

Whodunnit?

Jouons les détectives

Music Director | Directrice musicale

Mélanie Léonard

With | Avec

Camerata NB

Jean-Michel Cliche as "The Great Detective"

Jean-Michel Cliche dans le rôle du « Grand détective »

Série

Bravo

Series

FREDERICTON
playHouse

IMPERIAL
THEATRE

CAPITOL

SAISON

22·23

SEASON

Symphony
New Brunswick
Symphonie
Nouveau Brunswick

Message from the President

REID PARKER



Welcome back everyone! This week's concert series has a touch of mystery which we hope you find intriguing. But there is much more to come. We especially look forward to welcoming next month Los Angeles-based Canadian composer Heather Schmidt to New Brunswick for a residency during which SNB will perform her celebrated Symphony no. 1 "Manufactured Landscapes". While here, she will work with local composers-in-waiting while composing a new work commissioned by Dr. Mary Pedersen in memory of her late sister Cheryl. This new piece will receive its world premiere by Camerata New Brunswick on May 6th at the Beaverbrook Gallery. But much more will be said about this very, very exciting project later.

Often, I have written about our Foundation and its progress. Based on my many years of involvement with SNB, I can say without exaggeration that SNB, as we now know it, would not exist without the support of SNB Foundation and quite possibly would not exist at all. It is absolutely clear that SNB's future growth and financial well-being are both largely dependent on continued growth of the Foundation's assets. We now have a tremendous opportunity before us to support this development. The Foundation will be eligible for more than \$400,000 in matching funds from Canadian Heritage next March. But, to apply for the full amount, we must raise \$400,000 in funds that can be matched and it literally has to be in the bank by mid-November as the application deadline approaches. I am pleased to report that we have approximately \$252,000 of this amount already, leaving \$148,000 to be found over the next eight months. Many of you have already given to the Foundation, but we need a bit more help, so please consider a gift. No matter how large or small, your contribution will go to work for SNB now and in perpetuity.

We were pleased to recently recognize the contribution of Donald Mitchener through the naming of Second Trumpet chair in memory of Bruce Holder Jr. and in honour of the St. Mary's Band. If you are interested in naming a chair in our orchestra please contact Gillian Gresh, our Director of Donor Relations, to discuss this opportunity. Every person who donates to the Foundation can claim to be helping make SNB a permanent pillar of New Brunswick's cultural fabric. Thank you for all you have done to support SNB and the Foundation.

SUPPORT SNBF TODAY

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

JULIANE GALLANT

It is with absolute joy that I welcome you to this concert; an evening featuring an orchestra that I have heard play numerous times while I was growing up in Shédiac, and that I am delighted to be working alongside for the first time. This is truly a homecoming for me.

I sure love a game, and I hope you do too! Tonight's programme features two works by Joseph Haydn, a man who was no stranger to musical jokes and riddles. Both his Overture to "L'anima del filosofo" and the first movement of the Oxford Symphony, composed just a few years apart, have a serious and at times somber opening, which soon makes way to a lively romp.

Marjan Mozetich's *Fantasia sul un linguaggio perduto* has been a complete revelation to me. This piece reveals the depth and versatility of the string section, combining rhythmic minimalistic figures propelling us forward with soaring melodies of the highest lyricism. I am sure you will fall in love with it just as I did.

What can I say about the last piece on the programme? Nothing... How fortunate that we have our Great Detective to help lead the way! Let's revel in the music, and see where the mystery takes us!



Guest Conductor

JULIANE GALLANT

New Brunswick native Juliane Gallant works as a conductor both in Canada and in the UK, where she trained at the National Opera Studio and the Guildhall School of Music and Drama. An opera specialist, Juliane has led productions for the Highlands Opera Studio, Gothic Opera, Hampstead Garden Opera, King's Head Theatre, Opera on Location, St Paul's Opera, Opera Up Close, Opera Mio, and the Clapham Opera Festival. In 2021, she made her Royal Opera House debut in *Mami Wata* in collaboration with Pegasus Opera. In Canada, she has appeared as a guest conductor with the Kingston Symphony Orchestra, the Okanagan Symphony Orchestra, the Nova Scotia Youth Symphony, and has worked as assistant and cover conductor in numerous organisations across the country.

