at the time, and a game that has a lot of the things that I've always wanted to do, and a defining moment for my music career. And so, I have a lot of fond memories of it. I caused a lot of trouble for some people and was told, "You take things too far", but it's a game where I felt that I'm glad I did it, I'm glad I went that far. And I can only attribute the popularity of the tracks after twenty years to all the fans who liked it. The game is a part of who I am.

— Finally, do you have a few words for those coming to see you?

I am incredibly glad to be able to host a grand concert like this for a huge occasion like our 20th anniversary. I would like them to enjoy these few hours as much as possible and to bring back home these feelings to deepen their memories of Xenogears even further. That's the kind of day I want it to be.



February 2014
Mitsuda Amplifier

Vocal

Joanne Hogg

ジョアンヌ・ホッグ



Profile

A singer and song writer originating from Northern Ireland, her career began in the late 80s. Nominated three times for the Classic Rock Society's Greatest Female Vocalist award, her expressive singing is held in high regard all over the world. IONA, of which she is a member, and one of the most popular progressive rock bands in Europe, ceased activities in 2016 after releasing 7 studio albums, 4 live albums and appearing on stage in Japan twice. While participating in numerous projects such as her collaboration with Maire Brennan, *New Irish Iona*, she continues her solo career. She is a very active woman, lending a hand in humanitarian efforts for the rescue of refugees, as well as being heavily involved in social issues. She sang with Mitsuda in the songs to *Xenogears* in 1998 and *Xenosaga* in 2002.

— At the time when *Xenogears* was being developed, using tracks with vocals in them in games was exceptionally rare I think. How did the offer come to you?

We heard about Yasu's music from our manager at the time, in IONA. I think it was in 1997. This was after the offer, but a few years after recording for *Xenogears*, the person who coordinated the recording became the promoter for IONA in Japan. So you could say recording for *Xenogears* was the beginning of our relationship with Japan.

— At the time, what did you think of receiving an offer to record video game music?

20 years ago, you could say I knew absolutely nothing at all about video game music or Playstation and whatnot. I was really curious about it though. But 20 years later, now that I have two teenage sons, I think I'm starting to understand when people talk about that sort of thing.

— Please tell us your impression of Japan.

My first trip to Japan was in 2001, and at the time, I had actually given birth to my first son. I didn't feel too well, so unfortunately I couldn't have any of the delicious food. But everybody I met was very lovely and kind, and I was very moved by their warm welcome. Also, I was really surprised at the amount of people walking in Shibuya! For so many people to cross an intersection so orderly was unbelievable to me. A lot of things surprised me during my stay. The bright neon lights, the small animals in the windows of pet shops, the

fashion, and the fact that toilets warm up the seat when you sit on them! I could go on for a while with this list of surprises. When I went a second time, I felt much better, so I could really enjoy my stay.

— Please tell us your impression, as a musician, of Mitsuda.

Yasu's kindness and manners really left an impression on me. It was very different from my work in IONA or in my solo career, and I wasn't singing a song I had written either, but I was grateful for how honoured he was that I was participating in the recording, and he took great care of me in the studio. I was also moved by his wonderful talent for music, as well as his patience to try out music that was different from his own.

— Please tell us your impressions and thoughts as the vocalist for the tracks *SMALL TWO OF PIECES* - *Screeching Shards* - and *Stars of Tears*.

It's very important for me to sing on a strong melody with a lot of feeling to it. Yasu's melodies were very easy to sing, and the arrangements were just perfect, so I could just sing while focusing on the melody.

— Ever since *Xenogears*, you've become famous among fans of video game music, has anything changed since?

The biggest change would be IONA's debut in Japan. I can't be more thankful for this wonderful opportunity.

— What did you think when you first heard of this concert?



I was really excited when I heard about this concert. I was sure it would be great if I could participate, and I was glad to come back to Japan as well. I saw a picture of the event hall, and it's very beautiful, and to think an orchestra will be joining us as well, I'm very excited.

— Please tell us what you're looking forward to most in this concert.

I'm really thankful to have been invited back to Japan to sing some of Yasu's songs. I'm excited to meet Yasu, of course, but the game's fans and music fans as well. And I'll be able to meet some old friends from Japan too. It's Spring, so the Japanese gardens must be wonderful too. My visits to Japan have always been during the Winter, and last time, it was so cold that it snowed, so I hope it'll be warmer this time around.

— For those finding out about you through video game music, please recommend a few titles of yours.

I'm very excited to introduce my new album, *MAP PROJECT*, to Japan. Album sales will debut in Japan. Also, in the event hall, my 2014 album *Uncountable Stars (kazoekirenai hoshitachi)* will be available for sale. I would be pleased if you would come take a look at it.

— Finally, a few words for the audience.

Thank you very much for your continued support and encouragement. I'm very much looking forward to meeting everybody at the concert. I'm also very excited to be able to experience the other wonderful musicians' performances along with the rest of you.





Chorus

ANÚNA

アヌーナ

Profile

A mixed choir group formed in 1987 in Dublin by composer Michael McGlynn built around the idea of bringing the music of medieval Ireland back into the modern age. From hymns unearthed by Michael from the medieval ages to popular folk songs and even originals, they sport a varied repertoire. This concert will be their 7th visit to Japan.

● Members visiting Japan:

Michael McGlynn マイケル・マクグリ
 Zachary Trouton ザカリー・トルートン
 Russell Seaton ラッセル・シートン
 Nick Stoppel ニック・ストッペル
 Donal Kearney ドナル・キラーニー
 Bjarni Gudmundsson ビヤルニ・グッドマンダンソン
 Andrea Delaney アンドレア・デラニー
 Ellie McGinley エリー・マクギンレイ
 Laura Inman ローラ・インマン
 Cait Willis ケイト・ウィリス
 Sara Di Bella サラ・デイ・ベッラ
 Victoria Warwick ヴィクトリア・ワーウィック



ANÚNA • Leader, composer, music director

Michael McGlynn マイケル・マクグリ

— How did the offer for this concert take shape? Please tell us about your thoughts at the time as well.

Apparently, Yasunori Mitsuda first heard of us in our album released in the 1990s in Japan, *Deep Dead Blue*. Because the CD left such a deep impression on him, our sound likely stayed in his mind. We heard of this concert immediately after the recording for *Xenoblade 2*. It was a great experience for us all, so everybody wished to work together again.

— How did you come to know Mitsuda?

The first time I came across Mitsuda's work was when I played one of the games he worked on. His music had a very clear, defined sound that was very unique to him.

The first time I actually met him was in Tokyo a few years ago, and it clicked between us from the start. To me, he's a fellow composer, and people like him who understand the way I think musically are few and far apart. ANÚNA is like a beautifully sounding instrument, and I think Mitsuda wanted to use that instrument with which I'd been working with for decades and build a completely different world. To hear your instrument being played by another composer is a strange feeling, but at the same time it's stimulating.

— I want to ask about the Xenogears revival soundtrack's recording. Were there any particularities to keep in mind, given that you were rerecording for a work that was released 20 years earlier?

When Xenogears was released, I felt that its soundtrack was something special. Xenogears is a very complex and epic work, and I think there were very few video games like it at the time. The combination of the animators' talent and the soundtrack is very important, especially for a video game. It might be more important than in a movie. Xenogears really cemented that fact and tightened the bond between a lot of gamers and music. Actually, I was surprised to see how moved the majority of singers from ANÚNA involved in the project were. I didn't think that video game music held such a special place in their lives.

— Please tell us your impressions of the tracks for this concert.

There's a running theme in the tracks for this concert. ANÚNA is sort of a unique instrument, and I don't think there's another choir like it in the world. We all breathe as one, and aim to sound as one voice at all times. Through these tracks, we've dug deep to find a tone that's different than the one I'd set for ANÚNA until now. A few songs get a bit technical, but the harmonies and melodies that could only be borne from Mitsuda's pen find a way to bring it all together.

— Did the recordings in Dublin go smoothly? Were there any episodes of note?

Hmm... The most surprising thing for the people who came all the way from Japan was probably how harsh I am when directing the group. It seems when I'm in Ireland I can be pretty rough with everyone, and Mitsuda uploaded a particularly mild incident to Facebook. Maybe he thought it was funny that ANÚNA, who sing like angels, aren't like that at all in reality. The members who make up ANÚNA see it as a place where they can be their true selves. When we're performing or recording, we try our best to stay as natural as possible. The way we sing is the way we are. The recording went splendidly and without a hitch. When the last day was over and we went to a bar to have some beers and celebrate, I was really glad.

— One could say that ANÚNA's concept of reviving medieval Irish music for the modern age and Xenogears' futuristic themes are polar opposites. How do you feel about this sort of unique collaboration?

That's just a part of our concept, really, and a kind of catchphrase we use when promoting ourselves as a group representing Ireland. First of all, ANÚNA is my medium of expression as a composer. I'm Irish, and so I have a lot of influences from Irish music and literature. I founded ANÚNA to use the choir as a medium of expression, but choir stands out so much in the context of Irish culture that ANÚNA becomes unique within the world of choir groups as well. Just like a rock band, we're evolving with time. I think our audience can feel it during our concerts as well. The present and past are nothing but two sides of the same coin. The ideas behind our songs are timeless. Love, nature, sadness, joy... None of these ideas are bound by time. As far as I know, Xenogears is built on universal ideals, it's just that they're set in a particular context (whether it's the future or the past). Through and through, I think ANÚNA is the expression of our artistry, and it's only just begun.

— So this is going to be your seventh appearance in Japan, could you tell us your thoughts on your Japanese fans?

We love our Japanese audience. They always come at us with open hearts. That's not a given in other countries. The Japanese seem very docile at concerts, but in reality, they simply don't show how moved they are, and allow themselves to be moved. On the surface, Japan seems different from my home country, but if you dig deeper, there are parts that are strikingly similar, I think.

— Last year, in February 2017, you put on a show in collaboration with Japanese Noh artists, *The Hawk Princess*, which you categorized as "Celtic Noh." Please tell us about your feelings for traditional Japanese culture.

As an artist, I find Japanese culture (whether it be ancient or contemporary) to be unusually stimulating. Japan is the sort of country that can take something very old and bring it back in unique and beautiful ways. This way, the past and present can coexist. And that's pretty much the same as ANÚNA. Our 2017 Noh project was a very special event. It was two cultures meeting, getting to know each other and connecting through music. When I was composing for this project, I had to transcend the limits of our cultures and go back to our roots. Creating something simple and sincere is much more difficult than creating something complex. Japan's culture is in many ways similar to Irish culture. While their respective musics may be different, they've both been born and polished in the same place.

— Tell us about what you're looking forward to in this concert.

We're always excited to be playing in Japan. Especially since we get to sing such beautiful songs for this concert. The audience for this event will be seeing us for the first time, so we're looking forward to it. For the most part (excluding me) ANÚNA's members are very young, and are versed in video games. I'll also be participating in this important event, and to be able to bring a new outlook on Mitsuda-san's music brings me great joy.

— Which of ANÚNA's CDs would you recommend to a fan of video game music listening to them for the first time?

If it's their first, I would recommend our most visual release, *Revelation*. After that, I'd recommend *Sensation*.

— Finally, a message for the audience.

The music is wonderful, and I think we can provide a performance to the level of this music. It should be something the audience will remember for a long time. To be able to participate in such a unique event is not only exciting for us performers, but I think will also leave the audience entranced. I think my only regret is not being able to sit down and enjoy it along with the audience!



