

Messiah (Handel)

Messie de Haendel

Music Director | Directrice musicale

Mélanie Léonard

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Special Guests | Invités Spéciaux

Choeur Louisbourg

Monique Richard, director | directrice

Andréanne Brisson Paquin, soprano

Jillian Bonner, mezzo soprano | alto

Zachary Rioux, tenor | ténor

Geoffroy Salvas, baritone | baryton

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Message from the President



REID PARKER

We welcome back the Louisbourg Choir after a long absence during the worst of the pandemic. The Choir has been a valued partner of Symphony New Brunswick for many years and what better way to renew our collaboration than with Handel's wonderful Messiah. A performance of Messiah at Easter may seem unusual, but the oratorio was never meant to be exclusively a Christmas event and this is not the first time SNB has performed it in springtime.

Last month, I mentioned the dependence of SNB on growth in Symphony New Brunswick Foundation and this message needs to be repeated. Soon we will be announcing good news from Canadian Heritage about the Foundation's application last November for matching funds from the Canada Cultural Investment Fund and we urge you to watch our web sites and social media pages. This success underlines the need to build the Foundation's resources for our next application in late November. We likely will be able to apply for \$400,000 or more at that time; but we need the private sector donations against which the Government of Canada can provide a matching contribution. The good news is that we are well over half-way there; but your help is needed to close the remaining gap. Please consider a donation and contact Gillian Gresh for more information and help if needed. In these troubled times, we all need a celebratory gift of hope and Messiah meets this need to perfection. Please enjoy the performance.

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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

In 1741, a composer facing an uncertain future turned his attention to writing an oratorio, hoping to pay the bills and keep his creditors at bay. That composer was Handel and the oratorio in question was his Messiah. As iconic as the work is today, this was not always the case. In fact, despite the triumph of the premiere in Dublin, the work received an unenthusiastic reception the second time around. So much so that Handel actually cancelled the subsequently scheduled performances. Yet history has proven that this masterwork would not only survive the test of time, but would become one of the most beloved and celebrated works heard and cherished world-wide.

As musicians, we are humbled to face such a monumental work. We yield to and revel at the genius that is to be found at every turn of the page. I am fully confident the audience will be thrilled by the prowess of our four soloists and the Louisbourg Choir, and I invite everyone to come and be part of this outstanding musical tradition.

FEATURING

Louisbourg Choir



The Louisbourg Choir was born from the desire of Réjean Poirier, a leading figure on the New Brunswick cultural scene, to create a professional choir specializing in early music. Under the artistic direction of Monique Richard, the choir, whose size may vary according to different needs, generally has about twenty choristers, all trained and experienced musicians from all over the province. Its inaugural concert took place on October 15, 2006 in the Saint-Anselme church in Dieppe. Since then, the choir has quickly established itself firmly in the cultural landscape of New Brunswick, being regularly invited to collaborate with other organizations in the province such as Symphony New Brunswick and the Atlantic Ballet Theatre.

It was the choir in residence at the Sackville Festival of Early Music from 2006 to 2014. In 2015, Service d'Action Culturelle et Artistique de l'Université PARIS 8 invited the Louisbourg Choir to take part in Rencontres Chorales 2015. In 2018, the choir launched its first CD, Chansons d'amour d'Acadie et de France, under the ATMA Classique label. In 2020, the choir was invited to take part in the Messiah/Complex, an initiative of the Against the Grain theatre company, in collaboration with the Toronto Symphony Orchestra and over a dozen soloists and choirs from different communities in Canada, which was acclaimed, among others, by the New York Times, the BBC and France Musique.



Monique Richard

ARTISTIC DIRECTOR, LOUISBOURG CHOIR

Monique Richard is a full professor in the Department of Music at the Université de Moncton in NB where, since 2006, she has been responsible for the vocal ensembles, including the Department of Music Choir, as well as for the music education and conducting technique courses. In addition to directing the Louisbourg Choir, she is also the musical director of the Beauséjour Choir and the Faubourg du Mascaret Intergenerational Choir.

She received a Bachelor of Music in Piano Performance and Pedagogy in 1985 and a Bachelor of Music Education in 1986 from the Université de Moncton. In 1994, she completed a Master's degree in Choral Conducting at the University of Illinois in Urbana-Champaign. After an 18-year career in schools as a music-educator and curriculum advisor in the arts and music, she pursued doctoral studies and obtained her Doctorate in Education from the Université de Moncton in 2013.

