

The logo for the Orchestre Symphonique de Montréal, featuring the letters 'oSm' in a stylized font within a dark square.

ORCHESTRE
SYMPHONIQUE
DE MONTRÉAL



Kent Nagano
musical director

2015-2016 annual report

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A word from the chairman of the board of directors



Mr Lucien Bouchard

Looking back on the 82nd season of the OSM, we can be proud on a number of counts.

It should be mentioned first off that 2015-2016 coincided with the 10th anniversary of the arrival of Kent Nagano as music director. In 10 seasons, this conductor, one of the world's greatest, has not only presented an impressive number of remarkable performances and carried out numerous special projects firmly anchored in our culture, but he has also earned the affection and admiration of the population.

Whether in the classical repertoire or in the scheduling of recent, even unperformed, works by Canadian composers, the variety and wealth of the 2015-2016 programming made it possible for us to attend memorable concerts. We were dazzled by the talent of the wave of artists from here and elsewhere visiting Maison symphonique de Montréal. And things coming full circle as they do, we found Charles Dutoit at the helm of the OSM once again: Montréal audiences enjoyed two unforgettable evenings with Maestro Dutoit and guest soloist Martha Argerich as part of the Montréal en lumière Festival.

We heard, at the console of the Grand Orgue Pierre-Béique, the finest performers in both a concert and a pre-concert setting, as well as an evening of cinema set to music, and a performance combining dance and organ. During the summer period, the Orchestra's big popular concerts in the metropolitan region's parks continued to attract thousands of people, while the fifth edition of the OSM Couche-Tard Classical Spree together with its opening concert on the Olympic Park Esplanade drew close to 60,000 music lovers.

On the international scene, we can only rejoice at the success enjoyed by Maestro Nagano, the Orchestra and the two soloists from start to finish of their United States tour, the first for us on such a scale in that country in 25 years. In the 10 towns visited, from the east coast to the west, the welcome was warm and the critics were unsparing in their praise. Beyond the expansion of the OSM's celebrity, the trip was an opportunity to get reacquainted with American audiences and to strengthen ties with the business community and

the sponsoring partners. Our sincerest thanks go out to the latter: without them, this latest triumphant tour would not have been possible.

Announced last year, renewal of the partnership with the prestigious Decca/Universal Music Classics record company got under way with the release of the very first complete recording of *L'Aiglon*. That lyrical drama by Arthur Honegger and Jacques Ibert has already been crowned with a Diapason d'or "Découverte" in France and, in Germany, a prestigious ECHO Klassik award.

For their generous support we thank the various levels of government, in particular the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal and Ville de Montréal, along with our sponsors, partners, the Fondation de l'OSM and our donors, essential in more ways than one – not to forget our subscribers and other faithful followers, whom we are always so pleased to welcome at Maison symphonique.

Allow me to thank Maestro Kent Nagano for the constant commitment he has demonstrated over 10 years now, and for the pioneering vision he shares with musicians, staff members and Québec audiences.

I express my deepest gratitude to Madeleine Careau, chief executive officer, decorated last June by the Ordre des arts et des lettres du Québec in recognition of her outstanding contribution to Québec's cultural community. I include in my thanks the entire administrative staff for the excellence of their work. And I would also salute the members of the board of directors, the executive committee, and the various committees that devote themselves passionately to the smooth functioning of the Orchestre symphonique de Montréal. Our commitment to everyone is to sustain and heighten the pride that our ambassador par excellence inspires in us.

A handwritten signature in black ink, appearing to read "Lucien Bouchard". The signature is fluid and cursive, with the first name "Lucien" written in a larger, more prominent script than the last name "Bouchard".

Lucien Bouchard
Chairman of the board

A word from the chief executive officer



M^{rs} Madeleine Careau

the Orchestra and the OSM Chorus combined their talents to bring the season to a powerful close with Britten's *War Requiem*. The Orchestra also presented a few events on a special theme, including the Tchaikovsky Festival with its three concerts offering a panorama of music by the much-loved composer; the organ concerts and recitals that showcased all the riches of the Grand Orgue Pierre-Béique; the Children's Corner series, which continued to introduce youngsters to the beauty of the orchestral repertoire; and the holiday-season concerts, which lent their special glow to a time of celebration.

The season was of course marked by the major OSM tour in the United States under the direction of Kent Nagano, delighted to return to American soil. From March 14 to 26, in 10 towns, among them New York, Boston, Chicago and Berkeley, the Orchestra won over audiences in programs that included Stravinsky's *Rite of Spring* and *Firebird* as well as works by Prokofiev and Beethoven. Pianists Daniil Trifonov and Maria João Pires (2015-2016 artist in residence) joined the tour as guest soloists. Wherever they went, critics hailed the talent of Maestro Nagano and the Orchestra's musicians.

"Where has he been? I could not help wondering this on Tuesday evening, when Kent Nagano conducted the Montreal Symphony Orchestra in an impressive program at Carnegie Hall.... His absence is certainly a loss for audiences in New York. Mr. Nagano had an enthusiastic Carnegie crowd with him on Tuesday from the first bars of "La Valse." His interpretation of the murky, halting opening section made it sound as if the music were emerging from a primordial stew. Slowly, fragments coalesced into a glittering, surreal, even dangerous exploration of the Viennese waltz." – Anthony Tommasini, *The New York Times*, March 16, 2016

Such a success would not have been possible without the remarkable work of the musicians and without the sustained efforts of the entire OSM administration, who made sure that the event ran efficiently from the earliest preparations through to the conclusion of the trip. The challenge was considerable, and everyone rose to it brilliantly. The sponsors of the tour – BMO, Power Corporation of Canada via Putnam, Air Canada and Starwood Hotels, to name just the principal ones – made the ambitious project possible. The Fondation de l'OSM, meanwhile, made an extraordinary contribution, the most important, greater than \$1.5 million. Without these partners, the OSM would not have been able to enjoy such a resounding success.

A highlight of the season was the return to the OSM of Charles Dutoit, accompanied by Martha Argerich. Two evenings presented to full houses and offering memorable moments both to the audiences and to the OSM team. The concert was also webcast by medici.tv.

The national and international renown of the OSM owes much to the broadcast of its concerts in the media and on Web platforms. During the season, four concerts were broadcast, including the Orchestra's Christmas show with Fred Pellerin, conducted by Kent Nagano, which was transmitted live over ICI Musique and presented on ICI Radio-Canada Télé and ICI ARTV, in addition to being available online at icimusique.ca. These distribution modes contribute to the democratization of classical music, something we can only be highly pleased about.