Accordion

アコーディオン

藤野由佳

Yuka Fujino

She studied under Mr. Shousaku Nakajima, the then-president of the Japan Accordion Promotion Conference. Every day, she worked on making memorable songs for her album, *Heart Strainer*. Currently, she plays solo performances, and also plays in various musical groups such as Rhododendron (with Akihisa Tsuboy and Mitsuhiro Ohta), Riquisimo (with Kumi Tanioka), and others. She has participated in various concerts and recordings as a support musician for Yasunori Mitsuda, Sarah Alainn, and others. She has earned popularity for her versatile phrases and emotional performances. She is organizing the musical performances *Nanohana* and *Autumn Rain*, which are currently being developed, and for which the promotional videos use film footage from the UNESCO World Heritage Site of Chûson-ji (located in Hiraizumi, Iwate Prefecture). Her releases include her solo album *Heart Strainer*, Rhododendron's album *Akira Centrifuge*, and Riquisimo's album *Charla*, among many others.

Tin Whistle, Low Whistle, Uilleann Pipes

ティン・ホイッスル, ロー・ホイッスル
イーリアン・パイプス

野口明生

Akio Noguchi

Besides Thai instruments, the uilleann pipes, the tin whistle, and the Irish flute, he also plays Armenian instruments like the duduk. He has produced music for the NHK morning television series *Massan*, Taiga drama *Segodon*, and the movie *64*. With Joe Hisaishi he works on music for *What a Wonderful Family! II*, and he also participates in works by many other composers. He also participates in performances for the works of Yasunori Mitsuda, the composer of the game *Chrono Trigger*. Noguchi participates in many recordings.

<http://uilleannpipesjapan.web.fc2.com/>



Celtic Harp (Irish Harp)

ケルティックハープ

梅田千晶

Chiaki Umeda

Based on classical techniques, she developed an Irish musical style learning from Kathleen Loughame and Janet Harbison. In Sweden, she learned traditional music under the Nyckelharpa player Leif Alpsjö.

In 2012 and 2017, she performed in Japan with 7-time Grammy Award-winning group, The Chieftains. In 2014, she performed at Halland Museum in Sweden, and in Tokyo and Taiwan as a member of game composer Yasunori Mitsuda's 20th anniversary concert. She participates not only in traditional musical performances, but also in recordings for media such as movies, commercials, video games, and so on.



—Xenogears Concert Special Band & Orchestra—

アーネンエルベ・オーケストラ

Ahnenerbe Orchestra

Accordion

アコーディオン
藤野 由佳
Yuka Fujino

Tin whistle & Low whistle & Uilleann Pipes
ティンホイッスル&ローホイッスル
&イリアン・パイプス

野口 明生
Akio Noguchi

Celtic Harp(Irish Harp)

ケルトティックハープ
梅田 千晶
Chiaki Umeda

Piano

ピアノ
森下 唯
Yui Morishita

Synth & Per
シンセサイザー&パーカッション

光田 康典
Yasunori Mitsuda

Guitar

ギター
坂本 遥
Haruka Sakamoto

Bass

ベース
小栢 伸五
Shingo Ogaya

Drums & Per

ドラム&パーカッション
山本 真央樹
Masaki Yamamoto

Percussion

パーカッション
寺田 典子
Noriko Terada

Picc. & Fl.

ピッコロ&フルート
多久 潤一郎
Junichiro Taku

Ob. & C.A.
オーボエ&インダリッシュホルン

岡 北斗
Hokuto Oka

Cl. & B.Cl.
クラリネット&バスクラリネット

福島 広之
Hiroyuki Fukushima

Bn.

ブゾット
東 実奈
Mina Higashi

Hrn.

ホルン
上間 善之
Yoshiyuki Uema

Hrn.

ホルン
萩野谷 美咲
Misaki Haginoya

Trp

トランペット
本間 千也
Kazuya Honma

Trp

トランペット
池田 英三子
Emiko Ikeda

Trb

トロンボーン
古賀 光
Hikaru Koga

Trb

トロンボーン
山口 準士
Shunji Yamaguchi

Tuba

チューバ
若林 毅
Tsuoyoshi Wakabayashi

Vln. (Top)
ヴァイオリン(トップ)
室屋 光一郎
Koichiro Muroya

Vln.
ヴァイオリン
上里 はな子
Hanako Uesato

Vln.
ヴァイオリン
相川 麻里子
Mariko Aikawa

Vln.
ヴァイオリン
沖 祥子
Shiko Oki

Vln.
ヴァイオリン
申 聖愛
Eman Shin

Vln.
ヴァイオリン
遠藤 雄一
Yūichi Endo

Vln.
ヴァイオリン
松井 利世子
Riyoko Matsui

Vln.
ヴァイオリン
猶井 悠樹
Yuki Narai

Vln.
ヴァイオリン
越川 歩
Ayumu Koebikawa

Vln.
ヴァイオリン
榑 渚
Nagisa Sakaki

Vla.
ヴィオラ
岡 さおり
Saei Oka

Vla.
ヴィオラ
島岡 智子
Tomoko Shimooka

Vla.
ヴィオラ
金 孝珍
Hyojin Kim

Vc.
チェロ
岩永 知樹
Tomoki Iwanaga

Vc.
チェロ
結城 貴弘
Takahiro Yuki


Cb.
コントラバス
一本 茂樹
Shigeki Ippon



20th
Anniversary
Concert

X
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The Beginning
and
the End



XENOGEARS 20th Anniversary Concert

The Beginning and the End

- 1 _ Dark Dawn
- 2 _ Bond of Sea and Flame
- 3 _ Village Pride
- 4 _ Wind from the Valley - A Distant Promise
- 5 _ Steel Giants
- 6 _ Where Dreams Hatch
- 7 _ Grahf, Ruler of Darkness - Fuse
- 8 _ Dreams of the Brave - Deadly Dance
- 9 _ Intangible Treasure
- 10 _ Windy Song
- 11 _ We, the Wounded Shall Advance into the Light
- 12 _ Lost... - Screeching Shards -
- 13 _ Cage of Remorse and Relief
- 14 _ Blazing Knights
- 15 _ October Mermaid
- 16 _ Shevat - The Wind Calls -
- 17 _ Flight - Soaring
- 18 _ Foreboding
- 19 _ Awakening - Fangs Bared at God
- 20 _ The Beginning and the End
- 21 _ SMALL OF TWO PIECES - Screeching Shards -

and more...

Self Liner Notes

The concert set list, presented by the composer, Yasunori Mitsuda. Reflect on the era of Xenogears with memorable scenes from the game.

1. Dark Dawn

Scene: Opening movie

The opening is Squere's first full animation, with a climactic beginning! This time, we can all participate in the opening as the orchestra and chorus musicians perform it. Please enjoy and immerse yourself as if you are the captain of the Eldridge.



2. Bond of Sea and Flame

Scene: The beginning, Bart's theme, etc

Because Xenogears is a magnificent story, the prologue is a long backstory exposition. Although the original song uses a flute, the concert version uses an instrument called a "low whistle," which gives more of a folksy vibe. I tried to arrange it so that it sounds almost the same as the original.



The remote village of Lahan, in the outskirts of Aveh, near the border with Kislev.



This is where it all begins.

3. Village Pride

Scene: Lahan Village

Everyone in the small village of Lahan is lively and gentle. The original song is cheerful and upbeat, but at this concert we will perform the arrangement from the Xenogears orchestral album *MYTH*. Please enjoy the village of Lahan from the morning through to the night time.



4. Wind from the Valley ~ A Distant Promise

Scene: Citan's house / Fei-related events

For the song that plays at Citan's house, I decided it would mainly be a simple composition with woodwind instruments. Also, I wanted each instrument in the composition to be audible. This time, I tried to create a melody with with *A Distant Promise* so that you can recall the scenes while you listen.



5 Steel Giants

Scene: Raid on Lahas Village, battle events, etc.

This song plays at the time of a Gear battle — an event that immediately follows the start of the game, however I remember being quite surprised the first time I played it. When sourcing the sounds for the original version, I bought a real snare and cymbals and sampled them; I also sampled trumpet sounds one by one.



6 Where Dreams Hatch

Scene: Fei and Ely events

This song was created to be Ely's theme, but between the first half and the second half (the point of change), two personalities are represented. The first half focuses on expressing her self-destructive sense of responsibility, during her time growing up as a Solarian elite. The latter half expresses her gentle character.



7 Grahl, Ruled of Darkness - Fuse

Scene: Grahl's theme / Avah recapture, etc

A mysterious man cloaked in black, Grahl, appears before protagonist Fei over and over again, and stands in his way of his progressing. Although he is human, it takes tremendous power to surpass his Gear, perhaps making him a troublesome character for players. Sometimes, when you hear the intro to his theme, it makes you shout "He's here!"



8 Dreams of the Brave - Deadly Dance

Scene: In the Yggdrasil / Regular battle

In the game, *Deadly Dance* is the song that plays in a normal battle, but I remember it being very difficult to make a song with rising tension that also sets a slightly relaxed atmosphere (to differentiate it from Gear battles and boss battles). I do not care about creating such a differentiation at this concert, I would like to emphasize the rising tension.



9 Intangible Treasure

Scene: Drifting on the Galath, etc

...Constantly drifting... Sounds like we right now.

This is a popular song within Xenogears — the composition expresses the relationship between Ely and Fei. This time, I had Lahas write lyrics which everyone in ANUNA will sing together. Male and female soloists represent Fei and Ely respectively — I think that you can be aware of their intended roles when you look at the stage.



10 Windy Song

Scene: Nisan

This is the theme song of Marguerite Fatima (nicknamed Margie), and it is also the song that plays in the land of Nisan, where Margie is from. I tried to make this song gentle, straightforward, and slightly innocent, just like Margie and her relaxing town. I think that you can sense such warmth in the concert.



11. We, the Wounded Shall Advance into the Light

Scene: Nisan Cathedral, events, etc.

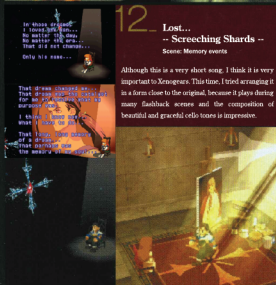
This song flowing through Nisan Cathedral is composed of abundant choral samples, which was supported by the PlayStation's sound sources. Actually, I wanted to add hymn lyrics, but it was impossible to do within the given technological capacity. I will do at this concert what I could not do back then. Please enjoy a hymn by ANÜNA.



12. Lost... -- Screeching Shards --

Scene: Memory events

Although this is a very short song, I think it is very important to Xenogears. This time, I tried arranging it in a form close to the original, because it plays during many flashback scenes and the composition of beautiful and graceful cello tones is impressive.



13. Cage of Remorse and Relief

Scene: Billy's theme, etc.

This song plays in various scenes, but as it is written in the title, it is presented as Billy Lee Black's theme. This version is also included in the Xenogears Original Soundtrack *Revised Disc*, but I think Billy is able to be expressed more deeply now thanks to Iaszi's stunning lyrics.



14. Blazing Knights

Scene: Boss battles

For the battle songs I composed at that time, I always composed the music from two different perspectives. One expresses the enemy's perspective and appearance via a sense of intimidation, and the other expresses how the hero bravely confronts that intimidation. I hope that you can experience that feeling in this part of the concert.



15. October Mermaid

Scene: Emerald's theme

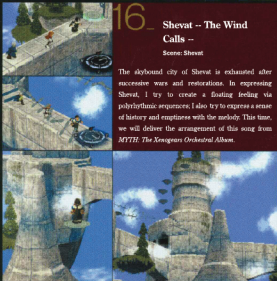
In writing this song as Emerald's theme, "inorganic" and "distant memory" were the motifs I consciously tried to incorporate. I thought that I wanted to express emotionally charged memories in a relaxed manner. In this concert, I would like to present it in the form of its rendition in the Xenogears arrangement album *Covid*.



16. Shevat -- The Wind Calls --

Scene: Shevat

The skybound city of Shevat is exhausted after successive wars and restorations. In expressing Shevat, I try to create a floating feeling via polyrhythmic sequences; I also try to express a sense of history and emptiness with the melody. This time, we will deliver the arrangement of this song from *MYTH: The Xenogears Orchestral Album*.