In 2020, Juliane was named one of two conductors in the inaugural cohort of Tapestry Opera's Women in Musical Leadership Fellowship program, in partnership with Toronto Symphony Orchestra and Pacific Opera Victoria. She holds degrees from the Guildhall School of Music and Drama, Université de Moncton, University of Ottawa, and Conservatoire de musique et d'art dramatique de Montréal.

Special Guest

JEAN -MICHEL CLICHE

as "The Great Detective"

Jean-Michel Cliche (he/him) is a theatre artist and educator of Lebanese and French-settler descent based out of Fredericton,



NB. He is the Associate Artistic Director of Solo Chicken Productions, a theatre company with a focus on physical theatre creation, community engagement and innovative arts training. As an actor, he has had the great privilege to perform in major cities across the country as well as communities of all sizes throughout the Maritimes. Select acting credits include Fruit Machine (Solo Chicken Productions), The Damsel in Distress who Saved Herself (Theatre New Brunswick) 81 Minutes (Falling Iguana Theatre) and Lac/Athabasca (Theatre Free Radical). Most recently, you may have spotted him in one of the many FCNB "Perfect Recipe" ads that have been circling TikTok.

Jean-Michel's education and specialization is in Fight Direction and Violence Design. He studied stage combat in Toronto ON and Saskatoon SK, and is a certified Actor-Combatant with Fight Directors Canada. Select Fight Direction credits include The Hobbit (Festival Antigonish), The Lion, The Witch and the Wardrobe (Theatre New Brunswick), Shadows in the Cove (Mulgrave Road Theatre) and "Circerone" (Bison Film Works). Jean-Michel is also a performance educator. He teaches drama at the University of New Brunswick and improv comedy at Solo Chicken Productions.

Whodunnit?

CONCERT PROGRAM

Marjan Mozetich (b. 1948)

FANTASIA ... sul linguaggio perduto

Joseph Haydn (1732 - 1809)

Symphony No. 92 Hob. I/92 ("Oxford")

Adagio - Allegro spiritoso

Adagio cantabile

Menuetto: Allegretto

Presto

- INTERMISSION -


Joseph Haydn (1732 - 1809)

Overture to "L'anima del filosofo", ossia

"Orfeo ed Euridice" Hob. 28/13

Mystery Piece

Narrative text scripted by Stephen Sanchez © 2023



Everything at a glance. The MBUX Hyperscreen in the new EQE is fuelled by the most powerful computer ever installed in a Mercedes-Benz. It can react, predict and adapt to you with its intuitive artificial intelligence and advanced learning capabilities.

MBUX Hyperscreen optional on Mercedes EQ models.

A SCREEN BY
Mercedes-Benz

Mercedes-Benz
TriStar Fine Cars - 368 Rothesay Ave, Saint John, NB E2J 2C4
506.634.1940 / 888.992.7827 www.tristarmercedes.ca

WHODUNNIT?

7

Whodunnit?

SUSPECT #1: CAMILLE SAINT-SAËNS, 1835-1921 (FRENCH)



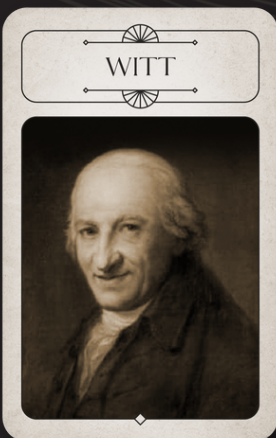
Famous – or perhaps infamous – for the diabolical *Danse Macabre*, a summoning forth of the dead to dance to the devil's tune of an All Hallows Eve. The playful rattle of Saint-Saëns' cavorting skeletons masks a taunting memento mori: all of us must, one day, dance to the mortal refrain.

SUSPECT #2: EDWARD WILLIAM ELGAR, 1857-1934 (ENGLISH)



Composer of the cryptic *Enigma Variations*, believed by many to be secretly coded with a hidden melody. Although the composer dropped many tantalizing clues throughout his life, he ultimately took the mystery to the crypt.