Monique Richard is very involved and active on the choral singing scene in Acadia. Her reputation allows her to be invited to the Atlantic region, Quebec and France as a judge or clinician at music festivals. She is the perfect example of a cultural transmitter who practices what she teaches, constantly striving for excellence and valuing the place of modern, living Acadian culture. Her authenticity and love of choral music leads her to want to create rallying projects that resemble her sensitive, unique and resolutely turned towards the future.



Andréanne Brisson Paquin

SOPRANO

Hailed for her generous stage presence and expressive voice, Montreal-born soprano Andréanne Brisson Paquin is equally devoted to several different musical genres, singing baroque, classical, operatic and even contemporary repertoire with the same commitment, rigour, and excitement.

Andréanne has sung with many of the great chamber music and baroque ensembles, including montreal based I Musici, Pallade Musica, Arion, Ensemble Caprice, Voix humaines and also Musica Angelica (Los Angeles), Musica and Rhenum (Amsterdam), Ensemble Masques (Paris), Ensemble Odyssee (Amsterdam), with whom she recorded a debut recording (Serenate Napoletane, PanClassic) She was heard at Festival de Lanaudière, Lufthansa Baroque Festival, Berliner Tage für Alte Musik, Festival de musique baroque de Pontoise, Festival Classica, Montréal Baroque, Festival Bach and Festival Classica. She has worked with conductors and instrumentalists such as Yannick Nézet-Séguin, Jory Vinikour, Jed Wentz, Jean-Marie Zeitouni, Lorenzo Coppola, Martin Haselbock, Nicolas Ellis, and performed with Montreal Symphony Orchestra, Edmonton Symphony Orchestra, Orchestre Métropolitain de Montreal, Grand Ballets de Montreal Orchestra and Orchestre de l'Agora.

Andréanne completed her vocal studies at Université de Montréal before pursuing a Masters degree in the Netherlands at the Conservatorium van Amsterdam, graduating in October 2010.

Jillian Bonner



MEZZO SOPRANO

Jillian Bonner is a mezzo soprano from Saint John, New Brunswick. She is a graduate of the Calgary Opera Emerging Artists Program, Dalhousie University (BMus) and the University of Manitoba (MMus). In 2019-2020, she was a Rebanks Family Fellowship and International Performance Residency recipient at the Glenn Gould School in Toronto, Ontario, as well as part of soprano and conductor Barbara Hannigan's Equilibrium Young Artists Initiative. Jillian was a National Finalist at the Opera de Montreal's Atelier Lyrique competition (2019), a Regional finalist for the Metropolitan Opera National Council Auditions (2019), and a winner of the St. Andrews International Aria competition (2018).

She has performed all over Canada, most notably with the Toronto Symphony Orchestra (Conducted by Sir Andrew Davis), Symphony New Brunswick, the Winnipeg Symphony Orchestra, the Thunder Bay Symphony Orchestra, and the Calgary Bach Choir. This season, she has performed Handel's *Messiah* in Saint John at the historic Trinity Church. Jillian runs a voice studio in uptown Saint John, and is passionate about creating a nurturing environment for singers to experience artistic and personal growth.

www.jillianbonner.net

Zachary Rioux TENOR



Now entering his fourth-year as a Resident Artist at the Academy of Vocal Arts in Philadelphia, Zachary is a young Canadian tenor praised as a “show-stopping tenor” (Ludwig van Toronto). His 2022-23 season includes a summer in Germany to compete at Neue Stimmen, participating at the International Meistersinger Akademie (IMA), and returning to North America to perform as Spoletta (Cavaradossi cover) in Tosca at Edmonton Opera, as Cavaradossi in Tosca with Toronto City Opera, and as the tenor soloist in Handel’s Messiah with L’orchestre classique de Montréal, with more performances to be announced.

Born in Grand Falls, New Brunswick to a family full of musicians, Zachary’s musical journey began with a love of Classic Rock. He first began playing the guitar at the age of 4 and singing lessons at the age of 7. He showed signs of promise as a young singer in his early teenage years, winning multiple provincial competitions for classical voice - however, it wasn’t until the age of 16 that he decided to pursue a career as a classical singer. He became the youngest vocalist ever to attend the Orford Arts Academy in Québec, aimed towards university-level students, at the age of 16. He went on to attend the Glenn Gould School of the Royal Conservatory of Music from 2015-19, beginning his studies as a baritone and developing into a tenor, where he studied with Dr. Joel Katz and was coached by Jennifer Tung, receiving a bachelor’s degree with honours in vocal performance.