17. Flight - Soaring

Scene: Maria's Theme /
Flying in the Yggdrasil

Flight is a highly popular song within Xenogears. This is a grand and powerful composition that creates a sense of running, flying well with the "Go" cutscene. Also, Wings is a similar tune, and the motif of SMALL OF TWO PIECES - Screeching Shards- is used in it as well. I tried to put these two songs together as a medley.

Никатай
"Мари!... я все еще
был с тобой.
Теперь и навсегда"



18. Foreboding

Scene: Babel Tower, Deus Interior

This song plays in the final dungeon and inside Babel Tower. There are quite a few people who have "traumatic" memories of this song because they had difficulty climbing to the top of the tower. A motif from the opening song, *Light from Netherworld*, is used in this composition to reflect the dungeons' connections to Eldridge and Deus.

Perhaps... you will
fear of the "memories"
that came from the
very depths of our
unlimited "instincts"



19. Awakening - Fangs Bared at God

Scene: Fight against Deus / Fight against Uroboros

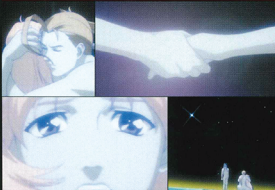
It's finally over! This is the last battle with Deus, but this time I would like to deliver *Awakening* and *One Who Bears Fangs at God* together as a medley. Particularly, *One who Bears Fangs at God* is unusual and mysterious, it is the last battle of the game but does not sound like a battle song. I always wondered if there could be such a battle song.



20. The Beginning and the End

Scene: Ending

Square's first (game industry's first?) Bulgarian Voices shocked game players and the general public. This song was used in commercials at the time; I remember going "ha!" every time I saw it play on TV. This time, ANUNA will deliver this composition from a fresh angle.



21. SMALL OF TWO PIECES -- Screeching Shards --

Scene: Ending theme

It can be said that "This song speaks of Xenogears" if Joanne had not come to Japan, this concert could not have come true. This song that Joanne sings is one that is so important to Xenogears, and I think that you all have wanted to listen to it live at least once. It is about six and a half minutes; please listen while immersing yourself in memories about that time.



Newly Written Lyrics for Anniversary Concert

Memories Left Behind

盗めない宝石



Far, far away, in our memories left behind—

Deep in the night I met your lonely soul
Like a child who lost its way
Don't be afraid, raise your eyes to the stars
And remember the promise we made

You taught me loneliness isn't just pain
Now I know even I can be someone's light

God gave us fragile wings to take each other's hands
Even if we can fly, I'll choose to walk with you

Run through the dark in this world with no path
Your brave footsteps will be our guide
Time will go on, you will then realize
That your heart's always been by my side

My distant memories call for your name
I had been searching for you all my life

You found me in our memories left behind—

遠く遠く、置き去りにした記憶の中で—

夜の闇で貴方の小さな心に高鳴った
まるで迷子になった子供のような
どうか恐れなくて、瞬く星雲を仰いで
何時か交わした約束を憶えていて

孤独にも意味があるのだと教えてくれた
此の存在さよさらばの光に為り得ると

手を取り合うようにと
神様は私達に脆い翼を授けてくれた
願え高く舞べたとしても
貴方と歩んでいくと決めたから

道なき世界の闇を駆け抜けて
その勇敢な軌跡がきつと導となる
そして時の終わりに気附くでしょう
何時だって貴方が私の傍に居たことを

彼方の想いが君の名前を呼び続ける
此の場所ですずっと君を捜していたんだ

置き去りにした記憶の中で
貴方が私を見つけてくれたよ—

We, the Wounded Shall Advance into the Light

傷もてるわれら 光のなかを進まん

O' Lord God Almighty, we the wounded shall advance into the light
With Your mercy, we shall row out to the passage of time

Deep down beneath the waves of night our words we left behind
And listened to the silence as the breaths of wind arise
Hope be within us, grace be within us
Even after we are gone the truth remains

Someone is calling for us from far away
Two bright stars are falling to shine on our way

O' Lord God Almighty, we the wounded shall advance into the light
With Your glory, we shall row out to the passage of time

And when the moonlight ripples on the mirror of our heart
We recollect the shadows of the days we set apart
Joy be within us, faith be within us
Even at the end of time our path remains

Someone is calling for us from far away
Two bright stars are falling to guide our way

主よ、傷持てる我らは光の中を進まん
主の慈悲と共に、時の流れへと漕ぎ出さん

言の葉は夜の波間に沈みゆき
静寂から新しい風が生まれ来る
希望よ、慈愛よ、我らの中に
覆え此の身が滅びようとも
真実は此処に残される

遠くから誰かが叫んでいる
瞬く星が戻つ、海に零れ落ち
我らの道を照らしゆく

主よ、傷持てる我らは光の中を進まん
主の栄光と共に、時の流れへと漕ぎ出さん

月灯りは魂の水面をさざめかせ
去りし日々の面影を呼び戻す
幸福よ、信仰よ、我らの中に
覆え時の終わりが来ようとも
軌跡は此処に残される

遠くから誰かが叫んでいる
瞬く星が戻つ、海に零れ落ち
我らを導く光となる

The End of Childhood

悔恨と安らぎの檻にて

Lying in this broken cage, I dreamed of you and me
Dancing beneath that old beautiful apple tree

Mother, I miss how you always kissed me goodnight
Father, I miss how you told me your gentle lies
Still I long for the memories of home

We're running after the shadows of innocence,
Knowing they can't be reached

Lying in this broken cage, I dreamed of you and me
Hearing a gunshot that shattered our fantasy

Lord, won't you save me from all this sorrow and pain?
Lord, won't you let me forgive my weakness and shame?
Still I long for the memories of home

We're running after the shadows of innocence,
Knowing they can't be reached

In this cage,
In the end of childhood

壊れた檻の中で夢を見る
君と美しい林檎の古樹の下で踊る夢を

どうか母のおやすみのキスを、
どうか父のついた優しい嘘を
然しして僕は故郷を懐懐する

僕は純真の影を追い掛け続ける
決して届くはずがないことを知りながら

壊れた檻の中で夢を見る
まだ幻想を待てる銃声が鳴り響く夢を

どうか此の悲嘆と痛みを救いを、
どうか此の弱さと後悔に救いを
其れども僕は故郷を懐懐する

僕は純真の影を追い掛け続ける
決して届くはずがないことを知りながら

幼年期の終わりのという檻の中で

They are alone in the oppressing dark, but
Luminous power is granting their hope.
They are walking without a path and
Destitution, looking for a way to the heavens.

In a moment they will see beyond the woods,
They see Behind the wood
A beam of light,
Two hearts are warmed by the generous day
Free clouds are flying ...

Glory...

称えよ 神とともに歩み とともにその御座(みくら)につかんとする者を
地にては道を離れい いと高き(たかき)御座(みくら)とすする者を
されど真に称えるは 自らのか弱き足で歩くを退(ひ)き去(さ)るか
御身が手を差し伸べられることはなく 哀(あは)れか杖(つゑ)を指(さ)しおられることもなし
その道は真なれど 彼等の種は光輝(ひかり)に満ち溢(あふ)れる
御身は彼等の内にあり
見ること 聞くこと 語ることあたわずし 眞(まこと)に業(わざ)体(てい)成(なり)たまい 彼等の中に留(とど)まる
聖(よ)き御(み)が彼等の上に輝(かが)みぬ 今(いま)日(ひ)こそ目(め)の新生(しんせい) 晩(ばん)なり
称えよ 穢(けが)れなき乙女(おんな)の生(な)まれし時(とき)に 御身(みみ)がつかかわされし息子(いきこ)を
絶(た)えざる光(ひかり)が彼等に照(あ)らされんことを



The Beginning and the End

最先と最後

Lost in the dark woods, the wounded lambs wander
They seek for a stairway that leads to Thy throne
Lord, give them mercy and bless those who answer
By choosing a path they must follow alone

Thy promised land cannot be reached,
Thy words cannot be heard
Thou hast been, and Thou wilt be within them

May Thy hope be with them,
May Thy joy be with them
May Thy grace be with them,
May Thy faith be with them
May Thy love be with them,
May Thy will be with them

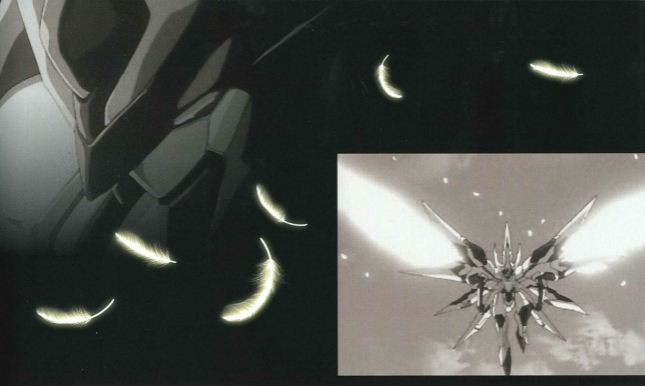
Glory be to Thee!

深き森にて彷徨(さまよ)いし手負(てお)いの羊(や)達(たち)
主(き)の王座(おうざ)へと到(いた)る階(か)段(だん)を求(もと)めん
主(き)よ、彼(か)らに慈(あは)れを身(み)に与(たま)へ給(たま)へし
己(おのれ)の道(みち)を歩(あ)みんとする者(もの)達(たち)を祝(いわ)げ給(たま)へ

約束(やくそく)の地(ち)を踏(ふ)むこと能(あた)わず、
主(き)の言(ことば)を聞(き)くこと能(あた)わず
御身(みみ)は今(いま)も未(いま)だ未(いま)だ彼(か)らの内(うち)にあり

願(ねが)ひは主(き)の望(のぞ)みと共にあらんことを
願(ねが)ひは主(き)の喜(よろこ)びと共にあらんことを
願(ねが)ひは主(き)の恩(めぐみ)と共にあらんことを
願(ねが)ひは主(き)の信(しん)仰(やう)と共にあらんことを
願(ねが)ひは主(き)の愛(あい)と共にあらんことを
願(ねが)ひは主(き)の意(い)志(し)と共にあらんことを

一(いつ)彼(か)らに光(ひかり)あれ



SMALL TWO OF PIECES ~ 軋んだ破片 ~

Run through the cold of the night
As passion burns in your heart
Ready to fight, a knife held close by your side
Like a proud wolf alone in the dark
With eyes that watch the world
And my name like a shadow
On the face of the moon

※
Broken mirror, a million shades of light
The odd echo fades away
But just you and I
Can find the answer
And then, we can run to the end of the world
We can run to the end of the world

Cold fire clenched to my heart
In the blue of night
Torn by this pain, I paint your name in sound
And the girl of the dawn, with eyes of blue, and angel wings
The songs of the season are her only crown

※repeat

We met in the mist of morning
And parted deep in the night
Broken sword and shield, and tears that never fall
But run through the heart
Washed away by the darkest water
The world is peaceful and still

※repeat

ガラスのナイフ にぎりしめ
冷たい夜の涙をかけぬける
眼い思いが胸をこがし
わたしの名を 月に彫る
深い森の裏 闇に隠かれた狼
死神に贈られた 藍い瞳と白き牙
自分の血で のどをうるおし
誇り孤独だけが かがやく秋草

百鬼の鏡のかけら
ちっぽけな命のともしび
流ざる情かしい こだま
だけど あなたとわたしだけが
「答え」を見つだけせる いつか
狼の道はどこまでも まっすぐのびて
走ってゆける 世界の果てまでも

遠てついた美 胸に抱いて
蒼い夜の涙をたどよう
愛しい痛みを引き受けられ
あなたの名を 星にささやく
曉の紅に染まって生まれた狼
天使もうらやむ 青き瞳と白き翼
嵐の夏に歌い 黄金の杖に舞う
自由と憧れだけが ならめく王冠

百鬼の鏡のかけら
ちっぽけな命のともしび
流ざる情かしい こだま
だけど あなたとわたしとなら
「答え」を見つだけせる きっと
狼の道はどこまでも まっすぐのびて
走ってゆこう 明日の向こうへも

ふたりは 雲の朝(あした)に出会い
夜の静寂(じま)に別れた……
折れた剣に 翼けた盾
こぼせない涙は 心臓を刺したまま

すべてを押しやる 思い忘れ
神々の沈黙が 世界をおか
でも あなたの叫びをだれも聞かない
だれも聞かない

風はすすり泣き 海は身をよじる
星々はきしみ 時ははじけ散る
みはてぬ夢は いつか終わり
そう 愛は永遠なんかじゃない

けれど……
百鬼の鏡のかけら
ちっぽけな命のともしび
流ざる情かしい こだま
あなたとわたしだけが
「答え」を見つだけせる いつか
狼の道はどこまでも まっすぐのびて
走ってゆける 世界の果てまでも
走ってゆこう 明日の向こうへも



Xenogears Producer

田中弘道

Hironichi Tanaka

Photography / Eye Movement

HOW THE PROJECT STARTED

— I would like to ask about the Xenogears development process. How did the project start?

