



Conductor – Dr. Nathan Cummins

Mahito Yokota - Gusty Garden Galaxy (Super Mario Galaxy)

Kristofer Maddigan - Introduction (Cuphead)

Nathan Cummins, Martin O'Donnell and Michael Salvatori - Rain (Halo 3: ODST)

Peter McConnell - The Meat Circus (Psychonauts)

Kow Otani - Prologue: To the Ancient Land (Wanderer and the Colossus: Roar of the Earth)

Hajime Wakai and Koji Kondo - Lord Ghirahim, Battle Medley (The Legend of Zelda: Skyward Sword)

Nathan Cummins - Roc's Odyssey (Roc's Odyssey)

INTERVAL

Gordy Haab and Stephen Barton - Dark Times (Star Wars Jedi: Survivor)

Matt Uelmen and Russell Brower- And the Heavens Shall Tremble (Diablo III)

Grant Kirkhope - Banjo-Kazooie Medley (Banjo-Kazooie and Banjo-Tooie)

Bear McCreary - God of War (God of War and God of War Ragnarök)

Christopher Larkin - White Palace (Hollow Knight)

Nobuo Uematsu - One-Winged Angel (Final Fantasy VII)

Christopher Tin - Sogno di Volare (Sid Meier's Civilization VI)

Acknowledgement of Country

We acknowledge and pay our respects to the Kurna people, the traditional custodians whose ancestral lands we gather on. We acknowledge the deep feelings of attachment and relationship of the Kurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs.

Vision & History

Adelaide Wind Orchestra (AWO) seeks to unite, educate, challenge, and enrich the South Australian public through the engaging and transformative power of music. Please visit our website to read more about our history, vision and our plans for 2025 and beyond. www.awo.org.au/vision

Our Conductor : Dr. Nathan Cummins



Nathan Cummins is an award-winning composer, orchestrator, conductor, and performer, based in Adelaide, South Australia. He specialises in crafted orchestration for video games, film, and television with a focus on live and vibrant textures across multiple genres and mediums. His original works and orchestrations have featured prominently in media and in the concert hall, including performances by the Australian String Quartet, the Elder Conservatorium Wind Orchestra, and the Gold Coast Philharmonic Orchestra. His orchestrations have been used in concerts and recording sessions throughout the world.

Nathan's research interests include accessible forms of music performance and composition using virtual reality technologies. He was awarded his Doctor of Philosophy in Sonic Arts and Music Composition from the Elder Conservatorium of Music in 2021. Previously, he graduated with a Bachelor of Music (Composition) with First Class Honours, studying under Graeme Koehne AO, John Polglaise, Charles Bodman Rae, and Luke Harrald.

Nathan is a leading figure of the Adelaide music scene and is amongst Australia's leading directors, arrangers, and organisers for concerts involving music related to video games. As a player of many different instruments, he has instrumental residencies in ensembles of various genres and has appeared as a session musician in many studio recordings on trumpet, sousaphone, voice, and as a conductor. He is the Artistic Director of the Woodville Concert Band.

Nathan is currently composing and orchestrating music spanning many genres, from Classical, Choral, and Electronic, to Jazz and Big Band, for a number of creators around Australia, including film directors, dance choreographers, game designers, studio producers, composers, and lyricists. He is always keen to be involved in new projects, whether composing, orchestrating, conducting, recording, or performing. Please visit his website for more information on his portfolio of work: <https://www.nathancummins.com.au/>

Programme Notes

Video game music has evolved into a highly respected genre of composition. Once seen as mere background noise, video game soundtracks have grown into symphonic masterpieces that stand alongside classical works in terms of their creativity, complexity, and emotional power. This program brings together some of the most iconic compositions from a variety of video games, each with its own distinct world, tone, and gameplay mechanics. From the whimsical to the intense, these pieces reflect the diversity and emotional depth that video game music can offer.

Gusty Garden Galaxy (Super Mario Galaxy) – Mahito Yokota

Super Mario Galaxy, released in 2007, remains one of the most beloved titles in the Mario franchise. The soundtrack, composed by Mahito Yokota with supervision from Koji Kondo, is often hailed as one of the best in video game history. "Gusty Garden Galaxy" is one of the standout tracks from the game. It perfectly captures the whimsical, adventurous spirit of Mario's journey through the stars. The lush orchestral arrangement conveys a sense of wonder, while the melody is uplifting and memorable, with a soaring quality that mirrors the feeling of floating in space. The blend of orchestral and electronic elements in this piece showcases the technological advancements in video game music production at the time.