SUSPECT #3: FRIEDRICH WITT, 1770-1836 (GERMAN)



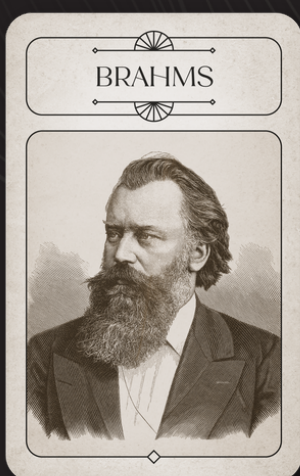
The elusive Witt was renowned and prolific in his time, and his *Synfonie Turque* appreciated for its deft incorporation of Eastern musical influences. But in later life he fell into obscurity – no obituary appeared to mark his passing – and he is rarely performed today.

SUSPECTS #4 & 5: ANTONIO SALIERI, 1750-1825 (ITALIAN); WOLFGANG AMADEUS MOZART, 1756-1791 (AUSTRIAN)



The celebrated rivalry between these two court composers has been immortalized on page, stage, and screen. Was the envious Salieri indeed the anonymous commissioner of the Requiem whose tortuous composition led his gifted rival to an early grave?

SUSPECT #6: JOHANNES BRAHMS, 1833-1897 (GERMAN)



At the peak of his talent and celebrity, Brahms paradoxically penned the turbulent, tormented Tragic Overture, rumoured to be the prelude to a new production of Faust. Could the great composer have been subject to an infernal bargain of his own?

SUSPECT #7: LUDWIG VAN BEETHOVEN,
1770-1827 (GERMAN)



For two centuries lovers and scholars of music have debated the identity of Beethoven's enigmatic "Immortal Beloved." Could she have been the inscrutable dedicatee of the mournful Für Elise? The secret, alas, perished with the great melodist.

SUSPECT #8: PYOTR ILYICH TCHAIKOVSKY,
1840-1893 (RUSSIAN)



At the height of his popularity, Russia's most lauded composer was suddenly felled by cholera, mere days following the premiere of his anguished, solemn Symphony Pathétique. But rumours continue to abound: was disease indeed the culprit? Or could it have been suicide – perhaps even on the orders of the Tzar?

Program Notes

BY REID PARKER

Marjan Mozetich – Fantasia for String Orchestra – sul linguaggio perduto

Slovenian-Italian-Canadian Marjan Mozetich has become one of Canada's most celebrated contemporary composers. The *Fantasia – sul linguaggio perduto* was written in 1981 for flute and string trio and transcribed in 1985 for string orchestra and has become one of the composer's most often-performed pieces.

Mozetich began his compositional life embracing the minimalist style pioneered in the U.S. by composers like Philip Glass and Steve Reich and, in Europe, John Tavener and Henryk Górecki. Minimalism refers to music characterized by simple consonant melody, often vertically compressed, and usually a lot of repetition. The counterpoint can sometimes become quite complex, but often does not. SNB's audience may remember several pieces by Arvo Pärt performed in recent years and also *Postcards from the Sky* by Mozetich.

The trick in writing really good minimalist music is to instill a mood or emotion in listeners without sending them streaming for the exits by excessive and irritating repetition. The works of Pärt and Mozetich that have been performed by SNB previously illustrate just how successfully this can be concocted. Mozetich scores another winner here with his *Fantasia*.

The Italian phrase “*sul linguaggio perduto*” translates as “on lost language” and, in this composition, is intended to mean a “lament for the lost language of musical romanticism”. In the early 1980s Mozetich, dissatisfied with the direction his music was taking, veered somewhat from the precepts of minimalism and imbued more lyricism and more emotional and romantic spirit in his music. Yes, there is some repetition in *Fantasia* but also many moments of drama and pure beauty.

Franz Joseph Haydn – Overture to Orfeo and Euridice

This short little overture prefaced an opera with a long title, *L'anima del filosofo, ossia Orfeo ed Euridice*, translated *The Soul of the Philosopher, or Orfeo and Euridice*. Haydn wrote the opera in 1791 for a London commission, but, for reasons which remain unclear, it was not premiered until 1951 and not in London, but in Florence, Italy.

Several ancient poets including Virgil, Ovid and Plato, recorded varying versions of the legend of Orfeo (Orpheus) and Euridice, but the plot of the myth (and the opera) can be tersely summarized as follows: boy (Orpheus, noted for being a pretty good flautist), meets and marries beautiful girl (Euridice) who, wandering in the woods one day, is bitten by a snake, dies and is consigned to Hell, beg-your pardon, Hades. Grief-stricken, Orpheus flutes his way to Hades, charms the overseers with his music and is permitted to bring his gal back to the living but only on condition that he leads her up to the surface without looking back at her as they ascend. Poor Orpheus makes it almost to the top, but then, believing he's been tricked, looks back and, woe is he, Euridice is snatched back, never to be seen again.