Along with his work in traditional operatic repertoire, Zachary also has a passion for contemporary opera. He recently attended the Banff Centre for Arts and Creativity’s ‘Opera in the 21st Century’ program, where he filmed scenes from Missy Mazzoli’s Proving Up and Ricky Ian Gordon’s 27, to libretti by Canadian librettist, Royce Vavrek. He hopes to continue working with living composers and artists throughout his career, as he understands how important it is to promote new works, and wanting to ensure that opera continues to evolve.



Geoffroy Salvat

BARITONE

Baritone Geoffroy Salvat has been recognized as First Prize winner of the Concours International de Chant de Marseille 2017 in the Operetta category, New England Finalist of the Metropolitan Opera National Council 2019, Laureate of the French melody competition Classica 2019 and recipient of the Jacqueline Desmarais Foundation Grant for Young Singers. He studied with Gabrielle Lavigne and Aline Kutan at the Conservatoire de musique de Montréal before joining the Atelier Lyrique at the Opera of Montreal for 2 seasons.

In 2018, he premiered the role of Mantoo, for the opening season concert of the Montreal Symphony Orchestra conducted by Kent Nagano, as one of the two main characters in Chaakapesh, an opera by Matthew Rickets. He was later invited by Yannick Nézet-Séguin to collaborate on the Deutsche Grammophon recording of bass Ildar Abdrazakov, issued in 2019. That same year he made his debut at Opera de Toulon (France) in the rôle of Mathieu (Andrea Chénier). In 2021, he was reinvited by the Montreal Symphony Orchestra under the baton of Otto Tausk for Berlioz' Les nuits d'été.

His performed repertoire includes Valentin (Faust), Don Giovanni (Don Giovanni), Morales (Carmen), Mercutio (Roméo et Juliette), Nero (Nero and the fall of Lehman Brothers), Ein deutsches Requiem (Brahms), Requiem (Fauré) Messiah (Handel), Matthäus-Passion (Bach), Le Bal Masqué (Poulenc), Winterreise (Schubert). Highlights among his future and recent engagements include Germont in La Traviata at the Seine Musicale in Paris, Masetto in Don Giovanni and Yamadori in Madama Butterfly for Opéra de Québec, Morales in Carmen at Pacific Opera Victoria and Vater Hänsel und Gretel for the Music Conservatory of Montreal.

Messiah

GEORGE FRIDERIC HANDEL (1685 - 1759)

PART I

1. Sinfony
2. Comfort ye, comfort ye my people (Tenor)
3. Ev'ry valley shall be exalted (Tenor)
4. And the glory, the glory of the Lord (Chorus)
5. Thus saith the Lord, the Lord of Hosts (Baritone)
6. But who may abide the day of His coming (Alto)
7. And He shall purify (Chorus)
8. Behold, a virgin shall conceive (Soprano)
9. O thou that tellest good tidings to Zion (Alto/Chorus)
10. For behold, darkness shall cover the earth (Baritone)
11. The people that walked in darkness (Baritone)
12. For unto us a Child is born (Chorus)
13. Pifa (Pastorale)
14. There were shepherds abiding in the field (Soprano)
15. And lo, the angel of the Lord came upon them (Soprano)
16. And suddenly there was with the angel (Soprano)
17. Glory to God in the highest (Chorus)
18. Rejoice greatly, O daughter of Zion (Soprano)
19. Then shall the eyes of the blind open'd (Alto)
20. He shall feed His flock like a shepherd/
Come unto Him, all ye that labour (Alto/Soprano)
21. His yoke is easy, His burthen is light. (Chorus)

- INTERMISSION -

PART II

23. He was despised. (Alto)
33. Lift up your heads (Chorus)
36. Thou art gone up on high (Alto)
38. How beautiful are the feet of Him (Soprano)
40. Why do the nations so furiously rage together (Baritone)
42. He that dwelleth in heaven (Tenor)
43. Thou shalt break them with a rod of iron (Tenor)
44. Hallelujah (Chorus)

PART III

45. I know that my Redeemer liveth (Soprano)
46. Since by man came death (Chorus)
47. Behold, I tell you a mystery (Baritone)
48. The trumpet shall sound and
the dead shall be rais'd. (Baritone)
53. Worthy is the Lamb that was slain (Chorus)
Amen (Chorus)

Louisbourg Choir

SOPRANOS

Terri Achmann
Marie-Pier Arseneau
Érica Aubé
Maryse Basque
Sylvie Boulianne
Madeleine Landry
Janie Losier
Claudette Magee
Christine Richard
Monique Richard
Mélanie Vienneau

