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Symphonie
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Chart Toppers Palmarès

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Message from the President

REID PARKER



Welcome to Symphony New Brunswick's fortieth season. Although live orchestral music in New Brunswick began in 1950 with the formation of the Saint John Symphony Orchestra, neither the SJSO, the New Brunswick Symphony of 1962 or the Halifax-based Atlantic Symphony (which operated in New Brunswick from 1968 to 1982) achieved the longevity of SNB. The list of people responsible for this accomplishment is too long to mention, but the consistent guiding principles of this success have been a focus on improving artistic integrity and careful operational and financial planning based on realistic expectations for what might be possible in our small province and how quickly progress could be made.

Today, we have an orchestra that is performing at a higher standard than any of us thought would be possible. Many fine musicians have been part of this over the years and, as listeners, we owe them a huge thank you. Today, we welcome back to the stage our wonderful Music Director, Mélanie Léonard, and we are excited that she has agreed to be with us for at least the next five seasons. We are also pleased to welcome Danielle Sametz to the Concertmaster's chair, a position she filled so admirably on an interim basis last season. Dani's appointment also means she takes the Principal Violin seat in the Saint John String Quartet and we look forward to her leadership as the Quartet embarks on its thirty-sixth season. Hopefully, announcements about appointments to Principal Second Violin and Principal Cello can be made before the end of this year.

Here is a reminder that SNB Foundation has been a key factor in SNB's development. In November, the Foundation will be applying once again to Canadian Heritage for funding matched against what the Foundation has raised over the preceding twelve months. The Foundation hopes to apply for \$400,000 and has accumulated approximately \$335,000 of the amount needed. If you can help close the gap, we'd love to hear from you. Your donations will also be matched by a group of generous donors.

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Biography

MÉLANIE LÉONARD

Born in Montreal, Mélanie Léonard was most recently the music director of the Sudbury Symphony Orchestra. She has also been resident conductor and associate conductor of the Calgary Philharmonic Orchestra.

She was invited to conduct at the Montreal International Jazz Festival and several Canadian orchestras including the Toronto Symphony Orchestra, Orchestre Métropolitain, the National Arts Centre Orchestra, the Edmonton, Regina, Calgary and Winnipeg Symphony Orchestras and Symphony Nova Scotia.

Maestra Léonard has recorded soundtracks for Aura at Montréal's Notre-Dame Basilica; Land of Fantasy, a Cirque du Soleil show presented in Hangzhou, China; and Paradise City, an immersive multimedia universe in South Korea.

Mélanie Léonard was the first woman to complete a doctorate in orchestral conducting at the University of Montreal. In 2012, she received the Jean-Marie Baudet Prize in orchestral conducting awarded by the Canada Council for the Arts.





Welcome Message

MÉLANIE LÉONARD

A new season is a renewed opportunity to connect with you musically. This season brings back familiar composers and faces, living composers, local and emerging artists, Canadian talent, masterworks and discoveries.

We are pleased to feature two soloists who made it on CBC's top 30 under 30 classical musicians list: Innu soprano Elizabeth Saint-Gelais and pianist Victoria Wong. This year we also partnered with the Canadian Music Competition and will welcome Grand Prize winner of the 2023 edition in the 19 to 25 age category, pianist Emmanuel Laforest.

From tonight's return of Chart Toppers with Hilary Ladd to a Canadian première; from Beethoven's Eroica Symphony to Philip Glass' suite from the movie The Hours; from Mozart's Requiem with Choeur Louisbourg to Symphonic Jazz with Joel Miller, this season is filled with excitement!

We look forward to welcoming you back!

Special Guest

HILARY LADD



Hilary Ladd is a multi-faceted musician, actor, writer and teacher who's been appearing on stages for the past 30 years. Over the last decade she has worked as the lead vocal director at InterAction School of Performing Arts, the only arts school of its kind in Atlantic Canada, and was recently named Creative Director.

Her first love and main focus has always been as a singer-songwriter. Ladd is best known for her honest and vulnerable lyrics, and heartfelt story-telling. In 2017 she released a collection of songs with her band Ladd & Lasses titled "She Wanders", written post-divorce as an act of self-rediscovery. With less time to wander these days, Ladd began writing high-energy pop songs between diaper changes and loads of laundry. Not knowing how to perform them as a folk artist, she opted to write them into a narrative concert entitled Breastmilk + Tears.

With the help of artsnb, Music New Brunswick, and Canada Council, Ladd has written the script which includes 16 original songs. She has gathered a team of collaborators and mentors to bring this project to life.

The EP Breastmilk + Tears, Pt: 1, produced by Erin Costelo, was released March 25, 2022. Breastmilk + Tears the stage production premiered May 21, 2022 at the Imperial Theatre. T

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Thank you to our friend Don Mitchener for helping SNB develop the Chart Toppers concept.