Introduction (Cuphead) – Kristofer Maddigan

Cuphead, released in 2017, is known for its 1930s-inspired animation and jazz-infused soundtrack. Composer Kristofer Maddigan's "Introduction" sets the tone for the entire game, blending big band jazz with a playful and whimsical

sense of danger. The track's lively brass and infectious rhythm evoke the feeling of a bygone era, and its use of early jazz stylings highlights the game's unique aesthetic. The jazzy influences throughout the score reflect Cuphead's colorful, vintage cartoon atmosphere, offering players an immersive experience that transports them to a world filled with retro charm.

Rain (Nathan Cummins) (Halo 3: ODST) – Martin O'Donnell & Michael Salvatori

The Halo franchise has produced some of the most iconic video game music in history, with "Rain" from Halo 3: ODST being one of its most memorable tracks. Composed by Martin O'Donnell and Michael Salvatori, the soundtrack for ODST takes a more subdued and atmospheric approach compared to the more bombastic scores of other Halo games. "Rain" is a hauntingly beautiful track that conveys the loneliness and melancholy of the game's setting: a deserted city under heavy rainfall. The piece's sparse orchestration and subtle use of electronic elements create an intimate, somber atmosphere, perfectly complementing the themes of isolation and loss. Tonight we have added some additional composition from Nathan Cummins to set the scene for the video game music in a complementary manner, with creative use of body percussion effects to simulate the sound of rain before the music begins.

The Meat Circus (Psychonauts) – Peter McConnell

Psychonauts, developed by Double Fine Productions, is a quirky, surreal platformer that combines humor, heart, and psychological depth. The game's music, composed by Peter McConnell, is just as eccentric as its world. "The Meat Circus" is one of the standout tracks, blending a circus-like, chaotic energy with dark, twisted undertones that reflect the game's exploration of mental landscapes. The piece's playful, yet menacing, rhythms and dissonant melodies create an unsettling sense of unpredictability, mirroring the bizarre and often disturbing nature of the game's levels.

Prologue: To the Ancient Land (Shadow of the Colossus: Roar of the Earth) – Kow Otani

Kow Otani's score for Shadow of the Colossus is widely regarded as one of the most emotionally resonant in video game history. "Prologue: To the

Ancient Land" sets the stage for the player's journey across a desolate, breathtakingly beautiful world. The music, with its sparse orchestration and evocative harmonies, mirrors the game's themes of solitude and the quest for redemption. The music is both epic and intimate, capturing the vastness of the land and the personal nature of the protagonist's mission. Otani's use of choral arrangements and sweeping strings builds a sense of both awe and melancholy that pervades the entire game.

Lord Ghirahim, Battle Medley (The Legend of Zelda: Skyward Sword) – Hajime Wakai & Koji Kondo

The Legend of Zelda series has always been known for its unforgettable music, and Skyward Sword is no exception. The "Lord Ghirahim, Battle Medley" is a high-energy, orchestral piece that underscores one of the most intense battles in the game. The medley is dynamic and powerful, with fast-paced strings and brass that heighten the intensity of the encounter. It captures the elegance and danger of Ghirahim, the main antagonist, whose theatrical and flamboyant nature is mirrored in the music's dramatic flourishes.

Roc's Odyssey (Roc's Odyssey) – Dr. Nathan Cummins

EXPLORE THE RUINS OF A BYGONE ERA Across a vast, untamed world, the crumbling remnants of humanity's golden age lie in ruin. Once-thriving cities are now little more than haunted skeletons of the past, their secrets buried beneath the dust. Monsters roam the wilds, and an unknown evil lurks just beyond the edges of civilization, keeping humankind divided and struggling to survive. But change is coming. Join Roc as he masters his strange new powers, uncovers the forgotten mysteries of the world, and forges alliances and rivalries with those he meets along the way. From towering ruins to uncharted landscapes, every step brings him closer to reuniting humanity...Or unraveling the truth behind its downfall.

Dark Times (Star Wars Jedi: Survivor) – Gordy Haab & Stephen Barton

The track "Dark Times" from Star Wars Jedi: Survivor echoes the growing darkness in the Star Wars universe. The composers use a more somber, low-register brass and strings to convey a sense of dread, underscoring the narrative's themes of resistance and survival. The composition is marked by its brooding, melancholic tone, offering an emotional depth that contrasts with the more heroic themes usually associated with Star Wars music.

And the Heavens Shall Tremble (Diablo III) – Russell Brower

Diablo III is known for its dark, Gothic atmosphere, and the music composed by Russell Brower plays a significant role in creating that ambiance. "And the Heavens Shall Tremble" is a track filled with dramatic intensity, featuring sweeping choirs, ominous percussion, and powerful brass. The piece captures the apocalyptic nature of the game, where players battle against evil forces in a world on the brink of destruction. Brower's score uses shifting tonalities and dissonant harmonies to evoke the feeling of impending doom.