A year that promised to be exciting was true to its word in every respect, with the presentation of key works from the repertoire, the holding of exceptional thematic events, and new offerings, always with the aim of sharing music with the greatest number of listeners.

Remarkable in many ways, the 82nd season of the OSM opened with a concert version of Debussy's *Pelléas et Mélisande* under the direction of Kent Nagano, with soloists Hélène Guilmette, Bernard Richter, Philippe Sly and Marie-Nicole Lemieux. Among the highpoints of the programming should be mentioned Charles Ives's Fourth Symphony, Richard Strauss's *Don Juan* and Shostakovich's Tenth Symphony. Led by Maestro Nagano,

Four new recordings were marketed: *Symphony and New Works for Organ and Orchestra*, the inaugural concerts of the Grand Orgue Pierre-Béique; the complete Saint-Saëns violin concertos released by Analekta and featuring our concertmaster Andrew Wan; a recording devoted to Bartók on Onyx with Augustin Dumay; and finally the first complete recording of *L'Aiglon*, released on the Decca label, which earned the OSM an ECHO Klassik award, the most prestigious German recognition in classical music. A 35-CD box set of reissues devoted to Charles Dutoit in the *Decca Sound* series also appeared during the season. Ville de Montréal has made a financial contribution for over 10 years to the OSM's recordings.

A number of exceptional conductors and musicians paid us the honor of a visit. Maison symphonique welcomed the great conductor Mariss Jansons with the Bavarian Radio Symphony Orchestra for the first time, the Budapest Festival Orchestra under Iván Fischer, and the Toronto Symphony Orchestra conducted by Peter Oundjian, whose performances here have become a true tradition. Among the guest soloists whose playing could be enjoyed were pianists Daniil Trifonov, Rafał Blechacz, Yulianna Avdeeva – who was making her Montréal debut – Yefim Bronfman, Louis Lortie, Hélène Mercier and Boris Berezovsky; violinists Gil Shaham (2015-2016 artist in residence), Vilde Frang, Alina Ibragimova and Nikolaj Znaider; and cellists Mischa Maisky, Jan Vogler and Gautier Capuçon.

Conductor and orchestrator Simon Leclerc presented a number of daring marriages, as only he knows how. The OSM Pop series this year welcomed singers Kevin Parent and Jim Cuddy, and Patrick Bruel, in addition to feting soul music and blues with Élizabéth Blouin-Brathwaite, Gardy Fury, Kim Richardson, Dorian Sherwood and Normand Brathwaite. As part of the FrancoFolies de Montréal, a tribute evening to Serge Gainsbourg starring the OSM, Jane Birkin and Arthur H was an event in itself.

Young audiences were well served, with three concerts in the Children's Corner series and 10 OSM Youth Concerts. On the theme of *Don Quixote's Spanish Adventure*, the third edition of the Bal des enfants was a wonderful success and raised a substantial amount for the OSM's educational mission: to make music ever more accessible. On the day of the ball, hundreds of children took over Maison symphonique to attend a celebration that was a feast for both eye and ear.

A reminder that each year over 20,000 youthful spectators attend young-audience concerts given by the OSM, which welcomes hundreds of children from disadvantaged neighborhoods free of charge to various educational activities.

Devoted this year to piano and percussion, the 2015 edition of the OSM Manulife Competition was held in mid-November. The finals, open to the general public at Maison symphonique de Montréal, crowned Alberta pianist Scott MacIsaac. The semifinals, finals and awards ceremony could be followed live on the OSM website.

The fifth edition of the OSM Couche-Tard Classical Spree was more popular than ever, with record ticket sales and an attendance of close to 30,000 people at Place des Arts and upwards of 30,000 more at the large-scale concert devoted to the *Galaxy of Heroes* at the Olympic Park Esplanade on the occasion of the 40th anniversary of the Montréal Olympic Games. Besides a musical marathon of better than 30 modestly priced concerts presented in indoor venues, a host of free activities, including a brand new outdoor program, were organized to make the event even more accessible. Mission accomplished: the OSM Couche-Tard Classical Spree is now one of the don't-miss events of the summer season.

Allow me to thank, on behalf of the OSM, our invaluable partners: Hydro-Québec, presenter of the Orchestra, and BMO Financial Group, season partner, along with our other sponsors. Thanks to the different levels of government, to the Conseil des arts et des lettres du Québec (CALQ), our principal public contributor, to all the other partners, to the Fondation de l'OSM, to the donors, to the subscribers, as well as to the members of the board of directors, and the various committees who devote so much effort to serving the OSM.

I thank most especially the highly talented Dina Gilbert, assistant conductor of the Orchestra, for all the work so expertly accomplished over the past three years with us, and whose mandate came to an end last August.

Thanks for their exemplary proficiency and their sustained efforts to the extraordinary team of OSM employees, as well as to our many volunteers for their admirable dedication.

And thanks finally to our audience for being there, for listening, and for their infectious enthusiasm, all of which sustains us and motivates us to always take that extra step.



Madeleine Careau
Chief executive officer

2015-2016

Highlights

The OSM may well be 82 years old, but it has to be noted that the Orchestra has lost none of its passion and youthful energy. As evidence, the number, variety and quality of the concerts, recitals and special events that were on the bill for the 2015-2016 season, which marked Maestro Kent Nagano's 10th as music director of the Orchestra. An outstanding example of French impressionism, the concert version of Debussy's *Pelléas et Mélisande*, got the season under way, a season that ended to the sound of Benjamin Britten's *War Requiem*, a concert dedicated to the memory of the wars of the 20th century and to the victims of the conflicts of today's world.

In addition to a number of major works from the repertoire, creation and Canadian compositions figured prominently in the programming, as did thematic events like the Tchaikovsky Festival, organ concerts and recitals and the eagerly awaited OSM Pop concerts, along with chamber music and the motion-picture evenings brought together under the title *Music and Images*.

Prestigious guests, conductors and soloists of international reputation joined the musicians of the OSM for a recital or for a few concerts. Also to be enjoyed at Maison symphonique were special concerts and young-audience concerts, which attracted and delighted a varied public.

Highpoints in the regular programming

Grand opening concert *Pelléas et Mélisande*

On September 8 and 9, 2015, performing a sensuous, dreamlike work with enchanting harmonies, Debussy's *Pelléas et Mélisande*, the musicians and Chorus of the OSM launched the Orchestra's 82nd season. An invitation to lose oneself in the opaque beauties of the imaginary Kingdom of Allemonde.