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Program (ALPHABETICAL)

Johann Sebastian Bach (1685 - 1750)

Air (on the G string) from Orchestral Suite no.3 BWV 1068

[ref. Collateral (2004)]

Ludwig van Beethoven (1770 - 1827)

Symphony #3 ["Eroica"] - 3rd Mov't (Scherzo)

[ref. Hitchcock (2012)]

Gabriel Fauré (1845 - 1924)

Pavane Op.50

[ref. Stillwater (2021)]

George Gershwin (1898 - 1937)

Summertime from Porgy and Bess

[ref. Once Upon a Time in Hollywood (2019)]

George Frideric Handel (1685 - 1759)

Sinfonia ("Arrival of the Queen of Sheba") from the oratorio Solomon
HWV 67

[ref. The Social Network (2010)]

Felix Mendelssohn (1809 - 1847)

The Hebrides (overture) Op.26

[ref. Captain Kidd (1945)]

Wolfgang Amadeus Mozart (1756 - 1791)

Symphony no.40 K.550 - 1st Movement (Molto allegro)

[ref. Get Smart (2008)]

Nikolai Rimsky-Korsakov (1844 - 1908)

Flight of the Bumblebee from the Tale of Tsar Saltan

[ref. The Karate Kid (2010)]

Gioachino Rossini (1792 - 1868)

Overture to The Italian Girl in Algiers

[ref. One Hamlet Less (1973)]

Johann Strauss Sr (1804 - 1849)

Radetzky March

[ref. The Power of the Dog (2022)]

Program Notes

REID PARKER

Everybody loves classical music! But it's necessary every so often to remind ourselves just how much we do love it even if we think we don't. And that's why this month, as we did last year, Symphony New Brunswick begins its season with a potpourri of familiar music to reacquaint patrons with many of the tunes that have made lasting impressions on generations of concert-goers.

The G-string in Bach's Air on a G String is the lowest-pitched of the four violin strings and, to some ears, the most sonorous. This familiar and very beautiful piece is a movement of Orchestral Suite no. 3 in D for strings and continuo. It has become fashionable in our time to play the music on period instruments without vibrato, making the music sound flat and less interesting. But, if we give the soloist free rein, this is Bach at his most romantic.

About Beethoven's Symphony no. 3 in E-Flat ("Eroica"), completed in 1804, one can only say that it changed the musical firmament and, even today, is regarded as one of the finest symphonies ever composed. Everyone must come to SNB's season-ending concert to hear the complete version of this wonderful masterpiece. But the scherzo to be heard this evening is great fun, especially the hunting calls by the horns in the Trio. Even this light-hearted movement in the middle of a very serious symphony shows the great advance made by one of music's great geniuses.

The Pavane by French composer Gabriel Fauré is a quiet little piece with an opening melody for solo flute which everyone knows. Written in 1887 for piano, the composer soon transcribed it for orchestra and later added a chorus. Still later Diaghilev used the music as a ballet piece which he kept in his repertoire for the remainder of his life. A "pavane" is a slow processional Spanish court dance and the Iberian flavour is obvious in Fauré's beautiful composition.

In a similar vein is Summertime, the most often performed aria from George Gershwin's 1935 opera Porgy and Bess, certainly the most popular opera written in America and one that has travelled around the world to great acclaim. The song is a lullaby Clara sings to her child in the opening scene. Sung by a soprano in the opera, the tune is so popular it has been transcribed for orchestra in a version we will hear this evening.

Georg Fredric Handel's most beloved and often performed oratorio is Messiah; but he wrote several others, including Solomon in 1748. Like Messiah, Solomon is based on biblical texts, in this case derived from Kings I and Chronicles II and, also like Messiah, the vocal and choral parts are interrupted in the third act by an instrumental section which, in this oratorio, has surpassed the oratorio itself in popularity. The Arrival of the Queen of Sheba is a sprightly dialogue between the strings and a pair of oboes. Who was the Queen of Sheba? The legends vary depending on the source; but most agree she was from the south, perhaps Egypt or Ethiopia, and she came to Solomon bearing gifts and seeking his wisdom. The music is too lively to suggest a grand regal entry; but is nonetheless a joy to hear.