Banjo-Kazooie Medley (Banjo-Kazooie and Banjo-Tooie) – Grant Kirkhope

Grant Kirkhope's score for Banjo-Kazooie and Banjo-Tooie remains a beloved part of the platforming genre. The "Banjo-Kazooie Medley" features a collection of melodies that capture the playful and whimsical nature of the games. Kirkhope's music is colorful and catchy, blending elements of jazz, folk, and orchestral music into a uniquely vibrant sound. The medley evokes the game's charming world and its quirky characters, and its lively rhythms and memorable melodies continue to resonate with fans of all ages.

God of War (God of War and God of War Ragnarök) – Bear McCreary

Bear McCreary's score for God of War and God of War Ragnarök is a masterful blend of ancient and modern sounds, with epic orchestration and deep, resonant choral elements. The themes of the games, which explore Kratos' journey through Norse mythology, are reflected in McCreary's use of traditional instruments, such as the hardanger fiddle, alongside more contemporary orchestral textures. The music is both powerful and emotional, capturing the emotional weight of Kratos' struggles and his relationship with his son, Atreus. McCreary's skillful use of dynamics and melody brings the world of God of War to life.

White Palace (Hollow Knight) – Christopher Larkin

The music of Hollow Knight is as integral to its hauntingly beautiful world as the gameplay itself. Christopher Larkin's "White Palace" is a delicate, ethereal piece that highlights the game's melancholic atmosphere. The track's gentle, almost fragile piano and strings evoke a sense of longing and beauty, perfectly complementing the desolate yet stunning environment of the

White Palace. The minimalist arrangement allows the listener to experience the deep emotional undercurrents of the game's narrative.

One-Winged Angel (Final Fantasy VII) – Nobuo Uematsu

Perhaps one of the most iconic pieces of video game music ever composed, Nobuo Uematsu's "One-Winged Angel" from Final Fantasy VII is the epitome of a dramatic, symphonic video game track. This piece accompanies one of the most memorable boss fights in video game history and features a blend of orchestra and choir. The music's complex structure, with its shifting themes and dark harmonies, reflects the battle between protagonist Cloud and the villain Sephiroth. "One-Winged Angel" remains a definitive example of how video game music can evoke the grandeur and emotion of cinematic storytelling.

Sogno di Volare (Sid Meier's Civilization VI) – Christopher Tin

Christopher Tin's "Sogno di Volare" (The Dream of Flight) from Sid Meier's Civilization VI is a beautiful choral piece that serves as a thematic anthem for the game's exploration of human achievement and progress. The piece's soaring melody, accompanied by Latin lyrics, evokes a sense of aspiration and humanity's collective dreams of exploration and discovery. It stands as a testament to Tin's ability to capture the grandeur and hopefulness of human endeavor through music, with a profound emotional resonance that elevates the game's experience.

What's next for AWO? – Visit www.awo.org.au or scan the QR code



Melodious Thunk! – 7:30pm Friday 23 May – Elder Hall
Manifestos – 7:30pm Saturday 27 September – Elder Hall
Winds of Nagual – 7:30pm Saturday 6 December – Elder Hall

Guest Artists

Guitar – Joshua Julian
Bass – Scott Stattmann
Drum Kit – Jacob Woods

Flutes

Madeleine Stewart
Mandy Hutchinson
Jennifer Bird
Sophie Cridland
Annaliese Jeffery

Oboes

Jo Bridgman
Andrew Heuzenroeder

Clarinets

Katie Marshall
Elizabeth Neal
Michaela Scherer
Will Branson
Terry Bickley
Annelie Budgen
Wyte Gensemer
Anna Day

Bassoons

Timothy Rosen
Kathy Bickley

Alto Saxophone

Olivia Marton
Nikki Neill

Tenor Saxophone

Daniel Webber

Baritone Saxophone

Max Pook-Kathriner

French Horn

Lucy Rattigan
Liam McBride
Lauren Owens
Matilda Chu

Trumpet

William Smith
Paul Monaghan
Henry Bradley
Peta Morton

Trombone

Adam Draper
Jonathan Mitchell

Bass Trombone

Charlie Makaev

Euphonium

Thomas Sulda

Tuba

Matthew May
BJ O'Donovan VI

String Bass

Maddy Harris-
Kinloch

Harp

Cianah Harris

Piano

Shawn Hui

Percussion

Henry Millar
Amber Watkins
Isabella van
Loenen
Cameron Edmiston
Noah Miller
Sasha
Molotchnikova

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