In the title roles, Swiss tenor Bernard Richter and Québec soprano Hélène Guilmette. By their side, bass-baritone Nicolas Testé, contralto Marie-Nicole Lemieux and baritone Hugo Laporte, winner of the 2014 OSM Competition. The OSM Chorus was directed by Andrew Megill and the Orchestra by Maestro Kent Nagano, who kicked off his 10th season as OSM music director with this daring work.



Pelléas et Mélisande, an invitation to succumb to the veiled splendors of Allemonde, the opera's imaginary kingdom.

“The orchestral season opened with a brilliant concert performance of Debussy’s Pelléas et Mélisande on a night that was characteristic of the best this orchestra can do under Kent Nagano, who celebrates his 10th year as music director.... Where others might begin with some new music, a première trumpeting artistic vitality, we heard a canonical classic performed with impeccable detail and by mostly local talent. Tradition is healthy at the OSM.” – Lev Bratishenko, Montreal Gazette, September 9, 2015

“L’orchestre a tout de même interprété à la perfection une pièce donnée, comme à son habitude, et Kent Nagano était toujours à l’aise pour le diriger.... Les musiciens étaient précis dans leur exécution, même qu’ils mettaient de l’émotion dans leur interprétation. Somme toute, ils étaient magnifiques à regarder.” – Isabelle Lévesque, Bible urbaine, September 10, 2015

For children young and old Kent Nagano celebrates Halloween

To call proper attention to Halloween, in October Maestro Nagano built a mystery-evoking program around Saint-Saëns's *Danse macabre* that was presented on three occasions, one of those as part of the J.A. DeSève Symphonic Matinees. Besides that symphonic poem, music lovers of all ages got to hear Mussorgsky's famous *Night on Bald Mountain*, Dvořák's *Noon Witch*, Charles Ives's *Hallow'een*, Balakirev's *Tamara* and Dukas's *Sorcerer's Apprentice*. Hosted by Marc Hervieux, the two evening concerts were further enlivened by excerpts from movie music performed by the Québec tenor.

Webcast live by medici.tv, a third concert presented in the morning could afterwards be viewed free of charge for 90 days on that platform as well as at osm.ca. Better still, it was the subject of a recording that resulted in *Danse macabre*, the latest addition to the OSM's impressive discography, released on the Decca/Universal Music Classics label on October 14, 2016.



Saint-Saëns's *Danse macabre* inspires mystery, the theme of this Hallowe'en concert under the spell of Maestro Nagano.

“La Danse macabre est sans doute la pièce classique qui a suscité le plus de réactions de la part du public, demandant une virtuosité exemplaire de tous les musiciens. L’œuvre mettait aussi en vedette le soliste Andrew Wan, spécialiste des concertos pour violon de Saint-Saëns. Le violoniste semblait complètement habité par son personnage de la Mort appelant les âmes égarées à se joindre à la danse.... Ne serait-ce que par la qualité musicale indéfectible des concerts de l’Orchestre symphonique de Montréal, Kent Nagano célèbre l’Halloween fut une soirée mémorable aux milliers de personnes venues l’entendre.” – Sara Thibault, Bible urbaine, October 31, 2015

Holiday concert with Fred Pellerin

Il est né le divin enfin!



A third OSM production in collaboration with Fred Pellerin, René Richard Cyr and ICI Radio-Canada.

Presented four times to a full house at Maison symphonique, Fred Pellerin's third collaboration with the OSM and Kent Nagano put everyone in a festive mood for the approach of the holiday season. The storyteller from Saint-Élie-de-Caxton placed his flair, his talent and his sensitivity at the service of the music of Dvořák, Holst and Mussorgsky as well as some appropriate traditional melodies. Staged by René Richard Cyr, the happy marriage of the orchestral and the time-honored was recorded for later broadcast by the ICI Radio-Canada television network, radio network ICI Musique and specialty channel ICI ARTV. The concert, both funny and touching, is still viewable on demand at icimusique.ca. This was the third OSM production undertaken in collaboration with Fred Pellerin, René Richard Cyr and ICI Radio-Canada.

« Il faut des magiciens pour faire prendre la mayonnaise à de tels ingrédients et transformer le tout en conte de Noël. Ces magiciens nous les avons ! [...] Survolté et bien plus libre dans ce 3^e opus, le conteur occupe la scène avec une longue contextualisation de l'histoire. Bien des éléments sont optimisés par rapport à 2011 et 2013 : les éclairages encore plus beaux, les rideaux, les projections plus riches sur la grande boule centrale. Il y a aussi davantage d'interaction Pellerin-Nagano et d'imbrication du conte avec la musique. » – Christophe Huss, *Le Devoir*, 10 décembre 2015

« Ce mariage imaginé par Kent Nagano prouve que les deux mondes en apparence opposés du conte aux effluves folkloriques et de la musique dite sérieuse peuvent non seulement cohabiter joyeusement, mais atteindre un degré de raffinement qui témoigne de la maturité du genre. » – Alain de Repentigny, *La Presse*, 10 décembre 2015

We should point out that in September 2016, at the 31st Gémeaux awards gala, Fred Pellerin was honored for “Best Text: Humor” for the show *Il est né le divin enfin!* Two other Gémeaux distinctions were received in the categories “Best Variety or Performing-Arts Special” – presented to Francine Allaire of Radio-Canada – and “Best Sound: Humor, Variety All Categories,” underscoring the work of François Goupil and Sébastien Heppell for the taping and broadcast of this concert-show over Radio-Canada.

Tchaikovsky Festival



In 2016, the OSM opened the year with three superb concerts at the Tchaikovsky Festival.

To start the year 2016, the OSM incorporated in its programming a Tchaikovsky Festival comprising three exceptional concerts led by Italian conductor Oleg Caetani and featuring by turns soloists Mischa Maisky (cello), Ekaterina Lekhina (soprano) and Boris Berezovsky (piano). Three evenings that served to showcase all the passion and profundity that flow from the composer's music.

