



**Symphony**  
New Brunswick

**Symphonie**  
Nouveau-Brunswick



CAMERATA NB CONCERT

Piano:

**Maxim Bernard**

Conductor:

**Mélanie Léonard**

**Héту**, Adagio et Rondo

**Mozart**, Piano Concerto no. 21

**Schubert**, Symphony no. 5

**THE IMPERIAL**

10/22/21

7:30pm

**THE PLAYHOUSE**

10/23/21

7:30pm

**THE CAPITOL**

10/24/21

2:00pm



## MESSAGE FROM THE PRESIDENT

Welcome everyone to Symphony New Brunswick's 39th year and 37th subscription season. Welcome also to Maestra Mélanie Léonard, our new Music Director, who will lead the development of your Symphony in the coming years. Notwithstanding covid-19 lurking in many parts of the province, Mélanie has planned a great season of concerts which should appeal to young and old. As she makes her debut, we realize the confidence of many patrons has been shaken in recent weeks by the epidemic's severity. SNB has taken every possible precaution in cooperation with our theatres to create and maintain a safe environment. As some wag once said, "the show must go on," and we will do everything we can to honour that sentiment.

Today's concert features Maestra Léonard leading Camerata New Brunswick in three classic compositions, including Mozart's beloved Piano Concerto no 21 with soloist Maxim Bernard and great works by Canadian composer Jacques Hétu and Franz Schubert.

We have been humbled by the substantial financial support received from our patrons over the past few months. The contributions to both the Symphony and Symphony New Brunswick Foundation Inc. have given us confidence to launch this season even with the prevailing uncertainty. We hope those who attend will enjoy the shows and continue to show their appreciation for this great provincial organization.

**G. REID PARKER**, *President*

## WELCOME MESSAGE

Dear music lovers and friends of Symphony New Brunswick,

What a sincere joy it is to welcome you to a season filled with great masterworks and surprising discoveries. I am incredibly honoured to join such an inspiring, dedicated and talented organization whose roots in the communities we serve promise continued success and a brighter future for us all.

As I embark on this journey as Music Director of SNB, I am filled with hope and I look forward to allowing the beauty of the province and its people to inspire me in a meaningful and impactful way.

We look forward to welcoming you at our concerts and we are grateful every time you accept our invitation to make the music come alive through your attentive listening and heartfelt presence.

**MÉLANIE LÉONARD**, *Music Director of SNB*



## BIOGRAPHY

Born in Montréal, Mélanie Léonard is the Music Director of the Sudbury Symphony Orchestra. She was also Resident Conductor (2009-2012) and then Associate Conductor (2012-2013) with the Calgary Philharmonic Orchestra.

Léonard has appeared as guest conductor at the Montreal International Jazz Festival and with a number of Canadian orchestras, including the Toronto, Edmonton and Winnipeg Symphony Orchestras, and the Orchestre Métropolitain du Grand Montréal. In 2014, she founded the Wild West New Music Ensemble in Calgary, and served as Music Director and Conductor of the group until 2016.

In 2019-2020, she will be making her debut with the Orchestre Symphonique de Montréal, Les Violons du Roy and the Prince Edward Island Symphony Orchestra. She also has return engagements with the NAC Orchestra, Symphony Nova Scotia and Thunder Bay Symphony.

Ms. Léonard is a sought-after conductor for varied recording projects, including movie soundtracks, multimedia projects and, more recently, Wonderbox at Paradise City – an immersive environment in a South Korean hotel complex.

Mélanie Léonard completed her Doctorate in Orchestral Conducting at the Université de Montréal under Maestri Paolo Bellomia and Jean-François Rivest. In 2012, she received the Jean-Marie Beaudet prize in orchestral conducting, awarded by the Canada Council for the Arts.





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# CONCERT PROGRAM

## Jacques Hétu

### Adagio and Rondo for String Orchestra

How fitting is it that Maestra Léonard should begin her first performance as Symphony New Brunswick's Music Director with a short work by one of Canada's most respected composers, Jacques Hétu! Hétu was born in Trois Rivières in 1938 but only began serious musical studies at the University of Ottawa in 1955. Further composition study continued in Montreal, Tanglewood and Paris with renowned composers Lukas Foss, Henri Dutilleux and Olivier Messiaen among several others. Hétu embraced several styles as he searched for his own unique means of expression. At various times he was influenced by Bartok, Hindemith and several of the modern French composers; later by Anton Webern and other serial composers and also by Gustav Mahler.

His *Adagio and Rondo for String Orchestra* is written in an obviously twentieth-century idiom but is evocative and easy to absorb and enjoy. In listening to the work, this writer was reminded of a sea mist shrouding a city in early morning. The mood of the *adagio* is dark and foreboding; but in the *rondo*, sunshine brightens the scene and we find ourselves in the bustle of an awakening city.

## Wolfgang Amadeus Mozart

### Piano Concerto no. 21 in C

When Mozart completed the *Piano Concerto no. 21 in C* in 1785, he and his contemporaries had cast in stone the form of the three-movement classical concerto. Typically, it opens with a sonata-allegro movement, often with a slow introduction followed by the exposition (or presentation) of the main themes, first in the full orchestra and then repeated by the soloist. The "development" then ensues during which both soloist and orchestra vary the opening material in terms of tempo, dynamics, key and ornamentation. From this comes the "recapitulation" or restatement of the thematic material, sometimes in altered form. The movement ends with a "coda", usually a glorious summing up of the dominant theme to end with a flourish. Then follows a slow movement with new material, lyrical and often romantic in nature. The final movement is usually fast and exciting. In at least two of the movements and sometimes all three, the soloist shows off his or her virtuosity in a solo passage called a cadenza. If it sounds formulistic, it is; and Mozart perhaps has been unfairly accused by some critics of churning out potboilers in his final concertos for mainly mercenary reasons.