ALTOS

Kathleen Borlase
Dorrie Brown
Aurélie Cormier
Mona Chamberlain
Jasmine Gallant
Bernice Losier
Naomi Shin
Nicole St-Pierre

TENORS

Valmond Bourque
Carlo Cormier
Olivier Gaudet
Justin Guignard
Pierre Lavoie
Michael LeBlanc
Pierre-Paul Ledoux
Donald Mallet

BASS

Roger Castonguay
Jérémie Doucet
Stephen Peacock
Luc Poirier
Pierre McGraw
Paul Pitre
Jean-Michel
Robichaud

Program Notes

BY REID PARKER

MESSIAH - George Frideric Handel (1685 - 1759)

Program Note

George Frideric Handel's long and brilliant career in England as composer and impresario was not without its ups and downs. The years before the winter of 1740-41 bore a large measure of poor health, professional discouragement and anxiety over money. In the summer of 1740, wilting under a storm of criticism and financial difficulty, Handel became increasingly reclusive, confining his interpersonal contacts to a small circle of friends. However, he continued to compose in earnest, completing two operas, *Imeneo* and *Deidamia*, which were premiered respectively in November, 1740 and January, 1741. Both productions were short-lived disasters which finished Handel's interest in composing Italian opera and almost finished Handel.

Forsaken by London's musical establishment, the composer virtually vanished from the public eye. During his exile, he was sought out by an eccentric (and somewhat pompous) pamphleteer, Charles Jennens, who gave him a libretto drawn from the scriptures entitled "Messiah". Handel was taken by the beauty of the words and, in a twenty-four-day orgy of inspiration, produced the oratorio that has since proved to be one of the world's great choral masterworks. Jennens later wrote, "... he (Handel) has made a fine entertainment of it, tho' not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retained his overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of 'Messiah'". So much for Mr. Jennens!

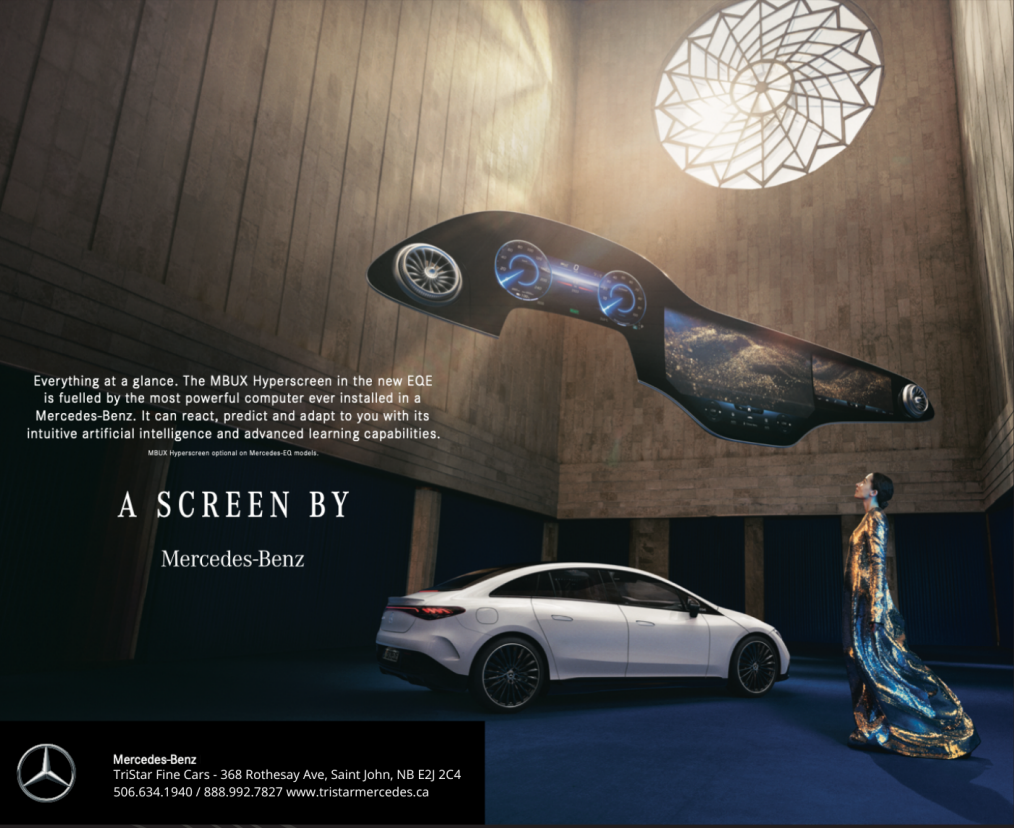
Handel was fed up with London and quickly accepted an invitation from the Lord-Lieutenant of Ireland to organize a series of benefit concerts in Dublin. It was in Dublin on April 13, 1742 that Messiah received its first triumphant performance.