One hopes the moral is not a warning to modern-day flautists to keep eyes on their scores or suffer condemnation to wherever flautists go when they miss an entry.

Franz Joseph Haydn – Symphony no. 92 in G (“Oxford”)

The Oxford, the immediate forerunner to the twelve symphonies (nos. 93-102) Haydn wrote for the London impresario Peter Salomon, was actually composed in 1789 for a performance in Paris. It earned its nickname after Haydn is alleged to have conducted the work in Oxford in conjunction with receiving an honorary Doctor of Music degree from the university in 1791.

Although probably not performed as frequently as the Salomon symphonies (this is a Symphony New Brunswick premiere), the Oxford has the same intensity that prevails in the later works. It is scored for strings, tympani and pairs of flutes, oboes, bassoons, horns and trumpets.

The perspicacious Sir Donald Tovey summed up a long essay on this symphony by saying, “This is great music; and nothing other than great music, whether tragic, majestic or comic, can stand beside it.” But the learned one had other more amusing comments. In describing the introduction to the first movement, he said, “(it) was undoubtedly in some former incarnation a saintly tabby cat whom Toth or Ra (or whatever deity is in charge of cats) has elevated to the heavens of Haydn’s imagination.” And after quoting the principal theme, he adds, “the allegro spiritoso, having thus begun as if butter would not melt in its mouth, promptly goes off with a bang.”

More seriously, the symphony is in the usual four movements which, by 1789, Haydn himself had established as normal symphonic structure. Not wishing to upstage my colleague Sir

Donald, I will say no more about the vigorous opening movement except that it is vigorous. It is followed by an adagio cantabile (slow) movement in modified ternary form with a beautiful melody prominent throughout. In the middle, Haydn lets his orchestra loose for a measure or two of minor-key angst but, after a close repeat of the beginning material, he brings the movement to a quiet close in the winds. The trio (middle section) of the third menuetto movement features the horns accompanied by pizzicato strings in a memorable little descending phrase repeated often enough that everyone will remember it long after the concert.

The presto rushes by like the Road Runner chased by Wile E. Coyote, but, of course, this finale is far more glorious than a Looney Tunes cartoon, certainly among Haydn's best and a challenge for any orchestra to play with the aplomb it deserves.

CHAIRS

SECOND CHAIR FIRST VIOLIN:

Dr. Tom Condon Memorial Chair

PRINCIPAL SECOND VIOLIN:

Miles and Eunice Kierstead Memorial Chair

SECOND CHAIR, SECOND VIOLIN:

Li-Hong Xu Memorial Chair

PRINCIPAL VIOLA:

The Margaret and Wallace McCain Family Chair

SECTION VIOLA:

Reid and Jacqueline Parker Endowed Chair

PRINCIPAL CELLO:

BMO Financial Group Endowed Chair

SECOND CHAIR CELLO:

The Tom & Lisa Gribbons Endowed Chair

SECTION CELLO:

The Marion Isabel Pedersen & Sister Marie Estele Memorial Chair

PRINCIPAL BASSOON:

Pannell Family Endowed Chair

PRINCIPAL TIMPANI:

Philip W. Oland Memorial Chair

PRINCIPAL TRUMPET:

Wallace, Norma and John Macmurray Memorial Chair

SECOND TRUMPET:

The St. Mary's Band and Bruce Holder Jr. Memorial Chair

Partners

AND ACKNOWLEDGEMENTS

Thank you to Saint John LNG for your support of Saint John school concerts



ANNUAL PARTNERS



SYMPHONY NEW BRUNSWICK
FOUNDATION INC.
LA FONDATION SYMPHONIE
NOUVEAU-BRUNSWICK INC.



Canada Council
for the Arts

Conseil des Arts
du Canada



SUPPORT YOUR SYMPHONY:

Donations to SNB directly fund operations. By supporting today you are helping us continue to present top-notch performances and expand our dynamic programs, including those in schools and communities. You are allowing more people to experience the beauty and power of live orchestral music.