However, the *Concerto in C* cannot be dismissed so casually. This is one of Mozart's best-known and most-loved compositions. Like many other fine classical works, it was hijacked by a film-maker as a sound track, in this case for the 1967 Swedish film *Elvira Madigan*. The film tells the story of Hedvig Antoinette Isabella Eleonore Jensen (1867-1889), a circus tight-rope walker and dancer who used Elvira Madigan as her stage name. This unfortunate young woman succumbed to the advances of a noble but married and bankrupt army lieutenant with whom she went on a two-month tryst before becoming the victim of a desperate love-induced murder-suicide in rural Denmark. The two were interred together, their grave becoming something of a shrine and tourist attraction. The concerto's *andante* movement was used in the film and the whole concerto has since become popularly known as the *Elvira Madigan Concerto*.

However, listeners are advised to forget the film and listen to Mozart's beautifully lyrical music as pure music, for that's what it is.

## Franz Schubert

### Symphony no. 5 in B-Flat

Franz Schubert (1797–1828) died far too soon, leaving much great music unwritten. Like Mozart, his melodies are beautiful and he was able to put this talent to good use in his many lieder. But his skill was also ably displayed in many larger works, especially in his *Symphony no. 5 in B-Flat* to be heard on this tour. Written in 1816 while Schubert was still in his teens, the symphony shows a mature grasp of classical form while stepping boldly into the new era of romanticism. Often compared to the late Mozart symphonies, the Fifth nevertheless has a distinctive Schubertian flair which cannot be mistaken for Mozart.

Scored for a modest orchestra of strings, flute and pairs of oboes, bassoons and horns, the Fifth nevertheless has plenty of orchestral colour and drama. The learned Sir Donald Tovey describes the Symphony as “a pearl of great price” and “this very perfect little work”. Schubert wastes no time telling his story, launching into the principal themes of the opening *allegro* at the outset without benefit of the usual slow introduction. The first movement is followed by a beautiful *andante con moto*, a vigorous Mozart-style minuetto and a dramatic *allegro vivace* which will send most listeners home happily humming its tunes.



## SOLOIST

**Maxim  
Bernard**  
*Pianist*

Some start their piano studies at the age of three, but for Maxim Bernard, they began at age 13. However, his further development has been phenomenal; by age 18, he was invited to perform Beethoven's Fourth Piano Concerto with the Edmonton Symphony Orchestra.

After completing his studies at the Québec Conservatory of Music with pianist Suzanne Beaubien, his driving passion led him to one of his idols, pianist André Laplante at the Glenn Gould School of the Royal Conservatory of Music in Toronto, where he received his Artist Diploma. Maxim fell in love with the romantic style of interpretation. The great pianists of the past such as Cortot, Horowitz, Rachmaninoff and Friedman are for him a strong source of inspiration.

In 2004, he met the legendary pianist Menahem Pressler at the Orford Arts Centre and the chemistry between them was immediate. After hearing Maxim play, Pressler declared "I believe in your future!" A few months later, Maxim was on his way to the University of Indiana to study with his new mentor, where he earned both his Master's and Doctoral degrees in Piano Performance. He developed his unique style, and music has become for him a spiritual experience. His sensitivity, his personal touch, and the spontaneity he brings to his interpretations combine to make him an exceptional pianist.



He has been a prize winner at many competitions, including the CBC Young Artists Competition and the Indianapolis Matinee Musicale Competition. He was the first-prize winner at the Indiana University Jacobs School of Music Concerto Competition with his interpretation of Brahms' First Piano Concerto. In 2006, his career was launched after he won the prestigious « International Stepping Stone » of the Canadian Music Competition.

He taught for five years at Indiana University and his qualifications led him to serve on juries of many music competitions throughout Canada.

Maxim Bernard is a versatile musician who adores challenges. That is probably why conductor Yannick Nézet-Séguin asked him to learn Ginastera's challenging Second Piano Concerto in order to perform the Canadian premiere of the work with the Orchestre Métropolitain of Montreal at the Maison Symphonique de Montréal. Critic Claude Gingras from La Presse then wrote: "The pianist was entirely up to the onerous task, both in power and in introspection. The conductor and orchestra were in perfect synchronicity with him and the spectacular result inspired a long and enthusiastic ovation from the hall."

Maxim greatly appreciates playing with orchestras. In addition to Orchestre Métropolitain, has been heard (amongst others) with the Orchestre Symphonique de Québec, the Orchestre Philharmonique du Nouveau Monde, the Peterborough Symphony Orchestra, the Bloomington Symphony Orchestra and Les Violons du Roy.

With the support of the Canada Council for the Arts, Maxim spent the year 2015 in Germany. This stay provided him with the opportunity to give recitals in Cologne and Paris. The year 2016 led him to solo performances in Bonn, at the Konzerthaus in Vienna and at the Palais des Beaux-Arts in Brussels. In 2019, he made his debut at Wigmore Hall in London. He was also the guest soloist with the Ottawa Symphony Orchestra and the Sinfonia Rotterdam, orchestra with which he made a concert tour of the cities of Rotterdam (De Doelen), The Hague and Amsterdam (Concertgebouw).

Maxim constantly searches for original ideas for his innovative thematic concert programs. His concert "1914-1918" continues to fascinate his audience. In 2017, he wished to celebrate the career of one of his favorite musicians, Vladimir Horowitz. Maxim recreated the program that the legendary pianist played in Moscow in 1986 on his return home after a 60-year exile.

Maxim also has an interest in languages; he speaks French, English and German.

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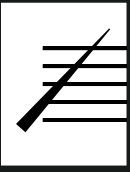
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