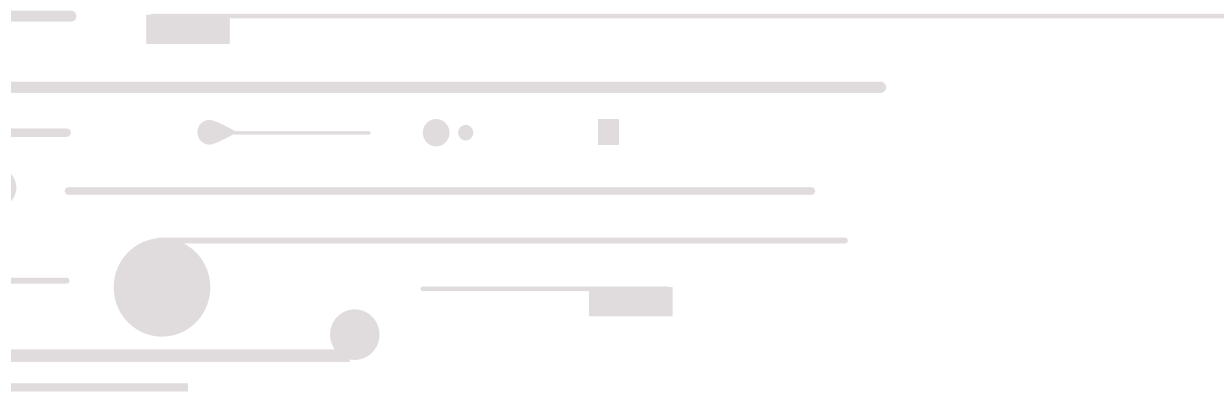
« *The Festival offered three virtually sold-out concerts on three consecutive evenings, all conducted by Caetani. [...] Three completely different programs in three days is a challenge.* » – Earl Arthur Love, *ConcertoNet.com*

January 6, 2016 – In addition to the monumental *1812 Overture*, the Latvian-born Israeli cellist Mischa Maisky could be heard performing the elegant *Variations on a Rocooco Theme*. Also played was the *Sleeping Beauty* suite, an arrangement for cello of “Lensky’s Aria” from the opera *Eugene Onegin* and the symphonic poem *Francesca da Rimini*.

January 7, 2016 – Under the direction of Oleg Caetani, the best of Tchaikovsky’s vocal art was showcased by Russian coloratura soprano Ekaterina Lekhina, who sang opera arias by both the composer and by Rimsky-Korsakov. The OSM also performed the *Romeo and Juliet Overture-Fantasy* and *Symphony No. 6, “Pathétique”*, the evening’s pièce de résistance.

January 8, 2016 – Hailed by critics for his “dazzling virtuosity and formidable power,” Russian pianist Boris Berezovsky was back with the OSM in Tchaikovsky’s brilliant *Second Piano Concerto*. Under the direction of the guest conductor, the composer’s imposing *Fourth Symphony* crowned the programming for the Tchaikovsky Festival in fine style.

« *Le colosse Berezovski ne nous a pas déçus. Quand il se déchaîne, calmement et avec assurance, ce pianiste aux pattes d’ours est capable de déclencher un véritable déluge sonore. Il est pourtant tout aussi fascinant dans la fine dentelle. [...] Le travail des cuivres, tout comme celui, plus discret, du Konzertmeister Andrew Wan qui cadrerait ce qui ne l’était pas par la baguette, ne suscite que des éloges.* » – Christophe Huss, *Le Devoir*, 11 janvier 2016



Great Montréal reunions Charles Dutoit and Martha Argerich at the OSM

As part of the 17th edition of the Montréal en lumière Festival, the musicians of the OSM and Montréal audiences had the pleasure of renewing acquaintance with Maestro Charles Dutoit for two concerts that sold out quickly, on February 18 and 20, 2016. On the program, Berlioz's *Roman Carnival*, Beethoven's Piano Concerto No. 1, the original version of Stravinsky's *Petrouchka* and Ravel's *La valse*, with, as an encore, the indispensable *Bolero*. Dazzling pianist Martha Argerich was guest soloist for this much anticipated concert.

Presented live in an audio and video webcast by medici.tv, the concert on Thursday the 18th was retransmitted over ICI Musique radio and on the Radio-Canada ICIMusique.ca website. The audio and video taping was later made available free of charge for three months at medici.tv and for a one-year period at ICIMusique.ca.



Maestro Charles Dutoit at the Maison symphonique. Photo Credit: L'Équipe Spectra.

« [...] Charles Dutoit a exacerbé le théâtre sonore de *Pétrouchka*, par une caractérisation très marquée des timbres, des couleurs et des situations. [...] Le chef, à l'énergie intacte, se distingue par l'expressivité de sa direction : Dutoit montre littéralement ce qu'il a envie qu'on entende. [...] *La valse* de Ravel a révélé le meilleur du chef et de l'orchestre, avec un début sombre et comme instable et une montée en puissance parfaitement dosée. La souplesse de la direction était exactement ce qu'il convenait ici. C'était du grand OSM et du grand Dutoit. » – Christophe Huss, *Le Devoir*, 19 février 2016

« *La grande Martha Argerich fut irréprochable dans son interprétation du Concerto n° 1 en do majeur, op. 15 de Beethoven. Chacun des trois mouvements fut un moment de délectation. [...] Quant à la manière Dutoit, elle était vraiment perceptible, quoi qu'on en pense. [...] Dans la musique de Ravel (La valse, à mon sens la meilleure exécution de la soirée, et la version condensée du Boléro au rappel), les couleurs émanant de l'orchestre sont particulièrement éclatantes sous sa direction, la dynamique d'ensemble est clairement plus flamboyant que lorsque d'autres maestros sont au pupitre de l'OSM. »* – Alain Brunet, *La Presse*, 21 février 2016

Concluding the season: Benjamin Britten's *War Requiem*

To a sold-out hall in May, the 2015-2016 programming wound up in absolutely stunning fashion with the presentation of the *War Requiem*, a manifesto of resistance against the absurdity of war. The Britten masterwork was performed by American soprano Catherine Naglestad, English tenor Ian Bostridge, baritone Russell Braun, the musicians of the OSM, the OSM Chorus and the Princeton High School Women's Choir directed by Kent Nagano, Andrew Megill and Vincent Metallo respectively.

« Difficile de faire mieux pour clore la saison que ce *War Requiem* de Britten si bien rendu mercredi par l'Orchestre symphonique de Montréal (OSM). Le chef Kent Nagano a su traduire à la fois la monumentalité et la tendresse d'une œuvre dont le message n'a, hélas, rien perdu aujourd'hui de son actualité. Un concert essentiel [...]. » – Jean-Jacques Nattiez, *Le Devoir*, 27 mai 2016

« L'équilibre des forces a été brillamment conçu par la direction artistique de l'OSM, on n'a jamais souffert de quelque enchevêtrement sonore, de domination excessive d'une ou l'autre des composantes. On peut ainsi parler d'une intelligibilité idéale, irréprochable, mise en œuvre par maestro Nagano. » – Alain Brunet, *La Presse*, 30 mai 2016

Pre-concert talks

Get-togethers highly popular with audiences, the pre-concert talks are a rare opportunity to see and hear conductors, guest soloists, OSM musicians and musicologists explain the interpretation of works they are preparing to perform on stage or listen to.