SUPPORT TODAY

Musicians

VIOLINI

Danielle Sametz*^,
Concertmaster
Lucia Rodriguez
Timi Levy
Hok Kwon
Dmitry Myzdrikov

VIOLIN II

Victor Vivas*
Mercedes Salazar
Ali Leonard
Sarah Harrigan

VIOLA

Christopher Buckley*^
Stephen Mott
Dalia Garcia

CELLO

Chris Yoon*
John Buckley

BASS

Andrew Reed Miller*^

LIFETIME MEMBERS

Dave Adams, Concertmaster Emeritus
Sonja Adams, Principal Cello Emerita

FLUTE

Danièle Jones*

OBOE

Christie Goodwin^~
Carlos Avila*
Daniella Tejada Cortes

BASOON

Patrick Bolduc*^
Yvonne Kershaw

HORN

Jon Fisher*
Peter Sametz

TRUMPET

Rob Dutton*
Brian McAuley

TIMPANI

Joël Cormier*

SNB Donors

In Honour of:

David & Sonja Adams
Ian Burden
James and Bonnie
Murray
Lucille Colpitts

In Memory of:

Diana (DeeDee) Aske
Boris Brott
David Brookins
Ian Burden
Lucille Colpitts
Carm & Joe Gormley
George E. Gunter
Bruce Holder Jr.
James & Bonnie Murray
Tina Hele Runkla
Kaye Marie Henderson
(Smith)
Terrence Stewart

Leaders

(10,000 +)

Don Mitchener
Pannell Family
Foundation
Duke Creative Collective
Mary E Pedersen MD, CD
& Mark Pedersen
Foundation

Patrons

(\$2,000 - \$4,999)

Sisters of Charity of the
Immaculate Conception
Jonathan & Haleen
Franklin
Ronald Lees
Michael & Margaret
Wennberg
David & Judith Jamieson
Kathryn McCain
RBC Foundation

Benefactors

(\$1,000 - \$1,999)

Reid & Jacqueline
Parker
Dr Donald Colford
Susan & Winston Mott
Diana Aske
Muriel & Robert
Buckley
Town of Rothesay
Allen & Carol Rosevear
Derek & Jacqueline
Oland
Lynn & Jim Irving
Dr Steven Bryniak & Dr
Nancy Grant
Lana & Gary Davis
Doris Jean Chesley

Contributors (\$500 - \$999)

Jennifer Landry
Duncan MacDonald
Peter & Alice Hyslop
Christine & Richard
Sancton
Josh Adams
Lise Anderson
Susan Fullerton
James & Mary Stokes-
Rees
Yolanda Kippers
Anthony & Margaret
Fitzgerald
Wladyslaw Cichocki
Dr. Peter & Sheila
Gorman
Cheryl M.G. Robertson
Octavio Ribeiro
David & Roxanna Meek
Dr. J. Arditti

Donors

(\$200 - \$499)

United Way (Moncton)
Cathy Rignanesi
Richard & Jayne Nicki
Martha Louise Harrison
Doreen Wallace
Judith Streeter
Timothy Blackmore
Howard & Jane Fritz
Jim & Donna Dysart
Carolyn & David Nielsen
Gertrude Haslett
Nancy Young
May Matheson-Thomas
Kaye Nason
Daniel Lessard
Iris E C Bliss
David & Jane Barry
Neil MacLean
Maureen & Emile Paras
Debbie Landine
David & Lynn Addleman
Angela Smith
Louise & Gordon Mason

Supporters

(\$100 - \$199)

Peter Harris
John & Lois Thompson
Frances Morrissey
Donna Bowlin
Philip & Roberta Lee
Joan P. Creamer
Katherine Moller
Ursula & Tony Lampart
Peter Lyman
Betty-Jean Friedman
Keith, Joanne
Catherine Sutherland
Boris Kaplan
Nora Brown
McGregor Grant

Supporters cont.