It was just around the time when we were shifting from the Super Famicom to the PlayStation. A game we were working on in conjunction with *Final Fantasy VII*. At the time, Takahashi was with the *Final Fantasy VII* team, and he was tasked with building the world along with Tetsuya Nomura. It looked to be a story that was about robots, an extension from Magitek Armor, but it was so drastically different from the world of *Final Fantasy*, so we decided to do it as a

different game. I had just finished *Seiken Densetsu 3*, and I was tired of working on games with multiple storylines. (laughs) We decided to rearrange all the teams, and Takahashi and I ended up working together.

— After working on *Seiken Densetsu 3*, you worked on a radically different game, Xenogears. Was there something that went through your mind as you were going through that?

For me personally, I had given it all I had in me as a developer with *Seiken Densetsu 3*, and I was done working on the frontlines. I was focused on how to reflect the world and lore of Xenogears that Takahashi had envisioned into the actual game. I would do some of the conceptual and structural things, and not interfere with anything other than that. As a producer, I wanted to focus on staff management, but when it came to UI, it was easier to just do it myself rather than explain

it to someone, so I did that. Thinking back, I interfered quite a bit. (laughs)

— I guess you could say it was inevitable as a creator. (laughs) So you ended up working on it too.

Yes, I let Takahashi do the plot, and I did the combat system. I ended up doing the menu, the combat UI, and the camera regarding battle events. To get even more specific, I worked on things like the status screen [1], punching in bits for the battle UI, and the map compass. Because the graphical capabilities were so much higher than the Super Famicom, I decided it was better left to the designer to do the actual designs of the game. I ended up working on *Chrono Cross* and *Final Fantasy XI* after this, though. (laughs)

AN EPIC STORY AND A LENGTHENING DEVELOPMENT

— Was there any difficulty you experienced with the new hardware?

With the new console, we studied how to use the CD-ROMs as we developed the game. Up to that point, we had been working on Super Famicom games, or ROM cassettes before that, so we learned how to work with a limited amount of space. Put it simply, if we used CD-ROMs, we could just keep tacking on discs if we needed more, so we had virtually an infinite amount of space. That changed how we approach development.

— Ah yes, Xenogears was a two-disc game.

We had initially planned it as a one-disc game, but we ended up having two discs thanks to Takahashi's ever-expanding world. Even with that, two discs didn't seem enough to him, and he wanted to separate it into a part one and a part two, it looks like. However, because the development process was pretty long for a game at the time, a lot of the staff were exhausted. We



It became a turning point, a profoundly memorable work

managed to complete the game, and we disbanded our team to see what we would do next.

— There was a deadline, but the plot wasn't done yet, it seems.

Takahashi seemed to come up with parts of the world as he went along making the game, so there were times when we didn't know when we'd see the exit. It might have been better to write up something first, clean and tidy, and go from there, but I think Takahashi had a vision of seeing everything in action, and further expand the world from there. We could've just ended it at disc 1 and released part two as something else, but we had never made a game that was split into parts, and it was a taboo among the industry. I think for Takahashi, it was really disappointing that he had to end the game in two discs. With that being

said, I think that feeling of not being able to do everything he set out to do leads to what he will do later, so I think it worked out in a way.

— Was there anything you found difficult to put in the game?

It was hard to have an RPG combat system that had both regular and gear battles, which were totally different in scale, and making that all come together to form one cohesive RPG system. We ended up splitting it up, having a regular battle system [2] and a robot battle system [3]. This can be said about *Seiken Densetsu* as well, but the battle system is what we had been using at Square since the original *Final Fantasy*.

— *Xenogears* also has animation as part of the cutscenes.

Takahashi insisted that we do animation, and

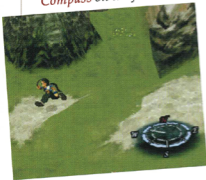
so we decided to go ahead with it. At the time, however, there was not that much precedent for having animation in a game. For *Final Fantasy VII* we used CGI made by the company, but we didn't have anything within the company for 2D animation, so we had to outsource it to an anime company. The animation was half CGI, one of Production I.G.'s strong suits.

— Were there any memorable scenes for you?

Yes, the ending [4]. The industry was very strict at the time, and a nude woman was considered a no-go for the PlayStation. They wouldn't even allow a silhouette... We had already drawn Elly, but we couldn't be able to release it the way it was, so I personally trimmed it as to not show her breast. As a fun fact, I gave the original animation to Takahashi on a special disc. I hope he's still holding on to it. (laughs)

Pick up *Xenogears* World

Compass on the field



▲ In *Xenogears*, the characters are 2D and the map is 3D. Players lost in the unusual rotating map could use the compass for help.

Profile

In addition to being the producer of *Xenogears*, he is also in charge of the battle system design. He left Square Enix in 2012 after developing games such as the *Final Fantasy* and *Seiken Densetsu* series. Currently, he is the director of development at GungHo Online Entertainment.





THE MARK THAT XENOGEAR LEFT

— Xenogears was a game that was in the midst of a change of consoles, and there were new endeavors like using animation. Where do you think Xenogears stands in the video game industry?

It was a game that was developed as we had switched over from Nintendo to Sony, and the CD-ROM changed the way we approached development. For ROM cassettes it was key to come up with a way to work with the limited data space available, but with the advent of CD-ROMs, I felt that we had to start making games that were more artistic and creative. The data structure and management aren't that different, but we started shifting to C from assembly language, so we didn't have to compress data bit by bit. We couldn't follow debugging and bugs, so that was difficult. In addition, game development usually took a year and a half to two years max, but since Xenogears three-year development has become the new normal.

— And how about as a work of art?

Xenogears was a philosophical work that touched on a lot of psychological themes, so I think there was something important in doing that in the form of a game. At the time there was the anime *Neon Genesis Evangelion*, but it was hard to do something like that in a game at the time. I think it would have been better to make a movie out of what Takahashi wanted to do. But I think it honorable to try to do it in a game anyway as an experiment. In a game, you control your character, so it's easier to grow an attachment to them and sympathize with them.

— What is Xenogears to you personally?

Up until that point, game development was something where I felt like I had to do everything, but with Xenogears, I was in my newfound role as director, and I wanted to pull out the best out of my staff, and I changed my methods accordingly. The game was a turning point for me; one that I have fond memories of. There's another reason why I have fond memories of it. My first RPG at Square, *Genesis*, was actually based on *Revelations*, and even had mechs. I don't think Takahashi knew about *Genesis*, but there were similarities between it and Xenogears. *Genesis* was a game that was released ten years before on the PC, so it didn't have any amazing graphical expression, but it was the first game I had produced. So, I was personally looking forward to the game as I was making it.

REGARDING THE CONCERT

— This Xenogears concert is to commemorate the 20th anniversary of the game. Are there any tracks that you have fond memories of?

I've attended many game music concerts, but I've been blown away by the quality that an orchestra can produce. There are a lot of unique tracks in Xenogears. I love the dungeon track that plays for the Solyent System [5] because it's dark. The events that unfold are also shocking, and that's why I remember it so much. I don't think it'll be played at the concert, though. (laughs)

— The concert will be led by Yasunori Mitsuda. During development, what were your interactions with Mitsuda like?

For the music, it was between Takahashi and Mitsuda, it seems. Mitsuda was someone who had his own world and didn't need to be asked to write tracks. At the time, Mitsuda was working very

hard, and he became very ill. The same can be said about Takahashi, but I think artists tend to really push themselves to their limits. For music especially, a lot of the work is done independent of the studio, and it's easy to get isolated. I think it was a rough time for him so I would like to tell him that he did an excellent job.

— Any messages to concertgoers?

With the 20th anniversary, we have an opportunity to listen to Xenogears' music. I hope you can go down memory lane as you listen to all the music.

February 2018
Square Enix



Xenogears Director

高橋 哲哉

Tetsuya Takahashi

THE EFFECT OF MUSIC ON THE GAME

— Before we begin, can you please tell me your initial reaction to the 20th-anniversary concert?

I first heard about it when Michan (Yasunori Mitsuda) and I were involved in another project. I thought, "Huh. 20th anniversary already. So, we've come this far." I wasn't that surprised by it.

— What are your thoughts on the concert commemorating the 20th anniversary?

I think music is something that is easy to grasp, and a medium that's easier to set up. If we were to do a remake, it would be much harder. Sounds are memorable, so I think listening to music is a great way to revive distant memories.

— How do you view Mitsuda as a musician?

He always tries to understand the game we are working on. He isn't the kind of guy to write up

the track and say he's done. For example, he always asks about what kind of scenes the tracks he is writing are going to be played in, and even how the in-game scenery looks. If we give him detailed documents, he always reads through all of it. All of us in the studio are always grateful for that.

— For this concert, Joanne Hogg will be making an appearance to sing "Small Two of Pieces". Can you tell me why you decided to put a lyrical song into a video game?

In animation and movies, music and songs go hand in hand. I thought it was weird that video games didn't have that. For the ending, I wanted to have a chorus before getting into the song, with a religious painting feel, and then get to the vocals.

— So, it was just obvious to you that it needed both music and a song.

Yes. There's another song, Stars of Tears, and we made it like what you'd see in an anime opening with the upbeat music. But it was a little too cheery and didn't fit Xenogears. There weren't any events that would have fit for it, and we can't use it for the actual, rather dark intro of Xenogears... So we didn't use it in the game, and it's only in the official soundtrack.

HOW XENOGEAR'S WORLD CAME TO BE

— I would like to ask about Xenogears itself now. Can you tell me how the project started?

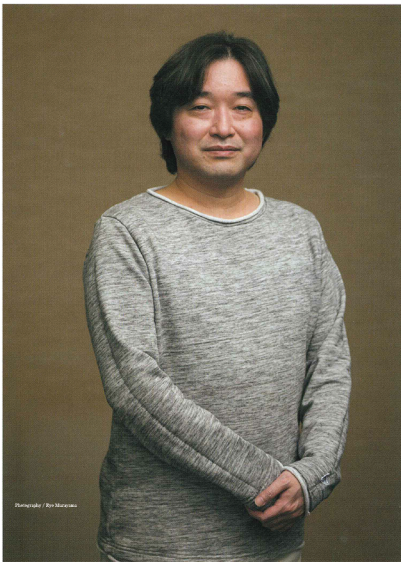
I was assigned to the *Final Fantasy VII* team at first, and I had pitched an idea that I had. I talked to Sakaguchi (Hironobu Sakaguchi) about it, and he told me that it might be cool to work on it as a new title. In the final product, humans are 2D and gears are 3D, but gears were initially 2D. We found out mid-development that there was a limit to the amount of 2D objects the PlayStation could

Pick up Xenogears World

Xenogears "X"



▲ The black background gives the X a strong impression. Takahashi says the X in the title represents the cross on Elly's pendant. Sakaguchi laughs and says an X-mark is bad luck.



