



Stanley St
PRESENTS

Celebrate Christmas

7.30pm, Fri 13 December
3pm, Sat 14 December
Holy Trinity Cathedral

Conductor Stephen Layton
Tenor Emmanuel Fonoti-Fuimaono

The Graduate Choir New Zealand
Director Terence Maskell

Book now aucklandphil.nz



Tunes 4
Tamariki: Christmas Kirihimete

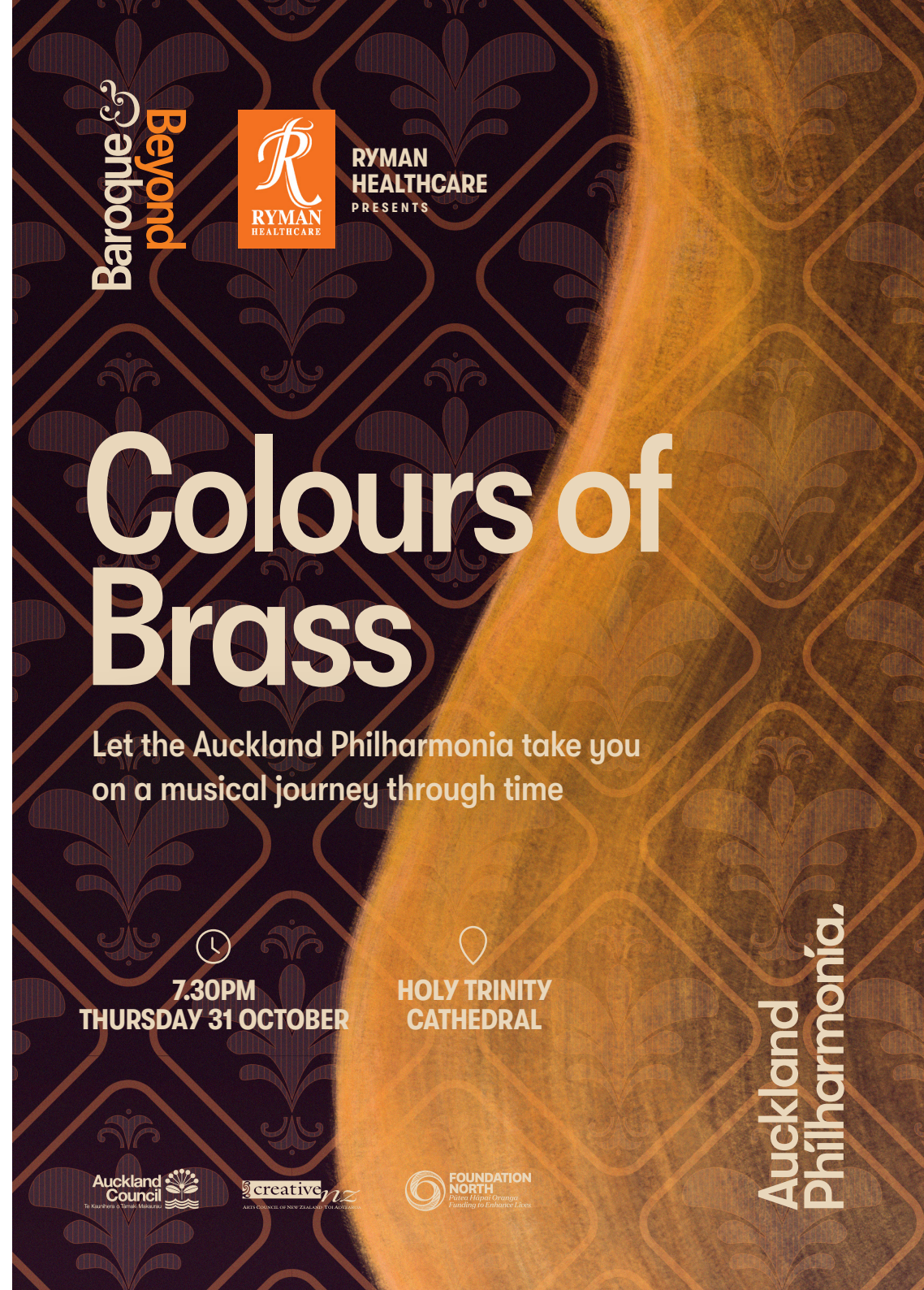
10am & 11.30am Sat 30 Nov
Auckland Town Hall

2pm & 3.30pm Sun 15 Dec
Bruce Mason Centre

Interactive concerts for littlies!