(\$100 - \$199)

Bob Young
Brian R Steeves
Barry Thompson
Peter & Deana Gadd
Frances Gormley
Dr. Robert Christie
Wilma & Ian Gilchrist
Gillian & Kirby Keyser
Carl & Betty Tompkins
Richard Gibson

Jennifer Abbott
Canada Donates Inc
Tanuja Balse
Lee-White, Barbara
Peter Weeks
Norma Blanchet
Patricia Scribner
Hadrian Abbott
Alastair & Linda Lamont
James Streeter
Gary Morrison
Richard & Marilyn
Peabody

Patricia Alcorn
Elsa & Hans Meeg
Natalie Hylton
Phil & Maxine Dadson
Oland, Michael
Peter Buckland
Illia Kuksenko
Roydon Erb
Fred Shillington

Friends

(\$20 - \$99)

Ann & Barry King
Sharon Fraser & Daniel
O'Connor

Grace Olds
Charlotte & D.
MacGregor Hope
David Goss

SUPPORT YOUR SYMPHONY:

Donations to SNB directly fund operations. By supporting today you are helping us continue to present top-notch performances and expand our dynamic programs, including those in schools and communities. You are allowing more people to experience the beauty and power of live orchestral music.

[SUPPORT TODAY](#)



SYMPHONY NEW BRUNSWICK
FOUNDATION INC.

LA FONDATION SYMPHONIE
NOUVEAU-BRUNSWICK INC.

SNB FOUNDATION

We're invested in the future of Symphony New Brunswick.

OUR MISSION

Symphony New Brunswick Foundation is an independent charity that supports Symphony New Brunswick through an endowment that is held in perpetuity. As its largest single annual donor, we give SNB financial sustainability and, through its support, the Foundation enables the Symphony to deliver a more diversified musical program to the residents of New Brunswick. The Foundation's endowment assets are held and managed by an independent Board of Directors.

THANK YOU TO OUR DONORS

President's Circle (25,000 +)

Bank of Montreal
Sir James Dunn
Foundation
Ronald Lees and
Miranda Lees
Lockhart Foundation
The McCain
Foundation
Reid and Jacqueline
Parker
Scotiabank
The Pannell Family
Foundation
Tom & Lisa Gribbons
Dr. Mary Pedersen

Benefactors (10,000–24,999)

Deloitte
Lucinda Flemer
Jonathan & Haleen
Franklin
The MacMurray
Foundation
Kathy McCain
Frank McKenna
Donald Mitchener
Derek & Jacqueline
Oland
The Estate of Phyllis
Sutherland
Ted Reevey
John Thompson

Friends of the Symphony (\$2,500– \$9,999)

David & Sonja Adams
Terence and Jane Bird
Lane and Diane Bishop
Doris Chesley
Crosby Molasses
The late Marion Elliot
John Emmerson
McGregor Grant
John Irving
David Jamieson Manon
Losier
Allison and Claire McCain
Ian and Carole MacFarquar
The Sobey Foundation
TD Bank
John Tidswell

Friends (cont)

David and Miriam
Wells
Dr. Keith Wilson

Supporters

(\$1,000–\$2,499)

David and Jane Barry
David and Peggy Case
Wladyslaw Cichocki
Desjardins
J.D. Irving Limited
Jay and Karla Forbes
Francis Ervin Estate
Peter Hyslop
Hans Klohn
Eleanor and Trevor
Marshall
Gregory and Karen
Parker
Town of Quispamsis
David Reid
Cathy and Brian
Rignanesi
Donne Smith
Peter Wilshaw
Brian and Anne
Wheelock
Signe Gurholt

Donors

(\$100–\$999)

Joseph Aicher
Ian Arseneault
Katherine Asch
Susan Atkinson
Angela Birdsell
Brian & Vicky Baxter
Ellen Buckley
John and Adrienne
Buckley
Neil MacLean
Scandimodern
Hope E. Hunter

Margaret Conrad
Sally Dibblee
George and Karen Erb
Christopher Evans
Fidelity
J. Anthony Fitzgerald
Jane M. Fritz
Paul Fudge
Richard Gibson
Myrna Gunter
Kathryn Hamer-
Edwards
Philip Howland
Alison Hughes
Rosi and David Jory
Richard and Christine
Sancton
Victoria and Scott
Laskey
Daniel Lessard
Jon LeHeup
Sarah Liptay
Tom and Careen
Longon
Choeur Louisbourg
Duncan MacDonald
Ken MacLeod
Gordon and Louise
Mason
Gisela Low
Darren McLeod
Susan Montague
David and Carolyn
Nielsen
Dora Nicinski
Katherine Perry
Gerrit van Raalte
Payson Rowell
Saint John Probus Club
Ralph and Caroline
Simpson
Peter Smit
William & Joan Smith
Dean Snow
Marcel Sonier