Photograph / Ryo Mizumoto

display, but we were lucky because one of our staff members, Hiroshi Yamauchi (currently Monolith Soft Kyoto Studio chief, not to be confused with the former president of Nintendo with the same name) had already familiarized himself with 3D, and he liked mechs. That's why the gears are 3D if I recall.

— How was the world of Xenogears born?

I liked mechs and pop culture characters, and I wanted to make a game combining the two. And if I was going to do it, I wanted it to be better than *Final Fantasy*, too. I wanted to try my hand at the popular fad at the time of littering the plot with foreshadowing and having all of those storylines coming together for the central story, too.

— I can see a religious aspect to the games as well; did you think about that as you worked on it?

Yes... Compared to other countries, I think religion is something pretty foreign to Japanese people, but I think religious concepts as it pertains to living your everyday life is something closer than you might think. I myself am not particularly reliant on that kind of thing, so I remember part of my motivation being to try and see what I can do with an outsider's perspective.

— Does this motivation also apply to the philosophical aspects of the game?

Humans want a reason for their existence. If someone defines it for you, you think, "So this is why I feel the way I do," and you're comforted by that. I wanted to deliver that philosophical message in a way that could be understood easily.

— Xenogears is a massive epic, and it's only one of many episodes. Was this your intention from the beginning?

I had come up with a basic structure of the world from the beginning. Like human history, I want

people to see Xenogears as just one piece of the entire history of that world.

— So, you came up with the foundation [1] first and proceeded with development?

I was coming up with it as development proceeded, but that was really inefficient, looking back. For a typical RPG, for the sake of efficient you would work on the foundation while you wrote the script, and then everything would be made after that. Everything started at the same time for development at the time, so that's pretty inefficient. If the script is lagging behind, everything slows down with it, and you have to keep on making the game without having a feel for what kind of game it is that you're making. This was not a good structure, and I have bitter memories of it.

— It doesn't sound easy with the extensive amount of worldbuilding that would be necessary for a game of this scope...

No, it was fun. The ideas in *Perfect Works* were things that I had already thought about, but that book was the first time I had written it all out on paper. I only started working on it after the game had released. If I was going to release an artbook, I wanted it to supplement parts of the main game.

— Is the "fantasy to sci-fi" transition something you wanted to do for Xenogears and *Xenosaga*?

I don't know if I can call it the Xeno series, but these games are all sci-fi to me. For example, Xenogears is a story that branches out from the Zohar. I always come back to sci-fi, so I think that influence is strong in my work.

— I remember it being exciting that you would start off in a humble town, and by the end of the game you were surrounded by futuristic architecture.

I think games were particularly conservative at the time. Regarding the story, if we just plop in a mech and say this is a sci-fi game, it would have been hard to succeed. If we raise the hurdle at the beginning too high, we lose out on customers who can't keep up. So, I wanted to start off with something that was easy to get into. And thus, you begin with a pastoral setting, and that slowly begins to change as the game progresses... I had planned that from the start.

— Please tell me what you consider the most memorable scene.

There's too many... But around the transition from disc one to two. When you lose to Rameus in disc one, and the dream sequence starts [2]. I put a lot of effort into that scene, so I remember it the most. I'm sure for the players the most memorable scene was the canned food factory. (laughs)

KEEPING MORALE HIGH

— What did you put the most effort into?

The way in which we created the events is most memorable to me. *Final Fantasy VII* had a pre-rendered (#1) map screen with polygon characters, but Xenogears put characters onto a 3D map, and that resulted in a more free camera. The process of making a map so that you can use a camera for events is pretty much the origin of 3D, so I really focused on that.

— Were you thinking about the possibilities that 3D graphics would bring in the future?

The PlayStation was a console where you always had to choose 2D or 3D. I knew that 3D would eventually replace everything, so it was a test run to get used to it. I heard later from staff that I used to work with that our effort contributed to making games with graphics like *Vagrant Story*

Pick up *Xenogears World*

Animation cels



▲ Cels used in animation. "I was often sleeping at the warehouse, so I tried to take them out sometimes."

Profile

Director of Monolith Soft. In *Xenogears*, he is responsible for directing the script. After developing the *Final Fantasy* and *Romancing SaGa* series, among others, he left Square in 1999. He serves as the general manager in the *Xenosaga* and *Xenoside* series.



* 1 : A method of rendering polygonal models as images and displaying them within a game, movie, etc.



— Was there anything difficult or stressful you encountered during development?

The event planners of Xenogears, like Masato Kato, and Makoto Shimamoto, among others, were quite the bunch to deal with... (laughs) They were really rough around the edges, even among the Square event planners, and it was hard to control them. I heard from Honne (Yasuyuki Honne, current president of Monolith Soft), who was directing for the map and graphics, that Kato was about to build a theme park in Lahan Village [3]. Apparently, he didn't even talk to Honne about it and just went to the people who can get it done, and Honne found out about it and convinced him at the last second that it wouldn't work out for the kind of game that Xenogears is. Everyone is skilled at their craft, though, so I wasn't worried about the quality, though.

— Looks like it was a unique group of people. (laughs)

It was also rough that all our graphic designers were mostly new to the job. Even Honne had just started working for Square, so he hardly had any experience with 3D or game development. So, we were training our staff as we went along. Even though it was a painful process, we found good talent like Honne that has stuck with me at Monolith Soft to this day, so I'm glad we did it.

— When did development heat up the most?

The rule for Square at the time was that development was a year and a half max, but Xenogears took two years and one month. So, it heated up most when we got confirmation that we would get that half-year extension. But we couldn't make the deadline even with that, so we have to cut something. I think things were heating up most when we were deciding how to cut it. Nowadays, a two-year development for an IP like Xenogears would be considered short, and three, four years would be considered normal, so even if two years have passed, team morale won't start to die off. But back then, when you start crossing that year-and-a-half line, I remember people started losing some motivation. We were in a real

pinch trying to figure out how to make it through the next six months.

— Did you do anything to keep morale high?

Now, I would be able to do something to keep everyone's spirits up, but I just didn't have time for that back then because we were in such a dire situation. This might be a little rude, but I think I thought a little bit that if the people that "get me" were doing fine, that's all I needed. I just thought if I did everything I could, everyone would naturally follow me. I guess I didn't even have the luxury to think about any of it.

FORTUNE FROM LIMITATIONS

— What is Xenogears to your writing career?

Because it was my first experience as a director, I just remember all the struggles I went through. (laughs) It was like my first hike was on Mount Everest. It was a mountain that was way too tall for me to climb, but I think that it's also become one of my strengths. Xenogears had a lot of new staff, and we trained and formed an organization as we went along. We couldn't have done it without all the helping hands we got, and we later go on to start Monolith Soft, and hire new staff and train them as we worked on Xenosaga. That experience we had with Square was a real plus for us.

— What is Xenogears to you personally?

Where it all started; a representation of myself. A defiant game that is representative of who I am.

— A lot of fans are celebrating the 20th anniversary on social networking sites. Xenogears seems to be a game that is remembered by many to this day.

I think it's memorable because there's something incomplete about it. Disc two was made with the absolute determination to continue it, and you can see it in the game. I think if I gave

up and just cut some stuff off, I would have had nothing, and Monolith Soft probably wouldn't even exist.

— Please give us a final message for all the Xenogears fans that are at the concert.

As we approach this 20th anniversary, I've been stuck between thinking about how it's been twenty years, but also that it's only been twenty years. Either way, it is quite very moving. I think everyone has their own memories of Xenogears music that has ripened over the last twenty years, and I hope this will be an opportunity to be able to revisit some of that, and also to serve as a new memory to add.

Regarding Michan, Yasunori Mitsuda; over the course of twenty years, he has only gotten better at what he does. This concert is a sort of new challenge or approach for him, and I want people to enjoy the culmination of his twenty years-worth of work.

February 2018
Monolith Soft



A defiant game, representative of who I am

Xenogears Character Design

田中久仁彦

Kunihiko Tanaka

Profile

Manga artist and illustrator. For Xenogears, he is in charge of character design. After joining Nihon Falcom, he worked on character designs and illustration. After leaving, he worked as a freelancer. He has worked on several titles such as *Xenogears Episode I: Der Wille zur Macht*, *Unchained Blades EXX07*, the *Xenoblade* series, among others.



1 17th Anniversary



2

MEMORIES AWAKENED BY THE MUSIC

— How did you first hear about the concert?

Through Mitsuda's Twitter. I thought, "oh they're doing it? That's amazing!"

— When did you start thinking about the 20th anniversary?

For the 19th anniversary, I had uploaded Chu-Chu art [1], and I had started thinking about next year already. Before getting to the 20th anniversary, though, I was struggling with artwork for *Xenoblade 2*. Something was chipping away at me, and I couldn't get any work done. I couldn't be this way for long, so I started uploading little doodles for past works I had a hand in on my blog. I was just having fun with it at the beginning, but then I thought, "I gotta draw Xenogears", and I drew a doodle of Elly and Fei with their backs turned [2] while listening to Mitsuda's music. And before I knew it, I was crying while I was drawing it. I'm a little embarrassed by it, but I was totally bawling... (laughs)

— You got emotional remembering how it was back then?

After I was done with doodling, I realized that I had left behind something way back when. The day before the 20th anniversary, I uploaded rough sketches of Xenogears from back then. I was surprised at the kind of doodles I was doing back then, thinking, "This is how I used to work!," because there were so many doodles. It was hard to find rough sketches that were worth the effort of uploading.

— What would you tell your past self?

Better yet, I want to beg my past self to teach

me the fun I used to have. No, not teach... I think I'm more grateful that there remains a game that reminds me of that joy.

— Like how your desk was inside the development studio?

I was fearless back then. (laughs) It wasn't that I had confidence or anything, I was just extremely naive. I went to Square and borrowed a section of the studio and worked... I might have been considered a nuisance. (laughs)

— How was it like working with all the staff in one room?

At first, I was sitting with Takahashi while I do my work. Although that's just a technicality, because it was a loooooong desk, and I sat in one corner, and he sat in the other. (laughs) As you would expect, you get a lot of inspiration being so close to the team, so it was a lot of fun. Like the event planner Masato Kato, everyone had so much passion and tried to put as much content as they could into the game. I think it was hard for Takahashi to control that, but Takahashi competed with everyone else and tried to put in as much as he could of what he wanted, too.

— Did you know Takahashi prior to Xenogears?

We knew each other from the Falcom (#1) days. When I became a freelancer and Takahashi had moved to Square, he asked me if I could draw for *Live A Live*. The game has a lot of different worlds, and I drew with that in mind, but none of my artwork was used for it. In the final product, there are different settings that are written by different writers, so I thought the way I went about it was right from a game design perspective as well.

— Any specific memories you have of Xenogears development?

When I doodled in the development studio, I would often get a doodle by Takahashi right next to it. (laughs) I would look later and think, "hey, something's different..." I think he sometimes doodled on my doodles, too. (laughs)

HOW THE CHARACTERS CAME TO BE

— How did the characters of Xenogears come about?