Hosted in turn by Matthieu Dugal, Kelly Rice, Georges Nicholson and Katerine Verebely, 11 of these intimate get-togethers, totaling 24 talks, were held this year either in Foyer Allegro or onstage at Maison symphonique, one hour before or just after concerts. An excellent way for everyone to enrich their experience with the Orchestre symphonique de Montréal.

A brilliant second season for the Grand Orgue Pierre-Béique

Since its inauguration, soloists at the controls of the Grand Orgue Pierre-Béique have made it possible for thousands of music lovers to discover its exceptional possibilities. The showcasing of this spectacular instrument ran throughout the season, with five organ recitals and five pre-concerts, a concert recognizing the contributions of donors, and special events. Among these may be mentioned the improvisations by Thierry Escaich to images from the Fritz Lang classic, *Metropolis*. Also noteworthy, the creation for organ and dancers of *Anatomy of a Sigh*, a choreography by Danièle Desnoyers of the company Le Carré des lombes, a major figure in contemporary Québec dance, around a new work performed by Jean-Willy Kunz and commissioned by the OSM from Canadian composer John Rea as part of the Homage series devoted to him by the Société de musique contemporaine du Québec.

« Ce sont les trois mouvements composés par John Rea, où les onomatopées et les pas percutants des danseurs communiquent avec les lignes polyphoniques de l'orgue, qui offriront les plus fortes images et les mélodies les plus déstabilisantes. » - Mélanie Carpentier, *Le Devoir*, 7 mai 2016

Besides the OSM's organist in residence, a number of high-level performers tackled the instrument. That was the case with Olivier Latry, titular organist of the Great Organ at Notre-Dame Cathedral in Paris and OSM organist emeritus; and Canada's Ken Cowan and France's Jean Guillou, who performed his transcription for solo organ of Mussorgsky's *Pictures at an Exhibition*. Mr. Guillou took advantage of his visit to Maison symphonique to speak at Saint John the Evangelist Church as part of a conference organized jointly by the OSM, the Amis de l'orgue de Montréal and the Royal Canadian College of Organists. In collaboration with the Canadian International Organ Competition and the Schulich School of Music at McGill University, he also presented a masterclass at Maison symphonique open to the public free of charge.

Titular organist at Montréal's Notre-Dame Basilica, Pierre Grandmaison gave half-hour pre-concert recitals on February 10, 13 and 14, as did Rachel Mahon on April 12 and 13.

Moreover, the Grand Orgue Pierre-Béique accompanied the OSM Chorus led by Andrew Megill for two concerts: on September 20, 2015, with the American Christian Lane, winner of the Canadian International Organ Competition in 2011; and on March 15, 2016, with Canada's Jonathan Oldengarm, organist at the Church of St. Andrew and St. Paul in Montréal.

In addition, the OSM fundraising department regularly organizes tours of the organ for donors, under the supervision of the organist in residence. Numerous journalists, organists and members of OSM management have also been able to see the inner workings of the Grand Orgue Pierre-Béique. All in all, Jean-Willy Kunz assisted in 38 visits of that sort during the 2015-2016 season.

It should be mentioned that the Grand Orgue Pierre-Béique was rented to various organizations or events: the Orchestre métropolitain, the Association des Orchestres de Jeunes de la Montérégie, the McGill Chamber Orchestra, the Montréal International Jazz Festival and the FrancoFolies de Montréal.



Jean-Willy Kunz, OSM Organist-in-Residence.

It will be remembered that the Grand Orgue Pierre-Béique was generously offered to the OSM by Mrs. Jacqueline Desmarais.

The OSM Pop concerts



Elizabeth Blouin-Brathwaite, Normand Brathwaite, Gardy Fury, Kim Richardson, and Dorian Sherwood on stage at the Maison symphonique, November 3 and 4, 2015. novembre 2015.

A brilliant orchestrator, Simon Leclerc possesses the rare gift of being able to heighten pop music, to bring out colors and convey nuances through his orchestral orchestrations. Which explains why, year after year, the OSM Pop series is such a success.

In the course of the 2015-2016 season, Simon Leclerc “took on” three radically different worlds: the folk rock of Kevin Parent, the pop of France’s Patrick Bruel, and soul music in the manner of Brathwaite, Blouin-Brathwaite, Fury, Richardson and Sherwood.

Further to a long collaboration with the OSM, Simon Leclerc was officially named associate conductor for the OSM Pop series in September 2015, a mandate that runs for three seasons.

September 22 and 23, 2015

Kevin Parent and Jim Cuddy from the band Blue Rodeo. Parent gave himself over to these orchestral re-creations with real delight, an experience that included a happy rediscovery of some of his old songs.

November 3 and 4, 2015

Gospel, rhythm and blues and soul music went orchestral for two exceptional evenings when Elizabeth Blouin-Brathwaite, Normand Brathwaite, Gardy Fury, Kim Richardson and Dorian Sherwood shared the stage with the musicians of the Orchestra under the direction of Simon Leclerc.

« *Le chef avait donc préparé un programme très éclectique avec du funk, du soul, mais aussi de la chanson française. [...] Le programme [...] a surtout permis d'entendre des grandes voix «soul» québécoises et des artistes qui méritent d'être mis au premier plan.* » – Samuel Pradier, *Journal de Montréal*, 3 novembre 2016

May 18, 19 and 20, 2016

An impassioned musician, a talented actor and a singer-songwriter with a huge following, Patrick Bruel has been piling up hits for over 30 years. For this sold-out concert he selected some essential numbers from his repertoire, wrapped up in the splendid orchestral arrangements of Simon Leclerc. Worth mentioning is that the OSM associate conductor also led an orchestra of 60 musicians for a performance of the concert *Patrick Bruel Symphonique* at Palais Montcalm in Québec City.



Simon Leclerc, Associate Conductor of the OSM Pop Series and orchestrator, with French singer Patrick Bruel.