Greg and Linda
Sprague
William & Joan Steeves
Robert Uchida
Susan and Arthur
VanWart
John Wallace
Andre Welland
Carolyn Vose
Wendy Johnston

Other Donors

(amount undisclosed)

The late Charmaine
Adams
Diane Adams
David Addleman
Karin Aurell
Ron and Janet Buckley
Nicola Carter Casgrain
Richard and Yeonsuk Cho
Marilyn Dalton
Jacques and Bernadette
DeGrace
Jocelyn Deichmann
Michele and Tony Flarow
Krista Han
Hagar Holdings Ltd. (Jane
Madsen)
Carolyn Irving
Suzanne Irving
Scott Kennedy
Jennifer Landry
Paul Leger
Lise Legér- Anderson
Stephen McCain
Wendy Nielsen
Jim O'Sullivan
Margaret Roy
Karen Sheriff
Les Religieuses de Notre-
Dame du Sacré-Cœur
Sabian
Sisters of Charity
Barbara Smith
Thomas Geburt

Other Donors

(amount undisclosed cont.)

- William Teed
- Teed Saunders Doyle
- Michael and Margaret Wennberg
- R Douglas Werner
- Heather Wilson Dr.
- Michael Zed

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
- Edna Dibblee-Wellner
- Erik T. P. Wennberg
- Sandra Wright
- Li-Hong Xu

In Honour of 2021/2022

- David and Sonya Adams
- Bonnie Murray

SUPPORT TODAY

HONOURARY PATRON

The Honourable Brenda Murphy
New Brunswick's 32nd Lieutenant Governor

BOARD OF DIRECTORS, SYMPHONY NEW BRUNSWICK

Reid Parker President & Board Chair
Cathy Rignanesi Treasurer
David Shore Secretary
Katie Bowden
Edmund Dawe
Kathryn Hamer
Peter Hyslop
Gilles Melanson
Lise Léger-Anderson
Donne Smith
Michael D. Wennberg

SNB FOUNDATION BOARD

Reid Parker President & Board Chair
Susan Dewar Treasurer
Jennifer Adam Secretary
Ron Outerbridge
John Fitzpatrick
J. Paul Legar

ADMINISTRATION

Mélanie Léonard Artistic Director
Gillian Gresh Director of Donor Relations
Peter Sametz Director of Operations & Administration
Chris Buckley Personnel Manager
Peter Mears Stage Manager
Andrew George Librarian

VOLUNTEER SUPPORT

Elsa Paterson Library
Rick Sancton Donations
Linda Sprague Friends of the Symphony (Fredericton)

Up Next!

April 4th, 5th & 6th

Messiah (Handel)

Messie de Haendel

Music Director | Directrice musicale
Mélanie Léonard

With | Avec
Camerata NB

Special Guests | Invités Spéciaux

Chœur Louisbourg

Monique Richard, director | directrice

Andréanne Brisson Paquin, soprano, Jillian Bonner, mezzo soprano | alto,
Zachary Rioux, tenor | ténor, Geoffroy Salvat, baritone | baryton

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

THEATRE IMPÉRIAL
IMPERIAL THEATRE
FUNDATION INC.
LE FONDATION THÉÂTRALE
IMPERIALE INC.

Province of
Brunswick

Canada Council
for the Arts
Conseil des Arts
du Canada

Canada

Symphony
New Brunswick
Symphonie
Nouvelle-Brunswick

SAINT JOHN
Imperial Theatre
Théâtre Impérial

Tuesday | Mardi
April 4th, 2023
Le 4 avril, 2023
7:30pm | 19H30

MONCTON
Capitol Theatre
Théâtre Capitol

Wednesday | Mercredi
April 5th, 2023
Le 5 avril, 2023
7:30pm | 19H30

FREDERICTON
The Playhouse

Thursday | Jeudi
April 6th, 2023
Le 6 avril, 2023
7:30pm | 19H30

TICKETS

WHODUNNIT?

Whodunnit?

Jouons les détectives

Music Director | Directrice musicale

Mélanie Léonard

With | Avec

Camerata NB

Jean-Michel Cliche as "The Great Detective"

Jean-Michel Cliche dans le rôle du « Grand détective »

Série

Bravo

Series

FREDERICTON
playHouse

IMPERIAL
THEATRE

CAPITOL

SAISON

22·23

SEASON

Symphony
New Brunswick
Symphonie
Nouveau Brunswick