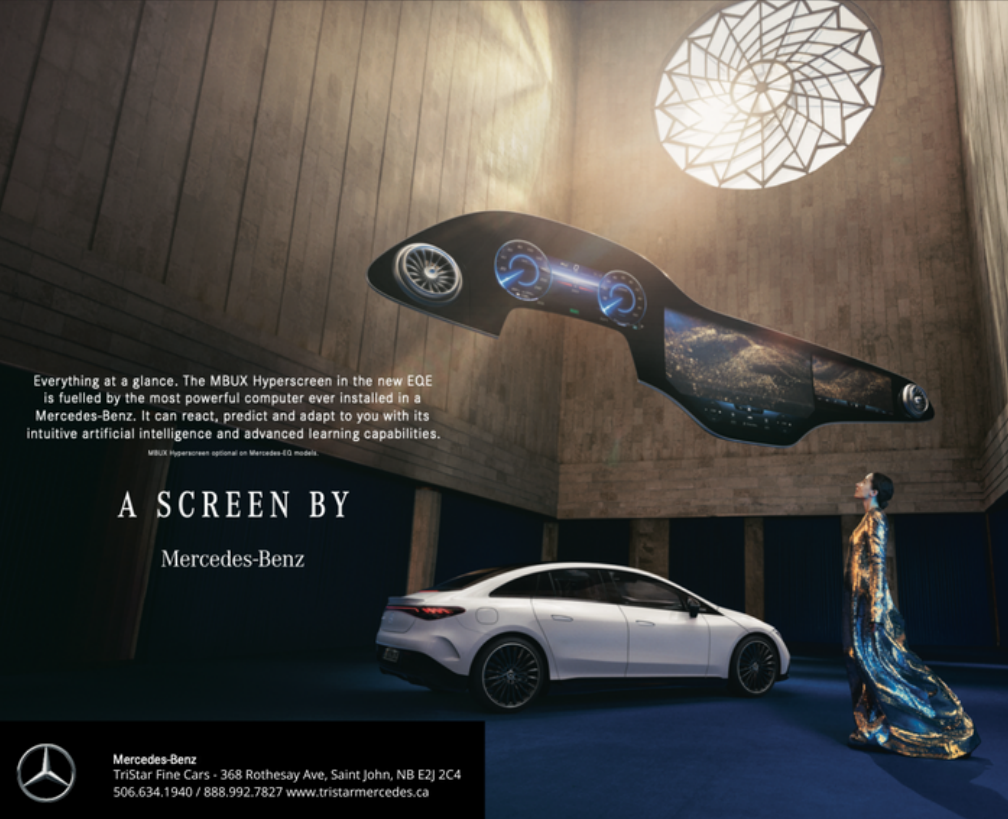
Mendelssohn's Hebrides or Fingal's Cave Overture was inspired by the composer's visit in 1829 to the famous grotto on the island of Staffa off the Scottish coast. Its program would be readily apparent to most listeners even if they hadn't the benefit of the revealing title. Alfred Frankenstein describes the piece as "one of the most successful descriptive pieces in existence" and was amazed that the work "does not contain a single note of a specifically descriptive kind beyond some broad swells and surges of sound like those of sea waves."

Mozart's Symphony no. 40 in G Minor is regarded by many critics as the best of the Salzburg master's 41 or so symphonies and is thought to have influenced Beethoven as he wrote his famous Fifth Symphony. In this concert, we will hear only the opening movement *molto allegro*, but SNB fans should come to our March concerts to hear this great masterpiece in its entirety in celebration of SNB's 40th season.

Taken from the opera *Tsar Saltan* by Russian nationalist composer Nicolai Rimsky-Korsakoff (1844-1908) is *Flight of the Bumblebee*, a frantic little piece which, because of its popularity, has been arranged and rearranged countless times for various instruments. If you know the opera, you will know it represents the magical transformation of Prince Gvidon into an insect that flies off to see his father who is unaware the son is still alive. Did someone say operas usually have sensible plots? The trick with this music is to find a tempo so the musicians can manage the incredible torrent of notes.

Gioachino Rossini (1792-1868) was one of Italy's most prolific opera composers in an age when opera was the nation's most revered art form. Many of his operas remain in the modern repertoire. While audiences thrill to full productions of *William Tell*, *The Barber of Seville* and several others, many of Rossini's opera overtures are popular concert pieces, often used as attention-grabbers to start the evening's proceedings. *L'Italiana in Algeri* (*The Italian Girl in Algeria*) was completed in 1813 and tells the story of Lindoro and Isabella and their complicated escape from the clutches of Mustafà, the Bey of Algiers who wants to add Isabella to his harem. However, it is the overture we will hear this evening and it is typical Rossini. Two features make it memorable. The first is the sudden surprise exclamation in the orchestra after a subdued introduction and, second, we are treated to two Rossini "Rockets", a musical phrase which is gradually shortened, repeated over and over in increasing tempo with instruments being added and the register of the music gradually lifted and the dynamics gradually increased in intensity until the music reaches a dramatic climax. It is intended to heighten tension and excitement and, because of Rossini's skill in its use, the 'Rocket' almost invariably succeeds.

If *Radetsky March* by Johann Strauss Sr. (1804-1849) isn't better than a 100 proof cup of coffee, I'm afraid there is no hope. Composed in 1848 in honour of an Austrian General, the March has become a favourite around the world.



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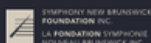
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