Messiah has since become an institution and a mainstay of the English choral tradition. It is written in three parts - Part I presents the prophecies and the Nativity; Part II deals with the Passion and the Resurrection and Part III celebrates Man's belief in his own resurrection.

Presumably because of the Nativity theme in Part I, Messiah has become as much a part of the Christmas season as holly, Scrooge and plum pudding. A performance of Part I with the Hallelujah Chorus from Part II as a finale is often called the Christmas Messiah. However, its complete libretto makes Messiah equally suited for Easter celebrations.

Although the original orchestration of the work was austere, its inherent power and beauty have induced many composers, including Mozart, to "improve" its scoring. It is also frequently performed by huge forces, a custom that stemmed from the Handel Commemoration Celebration in Westminster Abbey in 1784 when Messiah and the Dettingen Te Deum were given by a chorus and orchestra five hundred strong. George Bernard Shaw rebelled against what he saw as unnecessary and ineffectual aggrandizement, "If I were a member of the House of Commons, I would propose a law making it a capital offense to perform an oratorio by Handel with more than eighty performers ... Nothing short of that will revive Handel's music in England."


It is said that, at the first London performance, George II led the audience to its feet during the great Hallelujah Chorus in deference to a greater King than he. This act established a great musical tradition which continues to the present day.



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Sabian
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Other Donors

(amount undisclosed cont.)

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- Teed Saunders Doyle
- Michael and Margaret Wennberg
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In Memoriam 2022/2023

- E. Gary Atkinson
- Helen Diana (DeeDee) Aske
- Dennis F. Barrett
- Kenneth Creelman

In Memoriam cont.

- Ruth Frank
- William Harrison Goodwin
- Ann Marie Robertson
- Tiina Hele Runkla
- Olga Grant
- James Macgregor "Rory" Grant
- Barbara Jean Bruce Holder Jr.
- Douglass Hughes
- Harold "Hal" Killam
- Ronald C. MacDonald
- Sandra "Shaune" MacLeod
- Donald Marshall
- Sylvie Nadeau
- David Nicholson

- John Huggard
- Sherwood Terrence Stewart
- Kaye Smith
- Patricia Cyd van Beek
- Joseph Francis Wagner
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In Honour of 2021/2022

- David and Sonya Adams
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Up Next!

April 21st, 23rd & 24th

New Horizons

Nouveaux horizons

Music Director | Directrice musicale
Mélanie Léonard

With | Avec
Symphony New Brunswick
Symphonie Nouveau Brunswick

Special Guests | Invités Spéciaux
Lexie Krakowski, cello
Heather Schmidt, composer-in-residence

Program | programme
Schmidt - Symphony no.1 | Symphonie n°1 ("Manufactured Landscapes")
Dvorak - Cello Concerto B.10 | Concerto pour violoncelle B.10

Série
Bravo
Series

Single Tickets
Billets individuels

Free Sans frais	\$42.00	\$15.00
Children under 12 Moins de 12 ans	Regular Régulier	Student Étudiant

SAISON
22-23
SEASON



SAINT JOHN
Imperial Theatre
Théâtre Impérial

Friday | Vendredi
April 21st, 2023
Le 21 avril, 2023
7:30pm | 19H30

FREDERICTON
The Playhouse

Sunday | Dimanche
April 23rd, 2023
Le 23 avril, 2023
7:30pm | 19H30

MONCTON
Capitol Theatre
Théâtre Capitol

Monday | Lundi
April 24th, 2023
Le 24 avril, 2023
7:30pm | 19H30

TICKETS

MESSIAH

25

Messiah (Handel)

Messie de Haendel

Music Director | Directrice musicale

Mélanie Léonard

With | Avec

Camerata NB

Special Guests | Invités Spéciaux

Choeur Louisbourg

Monique Richard, director | directrice

Andréanne Brisson Paquin, soprano

Jillian Bonner, mezzo soprano | alto

Zachary Rioux, tenor | ténor

Geoffroy Salvas, baritone | baryton

Série

Bravo
Series

**IMPERIAL
THEATRE**

**FREDERICTON
playhouse**



SAISON
22·23
SEASON

**Symphony
New Brunswick
Symphonie
Nouveau-Brunswick**