I started with Fei and Elly and worked on characters with the highest priority. Of course, Takahashi had specific requests for the art direction. There were mini art contests at Square within the company, so sometimes I would absorb what other people did and use some of their ideas. There are designs I worked from scratch, but there were indeed some designs done by other people within Square that I thought were good. While it is in my style, Bart, Margie, and Billy were all designs that I felt like would be wasted if I had altered it, so I tried to leave as much as I could of the original art. Billy especially is mostly unchanged. It's a very delicate and wonderful design.

— Can we get some information on each of the designs? Let's start with Fei.

There was a request for Fei to be a martial artist, so that's where the design comes from. I thought he should have something that stands out about his design because he's the protagonist, so I exaggerated the front part of his hair a bit.

— Clothing in all, it has a very oriental feel.

There's good variety in all the character designs, so I'm glad Fei ended up being able to

* 1: Refers to Nihon Falcom Corporation.

stand out in all of that. I thought Fei would be someone who would be meditating at a temple at first, but there were some details that Takahashi decided to change, and so we actually couldn't change the design for Fei in time. (laughs) I think the only change between the rough sketch and the finished design is that he was wearing sandals at first. It was an open-toe sandal, but Takahashi said, "He's going to have a hard time pushing the pedals on his Gear", so I hid the tip of his toe. (laughs)

— Was there anything you considered while trying to differentiate between Fei and his alter-ego, Id?

I was drawing him as a completely different face first, but I was asked that the design at least have some resemblance to the original face, so I designed that with that in mind. While maintaining a hint of Fei, I focused on the kind of colors I used so it wouldn't be immediately obvious who Id actually was. At first, I had an idea in my head of Id having flames in both of his palms, so I don't know if it's because of graphical limitations to animate the fire, but it's not in the game. I thought it was cool.

— How about the heroine, Eily?

As I was designing Eily, I decided to depart from my usual style a bit. I don't remember if it was Takahashi or me that said it, but my style didn't fit the atmosphere of the game. We wanted designs that could withstand a hardcore game. I had barely actually studied art before, so it was hard to change things like body composition. I

looked at pictures and just studied and practiced over and over. I think it turned out well in the end.

— The doodle titled "practice run" in *Perfect Works* looks a lot like your usual style, very cute.

Yes, that was my default art style back then. It screams "the 90's". For hair, Takahashi wanted it very long. She was first wearing a coarse, black jacket. But Takahashi wanted something like a race queen, and that's when the design started to change. She wore something that showed her curves. For the colors, I went with white, as that matches Solaris well. Takahashi and I both really like *Star Wars* (#2). If I was asked who I would be in the *Star Wars* universe, I would say Storm Troopers (#3). That's how much I like the black and white mechanical design that it has. So I designed Eily's military uniform with all of that in mind.

— And Citan?

It was very easy to design him. The only difference between the final design and rough sketches is that he's a bit more shady-looking. (laughs)

— Is there anything unique regarding his design?

This is the same for all my designs, but like how I tried to get Eily to have a Storm Trooper design, I tried to incorporate something that I thought would have been cool into the design. For Citan, that's the glasses. Like the mech Scopedog from *Armored Trooper VOTOMS* (#4), I thought it would be cool if he had three monocles, and I

thought it would be interesting if I designed the shoes the way I did.

— Please tell me about Bart.

The original art drawn by another Square employee was really good, and I thought there would be nothing better than this. So, I just redrew that in my style. What I wanted to do with Bart was have a jacket that was red on the outside but blue on the inside. I wanted to use a warm and cool color to distinguish each other. It's not really a color representative of him or anything.

— I think of blonde hair and red when I think Bart.

Yes. But I remember thinking that if we only used a "character color", you would end up with a blob that is less memorable, so I used some different colors.

— And Rico?

Another character that was easy to design. Not much changed from the original art. A human beast.

— Regarding human beasts, what exactly were you considering as you designed him?

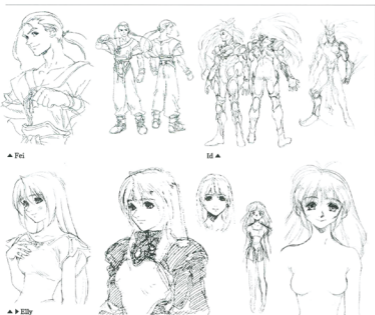
Blanka from *Street Fighter II* (#5). Takahashi is a huge fan of the fighting genre, and in the Falcom days he would often bring the arcade system board for *Street Fighter II* and play all night. I think from those memories, I just have an image of human beasts - Blanka. By the way, Takahashi was super strong, so I could never beat him. (laughs)

— And Rico has the choker as per the story?

Yes. There's a movie called *Wedlock*, a prison break movie set in the near future... In that movie, prisoners wear a choker, and it has a bomb in it. When I asked Takahashi, "Wedlock?", he responded, "I'm surprised you knew!" Rico has other chokers on his arms, and the story for that is that he has the chokers of the people he defeated. I like metal parts, so I designed with a focus on that. The leather jacket with metal parts might have had some influence from Michael Jackson's *Bad*.

— Tell me about Chu-Chu, Xenogears' mascot character.

I didn't know what to do with Chu-Chu, so I drew a lot of patterns. As I was drawing, my designs started looking more and more like Ewoks from *Star Wars*. I had a pet hamster at the time too, so I thought it would be interesting to have a design that combines hamsters and Ewoks. I thought the black part of her feet, legs, and the inside of her ears might be a little scary at first, but I think the pink and white alleviated that. I



#2: A group of works produced by Lucasfilm of America, created by George Lucas. Encompasses various media, primarily movies.

#3: An Imperial Army soldier in *Star Wars*.

#4: A robot anime series produced by Sunrise Inc. in 1981.

#5: Arcade fighting game released by Capcom Co., Ltd. in 1991.

didn't think Chu-Chu would get that big in the game... (laughs)

— So, you didn't know that Chu-Chu was going to get big when you were designing it. What did you think when you first saw it?

I was shown it during development and thought, "Wow, she gets this big!" Even her bag gets bigger. (laughs) I personally think the design turned out really cute. I want a plushie. Please make merchandise! (laughs)

— Tell me about Maria.

To be upfront, she's a female version of Johnny Sokko (#6). In *Perfect Works*, Takahashi says the curly hair and fluffy dress are my fetishes, but... I feel like I'm being blamed for something I shouldn't be. (laughs)

— Her curly hair is very unique.

Maria had a design that was done by another staff member as well, but I decided to add the curly hair to make her stand out more. To contrast from the royalty look, I gave her pilot goggles... But I guess she never even boards a Gear because she just stands on top of it. (laughs) Looking closely, I guess it is my fetishes, sorry. (laughs)

— Seizehn means 17 in German. Why did you give it that name?

It comes from *Daitetsujin 17* (#7). The giant robot 17 has an attack called Graviton, and I remember asking for Seizehn to have an attack called with the same name as a reference to it.

— How about Billy?

Mostly unaltered from the original concept art, done by another staff member. I tried doing something that went in the opposite direction, but it didn't really ring with me. So, I thought this was best left as is, and that's what I did.

— The combination of a priest with a gun is rather interesting.

I didn't know much about guns, so I bought model guns and used that as a reference. I guess I don't have much to say, because most of the design isn't by me.

— Tell me about Emerald.

I was requested to design a character like Key from *Key the Metal Idol*. *Key the Metal Idol* was important to me, so I was happy about it. I designed her thinking she was going to be like Key and not be very emotive, but when I saw her in the game I was a bit surprised at how she was very emotive, saying the name Kim over and over. I thought it was a bit different from what I had imagined her to be.

— Were you aware that Emerald would grow up from when you were first requested to design her?

Yes, I was thinking to myself, "What am I gonna do about her outfit? Does she even change clothes?", but I thought she wasn't the type of character to do that. So I designed her outfit in a way so that it would be fine if she became bigger. I designed it thinking she must be in an environment where there are only adult clothes laying around, and she just picked out what she liked out of that. She has big metal shoulder pads,

but Emerald herself is heavy so I thought it was alright and put it on her.

— And Margie?

She was initially supposed to be a playable character, so she has a lot of weapons in her clothes. She ended up not being a playable character... but I still wish she had joined the party to this day. But she's not going to be able to use bazookas and hand grenades. It was in one of her doodles, though. (laughs)

— Was Myyah designed to be a contrast from Eily?

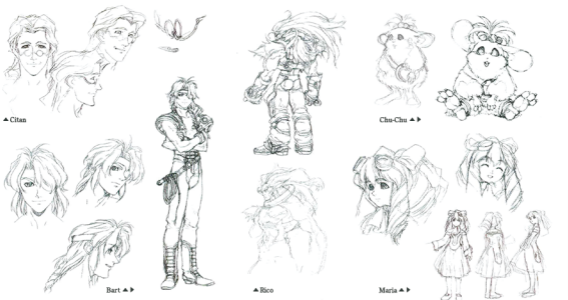
Yes. Myyah appears in the intro, so she was designed very early on, but I didn't design the form she appears in with Ramsus until much later. I think of Maetel from *Galaxy Express 999* when I think of a manga character for a beautiful woman. And I think you can see that in Eily and Myyah.

— You can see a lot of rough sketches for her.

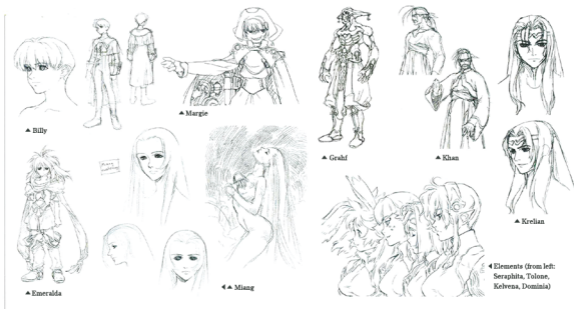
I had to draw nudes, so she was good practice for getting used to the Xenogears art style. It was tough, but it was a blast getting better and better at it. I was young so I could absorb all of that experience up like a sponge.

— It looks like you had a hard time with Grahf. What were you having difficulties with?

I was asked for him to look like Darth Vader from *Star Wars*, but I didn't even know how to start off. There was something another staff member had come up with, so I was trying to come up with something working off of that, but I really wanted something that could make it stand



#6: The hero of the manga/anime *Johnny Sokko and his Flying Robot* by Mitsuki Yokoyama. #7: Shotaro Ishimori's 1977 special-effects show.



out. So, I decided to elongate the head. I liked Batman at the time, so although you can't see it at all in the game, I had an idea that he would have bats come out from his chest when he took off his cape. I can say the same for Id, but it's really difficult to come up with a three-dimensional design. But once things start coming together, you start having fun drawing in so many details... forgetting that you're going to have to draw it a few more times. (laughs)

— Tell me about Fei's dad, Khan.

He's Fei's dad, so I just drew him as if Fei grew older. Another staff member did the original concept art, but I think he went the same route too. I like that back-and-forth.

— And Krelia?

The request was, "someone who had lived very long, and was very handsome", but I wasn't really good at drawing handsome young men, so I remember feeling nervous about what to do. They don't look alike, but I designed him with Michael Jackson in mind. But I think the eyes were influenced heavily by his.

— How about the four Elements?

They're a goofy bunch in the game, so I was designing them in a cheery way, but the development studio was very tense then. So, there were a lot more half-assed rough sketches... I was drawing thinking I can do the face now, and I'll worry about the body later. At the time, I was young enough to be able to get by with that kind of attitude.

— Their hair and their overall form are very unique.

I agree. I remember focusing on not having any overlap between the designs. They would end up being in-game sprites, so I really focused on making sure it was easy to tell who's who just by the form. Same goes for the colors. Looking back now, I feel a bit bad for Tolone, with the bolts on her face just screaming, "I'm a robot!" I have fond memories of Seraphita. She's influenced heavily by Roomi from *Galaxy Fight: Universal Warriors* (#8), and I combined that with a pet rabbit I owned at the time. The Elements all have similar chest pieces and sleeves, but I designed the pattern on the inside of their sleeves differently for all of them.