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Ticketing (09) 623 1052 | info@aucklandphil.nz | aucklandphil.nz



Baroque & Beyond

RYMAN HEALTHCARE PRESENTS

Colours of Brass

Let the Auckland Philharmonia take you on a musical journey through time

7.30PM
THURSDAY 31 OCTOBER

HOLY TRINITY CATHEDRAL

Auckland Philharmonia

Auckland Council
creative.nz
FOUNDATION NORTH
Painted House Oranges
Funding to Enhance Lives

Repertoire

Byrd (arr. Elgar Howarth) *The Earl of Oxford's March*

Gabrieli *Sonata pian' e forte*

Giazotto (arr. Mills) *Adagio in G minor*

Clarke (arr. John Iveson) *The Prince of Denmark's March*

Bruckner *Aequale No.1*

Bruckner (arr. Huw Dann) *Os Justi*

Byrd (arr. Allen) *Third Elizabethan Suite*

I. A Gigg

II. Mayden's Song

III. La Volta

IV. Jhon, Come Kisse Me Now

Gemma Peacocke *Don't You Trust Me?*

WORLD PREMIERE

Four movements played continuously

I. Don't you trust me?

II. I didn't make you uncomfortable, did I?

III. Do you live by yourself?

IV. You won't tell anyone, will you?

*no interval

Director / Trumpet Huw Dann

Conductor Vincent Hardaker

Ensemble

HORN

Gabrielle Pho

David Kay

Drew Morgan

Taran Plamondon

TRUMPET

Huw Dann

Josh Rogan

Sophie Spencer

Orson Paine

TROMBONE

Ben Lovell Greene

David Bremner

Grant Sinclair

Timothy Sutton

TUBA

Alexander Jeantou

TIMPANI

Steven Logan

PERCUSSION

Eric Renick

Jennifer Raven

Dominic Jacquemard

Notes Fund: Music for this series has been supported by Anne Norris, Anne Stewart, David Lovell, Steven Brodie, Neil Cording & Joseph Wycoff

Programme

The majesty and grandeur of brass instruments has been celebrated since the Renaissance. This programme explores brass music from Elizabethan England to the present day, with New Zealander Gemma Peacocke being the latest composer to fall under its spell. Tonight's featured composers are as follows:

William Byrd (c.1540–1623) was an English Renaissance composer and an important figure in early music. Music printing in England in his lifetime was predominantly choral, as keyboard printing had additional requirements not yet developed. The works you will hear tonight composed by Byrd can all be found in the *Fitzwilliam Virginal Book*, an important keyboard manuscript collection comprising almost 300 short pieces.

Giovanni Gabrieli (c.1554–1612) was an Italian composer and organist of St Mark's Basilica in Venice at the time of the shift from the Renaissance to the Baroque. The title of his work refers to alternating directions for quiet (piano) and loud (forte) dynamics. Most Renaissance compositions did not specify volume of sound, and this is one of the earliest known pieces to do so.

Remo Giazotto (1910–1998) was a 20th century Italian musicologist, mostly known for his systematic cataloging of the works of Baroque composer Tomaso Albinoni (1671–1751). The *Adagio in G minor* has been often attributed to Albinoni but was in fact Giazotto's creation. He purportedly took inspiration

from an Albinoni composition fragment he found in Dresden — but as no one else ever saw this fragment, this story has been strongly contested.

Jeremiah Clarke (c.1674–1707) was an English Baroque composer and organist, first at St Paul's Cathedral then at the Chapel Royal. He is best known for *The Prince of Denmark's March*, also known as the *Trumpet Voluntary*, which has been performed at royal weddings.

Anton Bruckner (1824–1896) was an Austrian Late-Romantic composer best known for his symphonies and sacred music. *Os Justi* (the mouth of the righteous) is a sacred motet originally written in 1879 for a cappella choir.

Gemma Peacocke

Gemma Peacocke grew up in Hamilton, New Zealand, and now resides in the United States. Regarding tonight's piece, she has written:

"We've all been asked questions that have made us uncomfortable. Some questions come with an inherent sense of danger.

Don't You Trust Me? is a playful exploration of power dynamics, unanswerable questions, and the insidious nature of patriarchal control ... In *Don't You Trust Me?*, the audience is invited to experience a creeping auditory dread tempered with moments of release and joy. It's a piece that considers the power of trust — when it is given, when it is withheld, and when it is demanded."