« *Patrick Bruel n'a pas mis de temps à dire son bonheur de vivre l'aventure symphonique avec l'OSM et le chef Simon Leclerc, hier soir. [...] Mais c'est quand Bruel et Leclerc ont eu la bonne idée de nous livrer leur version originale de La complainte du phoque en Alaska, avec pour unique accompagnement un quatuor à cordes, qu'ils nous ont tous bluffés. Mémorable. [...] Après avoir chanté des airs de La Traviata et de Tosca à l'Opéra Garnier, c'est dans Nessun dorma de Turandot que Bruel s'est lancé sans filet hier soir. Le chanteur populaire s'est tout à coup métamorphosé en un ténor méconnaissable qui s'est empressé de remercier pour son indulgence le public qui l'ovationnait. Tout de même, deux morceaux de robot pour l'audace.* » – Alain de Repentigny, *La Presse*, 19 mai 2016

The Recitals



« Je me demandais même, à la pause, si la Sonate opus 110 qui venait de s'achever n'était pas tout simplement la plus grande interprétation d'une sonate de Beethoven que j'ai vécue en concert de toute ma vie. [...] Après une telle expérience dans le volet médian d'une série de trois concerts conçus par Schiff sur les dernières sonates des grands Viennois, on attend désormais de l'OSM et Pro Musica qu'ils s'unissent à nouveau pour nous permettre de vivre les deux autres programmes. » – Christophe Huss, *Le Devoir*, 29 octobre 2015

Again this year, in association with Pro Musica, outstanding performers from Canada and elsewhere enchanted audiences at recitals presented in the world-recognized acoustics of Maison symphonique.

It was to creations by American video artist David Michalek projected on a giant screen that violinist Gil Shaham, artist in residence, performed the complete Bach Sonatas and Partitas for Solo Violin on October 3, 2015.

Hungarian pianist András Schiff made an eagerly anticipated return to Montréal on October 28 in a program devoted to Mozart, Haydn, Schubert and Beethoven's Piano Sonata No. 31 in A-flat major, Op. 110.

The public was invited to an exceptional piano recital on March 6, 2016, when the great Maria João Pires, artist in residence, found herself onstage with her former student, Russia's Pavel Kolesnikov, making his Montréal debut.

The art of the French art song, including some classics by Duparc, Hahn, Koechlin and Lekeu, could not have been better showcased than by the exquisite voice of Québec contralto Marie-Nicole Lemieux, accompanied by her associate Daniel Blumenthal on April 19.

Among the most acclaimed performers on the international scene, American pianist Murray Perahia returned to Maison symphonique on May 4 after an absence of four years to offer his Montréal audience an unforgettable recital devoted to Haydn, Mozart, Brahms and Beethoven.

Chamber music



On five occasions, seasoned OSM musicians got together in small ensembles and in the intimacy of Bourgie Hall at the Montreal Museum of Fine Arts to present some select chamber-music treasures. Staged in collaboration with the MMFA and the Arte Musica Foundation, this is a series that remains a wonderful success.

The first of these concerts, *Metamorphoses*, welcomed pianist Charles Richard-Hamelin. The afternoon of November 22, 2015, saw a *Percussive Encounter* with the participation of pianist André Laplante and judges from the 2015 OSM Manulife Competition, devoted to piano and percussion.

Elsewhere, in February a few musicians from the Orchestra – Andrew Wan and Olivier Thouin (violins), Victor Fournelle-Blain (viola), Brian Manker (cello) and Todd Cope (clarinet) – performed at Maison de la culture Notre-Dame-de-Grâce on February 28 and the next day at Chapelle historique du Bon-Pasteur, presenting a Beethoven trio and the Mozart Clarinet Quintet.

Music and Images: A happy marriage!

A new concept brought music lovers and movie buffs together with the lights dimmed at the Maison symphonique concert hall – with the result that on a number of occasions, the music of the Orchestra lent a brand new dimension to projections and to cinema classics.

October 3, 2015

Performed by violinist Gil Shaham, artist in residence, Bach's complete Sonatas and Partitas for Solo Violin were juxtaposed against the projection on a giant screen of creations by American video artist David Michalek.

October 15, 2015

The film *Modern Times* is outstanding in more than one respect. Its director and lead actor, Charlie Chaplin, also composed the music for a movie that was the last to feature the character of the Little Tramp. Under the direction of Timothy Brock, a specialist in Chaplin scores, the OSM performed the soundtrack from this masterpiece live, paying a wonderful tribute to the 100th birthday of a true genius of the silver screen.

January 23, 2016

An evening that allowed spectators to enjoy *Metropolis*, an expressionist feature film made in 1927 by Fritz Lang, accompanied by a live improvisation courtesy of French composer and organist Thierry Escaich at the controls of the Grand Orgue Pierre-Béique

May 15, 2016

Children were invited to a concert that joyously celebrated – partly to music by Poulenc – the adventures of Babar the little elephant. Led by assistant conductor Dina Gilbert and presented as a world premiere, the orchestral version of *The Travels of Babar & Other Ports of Call* was accompanied by projections of the magnificent images created by Jean de Brunhoff in 1932.

The OSM Chorus

Performances without the Orchestra

■ From Darkness to Light

The year 2015 coincided with the centenary of the Armenian genocide. To underscore that tragic moment in history, on September 20 the composer Krzysztof Penderecki conducted the North American premiere of a work for a *capella* choir that he wrote especially for this commemoration. His *Missa Brevis* was also on the program, as were scores by Tormis, Bach, Brahms, Mendelssohn and Bernstein, these conducted by Andrew Megill, OSM chorus master.

This concert was also being presented as part of the events of the Armenian Genocide Centennial Committee of Canada.

■ French Polyphony

A *capella* or accompanied on the organ by Jonathan Oldengarm, the OSM Chorus and Andrew Megill offered their audience a true voyage through time to the heart of French vocal music, from the Renaissance through to the 20th century. Soloists were Ellen Wieser, soprano, Marie-Annick Béliveau, mezzo-soprano, David Menzies, tenor, and Benoît Leblanc, bass.



With the Orchestra

Prepared by Andrew Megill, the OSM Chorus participated on September 8 and 9 in the grand opening evening of the Orchestra's 82nd season, as Kent Nagano began his 10th season here with the concert version of Debussy *Pelléas et Mélisande*.

The Chorus and its director also took part, on November 17, 18 and 19, in the performance of Charles Ives's ambitious *Symphony No. 4*. The Orchestra was under the direction of Maestro Nagano, assisted by Dina Gilbert.

In December, alongside four brilliant soloists – soprano Kathryn Lewek, countertenor Robin Blaze, tenor James Oxley and baritone Gordon Bintner – the Chorus swept us away on the spirit of the holiday season with a performance of Bach's *Christmas Oratorio*. American conductor John Nelson led the musicians.