THE JOY OF BEING PART OF THE GAME

— Tell us your impression of Mitsuda.

I've never actually seen Mitsuda. If I get to see him at the concert, I would like to say hi. (laughs) Maybe I saw him at one of the meetings, though. Maybe we passed each other by in a hallway. Regarding the music, I did hear it in the sense that it was playing in the development version of the game, but I didn't really listen to it until the game came out. Listening to the Xenogears soundtrack made me interested in Irish and Celtic music, and I would go on to listen to CDs by Enya, Iona, and The Corrs.

— What kind of image do you have regarding the game's soundtrack?

I feel like the game and the music are very close. When I listen to the tracks, I remember

various scenes of the game. When I was little, our on-hold song for the home telephone was a music box version of *Greensleeves* (#9). That tune is very nostalgic to me, and I when I hear *Faraway Promise*, I feel the same way I do when I listen to *Greensleeves* now; a feeling of yearning. I notice myself playing it in my head sometimes.

— What is *Xenogears* to you?

A very precious game that gave me the opportunity to be known by many people. It is an honor to have been a part of a game that has been loved by fans for so long, and I feel like I was able to be a part because of various connections I had. My existence is only a tiny piece in the massive epic that is *Xenogears*, but I am proud of being a part of it.

— Send us off with a message to those attending a concert.

I think everyone is looking forward to how their favorite tunes are going to be arranged for the concert. I love *Small of Two Pieces* and am very much looking forward to hearing it live. I might cry remembering the past again. (laughs) I hope you all can enjoy it too.

And Mitsuda, please keep letting us listen to your music that reflects the ever-changing human soul! Congratulations on the 20th-anniversary concert!

Kunihiko's Rough Sketch & Doodle Corner

Mr. Kunihiko Tanaka's Big Love-Filled Xenogears Illustration Collection



There is a
red part
here

Remember to the back
and the part that shows
the hair, it's black. I'm
the back.
The back is mostly black.



The legend of
Citan begins!
(it does~)

Side bang
exists

exists

☆Citan awakening☆



I think that is
a perfect design
for a game lol

I didn't think my
scribbles would
get picked for
the design lol



Please forgive me
for this...



rainbow
city



Sophita



pink hair
wing
This is like
a mixture of
carnival...
or an homage



This is an early version
of her with the
big glasses and a
"ginger" vibe.



Katana



I had added
backgrounds to
character designs.



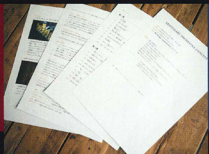
Making of “The Beginning and the End”

Here is a timeline of the planning and preparation behind the concert,
centering on Mr. Mitsuda's voice.

Nov-Dec 2016

- ▶ Concert planning begins
- ▶ Concert concepts materialize

To welcome the 20th anniversary of Xenogears coming up in February 2018, “Mr. Y” and Mitsuda launch a project with Square Enix. They pledge to do a concert, and move forward with this plan.



Mitsuda's VOICE

Square Enix and myself had common goals — we agreed that “we want to make an unprecedented concert,” “we want to do something a little surprising.” From the beginning to the end, I strongly stuck by these concepts in my mind.

Feb 2017

- ▶ Proposal submission

Mitsuda completes a concert plan. A proposal for it is being drafted. This proposal not only cover the direction and orchestra members and song set list, but also the atmosphere of the concert hall and ideas for merchandise.

Mitsuda's VOICE

Unlike concerts for games such as the *Final Fantasy* series, this concert is of one single work. Because this was a novel effort, I hoped to carefully create an immersive experience with the world of Xenogears, incorporating ideas such as displays and concert goods. Like an ordinary concert, you sit in a seat, there is an M.C., one song is performed at a time... although, I did not want it to completely be an ordinary concert. For the world of Xenogears to be a land of dreams that you can reach when you disembark at Malhana Station to enter the venue... I strongly wanted to do something like that.

Feb 2017

- ▶ ANÚNA's provisional performance offer



Mitsuda's VOICE

When I was working on recordings with ANÚNA for work related to *XenosMade 2*, I asked them “Maybe there will be a concert next year, would you come?” on the spot to see what they would say, Michael (the leader of ANÚNA) lightly replied “Okay.” Surprised, I said “Really? You would come out?!” (laughs) But in my mind, I confidently thought “Alright, this is already going to turn out wonderful!”

Apr 2017

- ▶ Venue selection
- ▶ Official offer to overseas guests

The concert will be held at Malhana Amphitheater. There is only one year until Apr. 7-8, 2018; official offers to overseas guests Joanne Hogg and ANÚNA will proceed. An “OK” is received from both, and the basis of the concert is settled.

Mitsuda's VOICE

I had wanted the Malhana Amphitheater from the start. If the concert comes to fruition, I cannot think of any other venue it should be held at. I really think of its circular stage as like the Eldridge in the opening animation. I was actually hoping for Feb 11 (the true 20th anniversary), but we could not take that date, so we decided on Apr 7-8. I had been in contact with Joanne, but made the official offer once the opening date was confirmed. I felt that the Joanne, ANÚNA, and this venue were the three most necessary pieces of this concert. I could never give them up.



May-Jun 2017

► Organizing the show

Mitsuda's VOICE

In addition to previously mentioned guests (vocalist Joanne Hogg and the choral group ANÚNA), I also wanted to add folk instruments to the ensemble, so it ended up becoming a band-orchestra.

Jul-Aug 2017

► Revival disc ※ recording begins

► Merchandise planning begins

※ [Xenogears Original Soundtrack Revival Disc - the first and the last -]

Mitsuda's VOICE

As there are already 3 soundtrack albums (original soundtrack, *MYTH*, and *Cried*), rather than creating another arrangement album, we considered a different soundtrack form — this became the Revival Disc, consisting of music and images. There is a Square Enix official, "Mr. U" who is coincidentally a fan of Xenogears. I was more concerned than anyone about things like producing the correct colour of the Memory Cube (laughs). At this time, the production plan of the music box was also established.

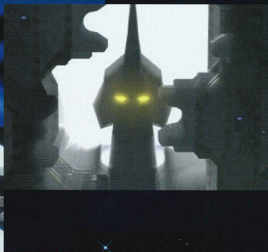
Aug-Oct 2017

► A battle breaks out between Mitsuda and Square Enix officials



Mitsuda's VOICE

As the concept of the concert is "unprecedented," I was subject to restrictions; however, there are some parts that absolutely could not be compromised... I had a big fight with "Mr. Y" (laughs). "I quit, do it on your own", disconnecting the phone (laughs). Many passionate fans are awaiting this, although it is a 20-year-old title with unprecedented planning and organization... Because "Mr. Y" was in a position to negotiate a lot, I found it difficult to co-ordinate on opposite sides of concrete numbers. It was around this time I thought "I thought it would be difficult with two people, so let's rush to the end!" So I started running.



Sep-Oct 2017

► Request for lyrics

The creation of lyrics for ANÚNA to sing was requested for some songs that previously did not have lyrics.

Mitsuda's VOICE

The Beginning and the End was originally a song with lyrics, but I requested a new set of lyrics with a different interpretation that still maintains the same nuance. In addition to that, character-based lyrics were created for 3 instrumental songs. The lyrics are very good! I proposed this task to an acquaintance with whom I have worked several times — she is a writer of delicate lyrics who is also a big fan of Xenogears... It seems to be the case that Xenogears originally influenced her as a musician. Truly, what a cool thing it is for the staff that there are such passionate fans (laughs).



Oct-Nov 2017

► Ordering a logo design for the concert

■ Logo design proposal and decision



Mitsuda's VOICE

For the concert logo, I asked Mr. Yamashita, who was responsible for the jacket design of the original soundtrack. I only had one request of the order, "I'd like to include the Xenogears red X symbol." As a result of giving this freedom, I received many fantastic designs, which are presented here.

[1] has the letters arranged in the shape of a cross, which is a cool symbol, but my eyes are not drawn to the background, so I said "goodbye" to this proposal. [2] and [3] are also nice, but the word "Xenogears" is so prominent that the X is not very noticeable, so I also said "goodbye." The final decision considered the design in [4], but this idea lost to the final logo. Ultimately, I was not sure which of "Xenogears" and "20th Anniversary" should be compromised in favour of the other, but I believed that the red "X" already makes it known that this is for "Xenogears," so I decided to have the "20th Anniversary" featured more prominently. This is how the logo was decided upon.

Nonetheless, Mr. Yamashita was surely very confident in his logo suggestions, so deciding on a logo was a smooth process (laughs).



Nov-Dec 2017

► Official website launch

► Ticket lottery begins

A first announcement is made releasing the concert information. The ticket lottery drawing begins, and sells out within minutes after a flood of entrants. The stressed-out staff is relieved by this success.

Mitsuda's VOICE

Although we were watching the lottery launch in real time (laughs), it was impressive to see the staff members' facial expressions steadily brighten. To all fans, thank you very much! I had confidently pushed so hard "because the fans are waiting!", when in reality it was a very nervous thing for me... I was thinking, "Why do you want to come listen to the music from a work of 20 years ago?" I secretly thought we would have to make up deficit from low sales... so I am thankful to all of you fans.



Jan 2018

► Mastering the Revival Disc

The mastering of the revival disc is completed in early January.



Jan 2018

- ▶ Chorus recording @ Ireland

Recording was completed over two days in Ireland, where ANÚNA is based out of.



Mitsuda's VOICE

The recording itself was a great success. It was so wonderful, I got goosebumps. It was very good to have had the lyrics written for this. Please enjoy it at the venue and on the soundtrack!



DAY 2



Feb 2018

- ▶ Set list produced
- ▶ Venue preview

A set list draft is completed.
Venue inspection is conducted.



Mitsuda's VOICE

I was getting a sense of where to position the instruments and performer entrances/exits. I wanted to direct a fully-used stage.

Mar 2018

- ▶ All songs arranged
- ▶ Stage direction determined

Mitsuda's VOICE

Arrangement was like a mountain, but the three arrangers overcame it. If a song can be arranged, we can easily leave it to them and have the peace of mind to concentrate!

Apr 2018

- ▶ Final adjustments before the show
- ▶ Final rehearsal

Apr 7-8, 2018
The time has come!



Sachico Miyano x Yasunori Mitsuda x Mariam Abounnasr



Arrangers X Talk

Sachico Miyano

Mariam Abounnasr

Yasunori Mitsuda

Here is a discussion between the two orchestrators (who arrange the songs for the performance) and Mitsuda. We had them discuss their perspective as arrangers on what they were most looking forward to for the concert.

Photography / Wataru Nakamura

— Please tell us how you all met each other.

Mitsuda: I wonder when the first time I met Miyano-san was.

Miyano: For work... Ah, it was actually on the Xenogears album, *MYTH The Xenogears Orchestral Album* that we worked together for the first time.

Mitsuda: Was that the first time?

Miyano: Yes, no doubt about it. The first time I arranged one of Mitsuda's tracks was for Xenogears.

Mitsuda: So that's where it started. I knew about Miyano before that, and we'd met before, but I guess we started working together on *MYTH*. Since then, we've worked on a variety of stuff... I've asked her to work on a plethora of projects of all kinds (laughs).

Miyano: Yeah! (laughs)

Mariam: I began working at Procyon Studios about two years ago, and have been with them since.

Mitsuda: Has it only been two years? You've worked so hard since joining that it doesn't feel like it. You've been involved in pretty much all the projects at our company, including several recordings. You also did the arranging for my 20th anniversary live concert, so the amount of projects you worked on must be really high (laughs).

Mariam: Haha, perhaps! (laughs)

Mitsuda: I think it was an appropriate amount of work for these two years. It might have been tough, but as far as I can tell, you've improved tremendously, and your growth is impressive.