Lastly, Andrew Megill led a women's chorus in April at the concert built around Gustav Holst's *The Planets*, and was part of the grand-scale concert to conclude the season in late May as Kent Nagano conducted Britten's *War Requiem* with the OSM Chorus.

The position of chorus director is sponsored by Mrs. F. Ann Birks, in memory of Barrie Drummond Birks. We thank her wholeheartedly for her generous contribution.

Artists in residence

Once again this year the generous contribution of the Larry and Cookie Rossy Family Foundation enabled the OSM to host two renowned performers, the Israeli-American violinist Gil Shaham and the great Portuguese pianist Maria João Pires, as artists in residence.

Gil Shaham

On October 3, Gil Shaham performed the complete Bach Sonatas and Partitas for Solo Violin juxtaposed against the wonderful video projections created by American artist David Michalek. Visual and auditory worlds in total contrast.

« *La grâce, voilà ce qu'il émanait. La grâce dans chaque parcelle de son art, comme s'il ne faisait qu'un avec la musique, comme si son violon était un prolongement de lui-même. Ce qui est toujours impressionnant, c'est la concentration qu'on lit dans le visage d'un virtuose, tellement profonde qu'un tremblement de terre ne semblerait pas interrompre quoi que ce soit. C'est ce qui se trouvait aussi chez Gil Shaham, en plus d'une aisance qu'aucun mot ne peut décrire. On avait l'impression que les notes venaient d'ailleurs tellement il y avait de sons et de subtilités. Sa précision était sans faille.* » – Isabelle Lévesque, *La Bible urbaine*, 6 octobre 2015

“*It was a thoughtful evening and we need more like it. [...] warm and playful musical grins from a soloist who I expect was certain his audience would only remember the Chaconne.*” – Lev Bratishenko, *Montreal Gazette*, 4 octobre 2015

Two inspiring youthful works by Schoenberg framed the Mendelssohn Violin Concerto, performed in April by Gil Shaham under the direction of Kent Nagano with the violinist's outstanding musicality on display.

« *En tout cas les présents, et ceux qui iront vivre cela en cette fin de semaine, en auront pour leur argent avec ce Mendelssohn de rêve, fin, vif et élégant. [...] Je n'ai jamais caché mes affinités à l'égard de deux violonistes, Gil Shaham et James Ehnes. Shaham, qui n'a rien perdu de sa magie (cf. le Finale en petites touches virevoltantes), se rapproche de plus en plus de mon modèle historique, Nathan Milstein.* » – Christophe Huss, *Le Devoir*, 8 avril 2016



Violinist Gil Shaham with Cookie Rossy, Larry Rossy, and Kent Nagano.

Maria João Pires

On the program, on March 3 and 5, a Beethoven-Bruckner double bill conducted by Kent Nagano, with pianist Maria João Pires, whose refined playing has been hailed by critics for decades, in Beethoven's Third Concerto.

« *Tout cela venait après une grande rencontre. Pires-Nagano, eh oui !, c'est tout un concept. L'un écoutant l'autre en un rituel de musique de chambre impliquant 80 autres personnes. Comment expliquer le génie ? Ce que peut faire le critique est simplement " amener à tendre l'oreille à... ". Je relèverai donc l'art du trille (ce qui promet pour l'Opus III, dimanche!), l'équilibre des notes médianes à l'intérieur des accords et de manière générale le soin porté à tout ce qui est " intersticiel ", entre la mélodie à l'aigu et la ponctuation grave. [...] Nous avons maintenant aussi Pires-Nagano dans nos mémoires.*» – Christophe Huss, *Le Devoir*, 5 mars 2016

« *C'est avec délectation qu'on l'écoute nous interpréter le Troisième Concerto de Beethoven, avec un OSM toujours aussi spectaculaire.* » – Éloïse Choquette, *Pieuvre.ca*, 9 mars 2016

On March 6, an exceptional piano recital brought Maria João Pires together at Maison symphonique with a man who was once her student, Pavel Kolesnikov, hailed by *BBC Magazine* for “the tremendous clarity, unflinching musicality and considerable beauty” of his playing.

On the 15th of the same month Maria João Pires performed Beethoven's Concerto No. 3 at mythical Carnegie Hall in New York as part of the Orchestra's major American tour.

“*Mrs Pires, 71, is an elegant technician and probing interpreter without a trace of flashiness. Her playing of the Beethoven concerto showed that a performance can be both refined and bracing. Her poetic way and lyrical grace in the slow movement were particularly beautiful, and she brought what seemed a touch of Portuguese dance to her spirited account of the final rondo.*” – Anthony Tommasini, *The New York Times*, 16 mars 2016



Larry Rossy, pianist Maria João Pires, Kent Nagano, and Cookie Rossy.

The OSM Welcomes

As tradition would have it, the OSM this year hosted a number of great ensembles from all over the world to the delight of its audience in the confines of Maison symphonique.

The Budapest Festival Orchestra & Marc-André Hamelin

Three years after an acclaimed performance at the OSM, the Budapest Festival Orchestra and its music director and cofounder, Iván Fischer, were back at Maison symphonique on February 16, 2016, in the company of Québec pianist Marc-André Hamelin. The latter performed Liszt's First Concerto, a virtuoso work if ever there was one. Also on the program, the overture to Carl Maria von Weber's *Der Freischütz* and Prokofiev's Symphony No. 5, the composer's most popular.

« *L'Orchestre du Festival de Budapest nous a livré le même niveau orchestral que lors de sa visite précédente : des cordes d'une rare flexibilité, des cors exceptionnels, des trompettes qui chantent et phrasent et un tandem clarinette-hautbois divin. [...] Marc-André Hamelin, dont la production sonore fut impressionnante, n'était pas en reste dans les risques pris sur le plan des phrasés. C'était un Liszt libre, y compris dans la méditation.* » – Christophe Huss, *Le Devoir*, 17 février 2016

The Bavarian Radio Symphony Orchestra

Founded in Munich in 1949 and ranked as one of the world's finest ensembles, the Bavarian Radio Symphony Orchestra made its very first stopover in Montréal in April with its music director, Mariss Jansons, to perform Shostakovich's Symphony No. 7. Violinist Leonidas Kavakos joined them for a spellbinding performance of the Korngold Violin Concerto.