Mariam: Awesome! (laughs) Thank you very much.

— Today, you came to check out the inside of the Maishima amphitheatre, where the concert will be held. As an orchestrator, what do you look out for?

Miyano: Today, I focused on getting a feel for the image of the concert. I begin by sitting at a variety of spots in the theatre and gauging how it looks from all these angles.

— So you were verifying how the stage looked, and not how it would sound?

Miyano: Right. You listen to a concert with your ears, but I think there's also a visual element to it, so the visual impression it leaves on the audience is also important. For example, I'll think about whether I should have Mitsuda-san stand around here, or whether the strings should be lined up in this area. It's important to get a first-hand feel for how it looks.

Mariam: It really is. The distribution of the instruments is a very important point. I walked around the concert hall as well, thinking about things like whether we should have the drums here or somewhere else and stuff like that.

Mitsuda: Yeah. The Maishima amphitheatre is a round stage, so the way it looks and sounds can be very different depending on the seat. I really want the audience to be immersed in the world of Xenogears, so I picked the concert hall based on the image of the cockpit of the captain of Eldridge in the opening scene to Xenogears. I really wanted to capture that atmosphere starting with the very first track.

— What sort of work does orchestration involve?

Mitsuda: Right... The tracks for this concert were originally being played through the Playstation's hardware, which is a mechanical source. So when we play them with an orchestra, it comes out in a fundamentally different way. That's why we need the arrangers to put them together in a way that sounds good, since they're very familiar with the particularities and sounds of each instrument. That's the idea behind track editing, and in this case, is known as orchestration.

Miyano: That's right. On average, there are about 70 members who make up an orchestra. And each of them is looking at different sheet music. So orchestrating is like saying "you'll play a C, you'll play an E, you'll play a G..." You can think of it that way.

Mitsuda: Let's say it's about dividing up the work and distributing it accordingly. To compare it to a company, if the composer is a regular employee, then the arranger would be kind of like his boss, I guess?

Miyano: Huh? I'm not sure if that's a good analogy (laughs).

Mitsuda: Is it so? Alright then, Mariam, explain it so we understand!

Mariam: Wait, right now? (laughs). Yeah, regarding the Xenogears music, there's already a fully formed image around it. To preserve this image while expressing it through live music... I guess you could say that's what I do.

Miyano: Right. It's the nuance that's the difficult part. Even though the original track and the music played by the orchestra are the exact same, they each have their own unique feel.

Mitsuda: That's right! Each track has its own particularities regarding how it sounds or looks when played at a concert. You could say orchestration is how you make it all come out. It's an extremely important role. Every since we began planning for this concert, I was very specific about wanting to work the three of us together.

Miyano: My! To think you already had your mind set by then (laughs)!

Mitsuda: I had decided on it a long time ago, since the beginning actually (laughs). But I had trouble deciding which tracks to play at the concert... I actually finished picking the tracks just the other day, and decided which tracks I wanted to leave to Miyano, so I gave her a call.

Mariam: Even before you called me, I had a feeling this would come into my hands at one point or another (laughs).

Mitsuda, Miyano: (laughs).

— Were there any particularities you had to keep in mind while arranging this concert?

Mitsuda: When I saw the venue, I noticed you can see the musicians really well from any angle, so I wanted to give each of them a good spot. Not to put each of them in the spotlight, however.

Miyano: Right. Like Mitsuda was talking about earlier, the audience should really feel like they're in a cockpit, and it's a concert hall that really allows us to experience things together as one, so we wanted to put together an arrangement that would reflect that.

Marian: Personally, I don't have much experience arranging for concerts, so this is a big challenge for me. This concert hall has a unique circular shape, and given there's a relatively low amount of musicians making up the orchestra, we have to find the right way to balance things out. I think that's sort of my mission.

Mitsuda: Most of the heavy lifting with regards to arrangements is yet to come, but I've already had Miyano-san working on the opening music, *Light from Netherworld*. How is it coming along?

Miyano: It's a bit of work!

Mitsuda: No doubt (laughs).

Miyano: After all, the opening is the "hook" of the concert. You can't afford to miss the mark there, so it's very difficult.

Marian: I've finished arranging a few tracks myself, but it is a lot of work.

Mitsuda: It really is, isn't it?

Marian: It is. Especially since ANUNYA's sound is so unique, it doesn't sound like your average classic choir group. Preserving this unique and arcane atmosphere while harmonizing it with the Xenogears music is... Balancing things is very difficult.

— The concert's theme is "20 years have passed, and we will relive that day once more," but what was it like for you 20 years ago?

Miyano: Xenogears came out in 1998, right? I don't think I was working much 20 years ago. Or rather, I was (laughs). It was a completely different work environment from now.

Mitsuda: Were you not working as an arranger or orchestrator?

Miyano: Right. That sort of work didn't exist at the time, at least the way we know it today. Actually, my greatest achievement is probably being the first in Japan to be known as an orchestrator (laughs).

Mitsuda: Right, you were the first.

Miyano: That's right. So, 20 years ago, I didn't call myself an orchestrator yet. The first time was around 2002, I think.

Mitsuda: Even overseas, it was only in the 1980's that people specializing in that sort of work started to appear.

Miyano: Right. At the time, the orchestrator was already being credited on CDs from overseas, but the practice didn't exist in Japan at the time, so I began to add it (laughs). That was about 15 years ago.

Mitsuda: I see. How about you, Marian?

Marian: I was still in Japan at the time, but I moved to England soon after. I was still a kid, so... I played outside a lot.

Miyano: I see, you were still in a single digit age at the time!

Marian: Right.

Mitsuda, Miyano: Wow, is that so... (sentimental)

Marian: That's right (laughs).

— To celebrate the 20th anniversary, the soundtrack will be remastered and released as *Xenogears Original Soundtrack Revisit Disc: the first and the last*. Please tell us about the particularities of this soundtrack.

Mitsuda: There are four new tracks being recorded, and we're arranging those with Marian. I've just come back from two days of recording in Ireland. It went well, but everyone is pretty tired from flying around so much (laughs).

Marian: (laughs). Even so, I'm glad everyone went into the recording with a positive attitude and had fun with it. The members and staff are really great, and... Anyway, the singers were amazing (laughs). They were very easy to work with, and contributed a lot of ideas, which led to some interesting results, and it was a lot of fun.

Mitsuda: There are some tracks we've done mixing, so I've sent some samples to Miyano so she can get a feel for how ANUNYA's like. No, really, wonderful... I have no words to express just how wonderful, so I hope you can listen to them soon. I can't wait!

— Tell us how excited you are for this concert!

Marian: L. I'll try my best from now on (laughs).

Mitsuda: There's no way to go but ahead after all (laughs)

Miyano: Right, moving ahead! We have to think about how to write Mitsuda's part as well.

Mitsuda: Oh, the part I'm going to play? I don't have any particular requests (laughs). I can't

play anything difficult, so please be lenient!

Miyano: I'm really wondering how to make the best of it.

Mitsuda: Really, please forget about me! Please go about as if I didn't exist (laughs).

Miyano: Is it too difficult? (laughs)

Mitsuda: I don't want to stand on stage. But everybody is telling me I have to show up, at the very least... But I'm not a musician, so you don't have to focus on that, I'm telling you, I can't play anything (laughs).

Miyano: Miyano: That's precisely why I want to make the best of it. Ah, I know. How about Flight?

Mitsuda: Flight? Uh, I'm going to fly?

Miyano: That's right. During the inspection today, we couldn't stop talking about it. Yeah, you can fly. Please look into it.

Mitsuda: All right! I mean... Am I going to fly? (laughs)

Marian: We're serious! (laughs)

Miyano: Your sheet music is the one with Flight written on it.

Mitsuda: If you give me that sort of instruction... There's nothing I can do about it (laughs).

Miyano: I can already see your costume!

Mitsuda: Wh-what kind of costume?

Miyano: Well, first off there are wings. Some sort of cybernetic wings... Or does it not fit with the image?

Mitsuda: No... I think it fits. Xenogears has sort of like wings, so...

Miyano: There you go, it's perfect (laughs). I think it suits you.

— So, I suppose you're looking forward to the audience seeing this on the day...

Mitsuda: Alright, let's wrap this up with some enthusiasm for the arranging (laughs).

Marian: The heart of the arranging is still to come, so I'll put my heart into it. Let's do this!

Miyano: I'll try my best to write music that I can enjoy along with our guests, the audience!

Mitsuda: Please look forward to the result!

Profile

Sachiko Miyano

Orchestrator, song editor

Born in 1969 in Yokohama, in Kanagawa Prefecture. Graduated in song composition at the Tokyo Academy of Fine Arts. As an orchestrator for movies and TV dramas, she draws her inspirations from Shigeru Umebayashi and Kunikida Doppo. Recently, she has worked on Kenji Endou's *Toto Nee-chan*, Go Shino's *God Eater*, Yutani Mitsuda's *Yukio's Revolution*, and Yoko Shimomura's *Final Fantasy XV*, as well as working on the music for several anime series. Moreover, she has worked on classic concerts such as *Chinako Takahama and Shinichi Kuroki Present: Classics Awaken*, *VOICES: Music from FINAL FANTASY*, *for Hirotaka's Budouken*, as well as doing the orchestral arrangements for *Arashi's Dear Snow*, *Sello Matsuda's Love is All and Aoi Teishina's Niji*, among others, *Kingdom Hearts Piano Collection* (music: Yoko Shimomura), piano sheet music arrangements such as *Japan's Sentimental Songs on Piano*, and is active in a variety of scenes.

She represents the music production company Shangri-la.

Marian Announser

Born in London, England. She spent her youth in Japan, and returned to England at the age of 14. She began writing songs for the game, which she began to learn at the age of 7. She majored in music at the Royal Holloway Institute at the University of London. After graduating, she obtained her master's degree in songwriting at the Trinity College of Music and Dance. While studying, she worked on her music, and as a music and English teacher, and as a concert assistant to the pianist Fujiko Henning. In 2015, she returned to Japan and began working at Procyon. That same year, she participated as a keyboardist in Mitsuda's 20th anniversary concert, *The Reviv of Time*, in Tokyo and Taiwan. She made her debut as a composer in the radio drama *Rajidoro! -Drama House at Night-*. She was as composer in *Another Eden*, and more recently a song editor and orchestrator for the game *Yukio's Revolution* and the movie adaptation of *Black Butler: Book of the Atlantic*, among others. She is also active as a translator during recording sessions with overseas artists. Her style is mostly orchestral and avant-garde.

A Distant Promise *(music box ver.)*

Xenogears

Composed & Arranged by Yasunori Mitsuda

A ♩ = 90

The first staff of section A begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The tempo is marked as ♩ = 90. The notation consists of a melody line and a bass line. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The bass line starts with a quarter rest, followed by quarter notes G3, F3, and E3. The first staff ends with a double bar line. The second staff continues the melody with quarter notes D5, C5, and Bb4. The bass line continues with quarter notes D3, C3, and Bb2. The second staff ends with a double bar line.

B

Section B consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in a sixteenth-note pattern: G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5. The bass line consists of quarter notes G3, F3, and E3. The first staff ends with a double bar line. The second staff continues the melody with G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5. The bass line continues with quarter notes D3, C3, and Bb2. The second staff ends with a double bar line. The third staff continues the melody with G4-A4-Bb4-C5, G4-A4-Bb4-C5, G4-A4-Bb4-C5. The bass line continues with quarter notes D3, C3, and Bb2. The third staff ends with a double bar line.



XENOGEARs 20th Anniversary Concert

-The Beginning and the End-

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Xenogears Concert Special Band & Orchestra

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Xenogears

20th Anniversary Concert

-The Beginning and the End-

7,8 April 2018

At MAIHAMA Amphitheater

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