« *Quelle exécution! La passion, l'intensité, la cohésion, la rigueur, la compétence, le jeu superbe des tensions et des nuances, l'équilibre des sections, l'intelligibilité, la transparence orchestrale, la maturité et la maîtrise de la direction. Zéro grandiloquence, les éclats venus au moment opportun, sans excès aucun. Tout simplement WOW. [...] Et voilà au finish une soirée que l'on peut qualifier de mémorable.* » – Alain Brunet, *La Presse*, 16 avril 2016

« *Les amateurs étaient au rendez-vous pour entendre cette fabuleuse machine qui carburait à la précision et au romantisme. [...] Disposant d'un orchestre rodé aux idées musicales bien ancrées, la lecture fut aussi décapante que touchante. Nous fumes bénis des dieux!* » – Christophe Rodriguez, *Journal de Montréal*, 16 avril 2016

The TSO performs Brahms's Fourth Symphony

Under the direction of Peter Oundjian, the Toronto Symphony Orchestra paid us a visit in May to present a program to the Montréal audience that included Brahms's Fourth Symphony as well as a "dramatic symphony for violin and orchestra," *Scheherazade.2* by John Adams. Canadian violinist Leila Josefowicz was guest soloist.

Kent Nagano's community involvement



Maestro Nagano perfectly embodies the OSM's will to raise awareness of music as a key factor in community life and a reality in the daily lives of citizens.

In April 2016, Kent Nagano took part in three projects aimed at involving the OSM – our vision and our influence as a cultural organization – in the Greater Montréal community.

On the occasion of the 35th anniversary of Maison Kekpart, Kent Nagano was present (via video link) as guest of honor at the celebrations. Maison Kekpart is a non-profit organization that organizes musical, sports and educational activities jointly with young people and based on their talents, dreams, ideas and passions in such a way that the projects connect with them in a real sense. As OSM musicians had already been involved in performances, demonstrations and masterclasses at this important youth center on Montréal's South Shore (in November 2013), Mr. Nagano considered his involvement in the 35th-anniversary celebrations as a continuation and a deepening of the established relationship with the organization and the young people there.

Kent Nagano also participated in a project in collaboration with Twigg Music designed to help raise funds for Montréal-area schools with a music department. The project, initiated by Mr. Pascal Twigg, consisted of an auction of used violins donated by Twigg Music. The proceeds were turned over directly to the schools. Mr. Nagano autographed eight of those violins with the aim of adding to their value and making the auction more interesting. This project fell into the OSM's mission of encouraging music education and facilitating access to classical music for young people in the Montréal region.

Finally, Kent Nagano was a lecturer as part of a dialogue on leadership for McGill University's Institute for Integrated Management. The initiative was part of a series of symposiums devoted to integrated management, the aim being to offer an organizational vision by way of intimate conversations between leading McGill academics and world leaders in their domains. The dialogue took on important questions, including "How does music influence our civilization, when society is confronted with the most serious problems and conflicts?" and "How does music bring out the best in humanity and individuals?" This initiative fell within the OSM's mission of promoting the importance of music in civil society and in citizens' daily lives.

The OSM's Summer season



The OSM back at the Francofolies

Two evenings highly awaited by aficionados of French song drew crowds to Maisonsymphonique on June 10 and 11, 2016, as the FrancoFolies de Montréal commemorated the 25th anniversary of the passing of Serge Gainsbourg. OSM Pop series associate conductor Simon Leclerc led the OSM as it performed alongside Jane Birkin, the irreplaceable singer-songwriter's muse and longtime companion. In the first part, singer Arthur H was a sensation as he performed a complete version of the concept album *Histoire de Melody Nelson*, a masterwork of Gainsbourg's.

«Quand on lui en donnait l'occasion, l'OSM et son chef Simon Leclerc étaient à leur aise dans les chansons de Gainsbourg inspirées de Grieg, Chopin ou Brahms. Et Birkin s'amusait manifestement dans des choses plus fantaisistes comme la jazzée « Exercice en forme de Z » ou la fantaisiste « La gadoue » popularisée par Petula Clark.» – Alain de Repentigny, La Presse, 11 juin 2016

The OSM in the parks

Faithful to the tradition launched in 1938 by Wilfrid Pelletier, first music director of the OSM, the Orchestra presented two free concerts in parks conducted by Dina Gilbert, OSM assistant conductor, and hosted by France Beaudoin, spokesperson for the Orchestra's summer programming. This year, two Russian-themed evenings captivated attentive audiences totaling more than 20,000 people gathered under starry skies. The concerts were sponsored by SiriusXM in association with BMO.

On July 26, the Orchestra touched down at Parc Chartier-De Lotbinière in Rigaud. The next day, citizens of Brossard welcomed the musicians along with Dina Gilbert and violinist Timothy Chooi, 2010 winner of the OSM Competition, at Parc Poly-Aréna.

«Selon les chiffres fournis par la Ville de Brossard et l'OSM, plus de 10 000 personnes s'étaient réunies au parc Poly-Aréna pour ce concert sur le thème des contes russes. [...] Le soliste invité, Timothy Chooi, a interprété avec panache et virtuosité le mouvement final du Concerto pour violon op. 35 de Tchaïkovski.» – Caroline Rodgers, La Presse, 28 juillet 2016



Free concert at Rigaud's Chartier-De-Lotbinière Park.



Free concert at Brossard's Poly-Aréna Park.

Kent Nagano and the OSM at Lanaudière

Under the direction of Kent Nagano, the OSM performed on August 5 at the Amphithéâtre Fernand-Lindsay in Joliette as part of the Festival international de Lanaudière. Charles Richard-Hamelin, silver-medalist and winner of the Krystian Zimerman Award at the International Chopin Competition, joined them for Brahms's First Concerto. Schumann's Third Symphony, "Rhenish," completed the program.

The following day, Maestro Nagano conducted Schubert's "Unfinished" Symphony as well as the Mozart *Requiem* with the OSM musicians and Chorus, soprano Sarah Wegener, mezzo-soprano Michèle Losier, tenor Michael Schade and bass Alexander Tsymbalyuk. These two concerts drew an audience of close to 7,000 people.

« Kent Nagano a d'abord dirigé de main de maître les musiciens de l'Orchestre symphonique de Montréal en première partie, avec la pièce Symphonie n° 3 en mi bémol majeur, op 97 « Rhénane » du compositeur Robert Schumann. De son côté, le pianiste Charles Richard-Hamelin a offert une prestation magistrale du Concerto pour piano n° 1 en ré mineur, op. 15 de Johannes Brahms. » – L'Action de Joliette, 6 août 2016

The OSM Couche-Tard Classical Spree

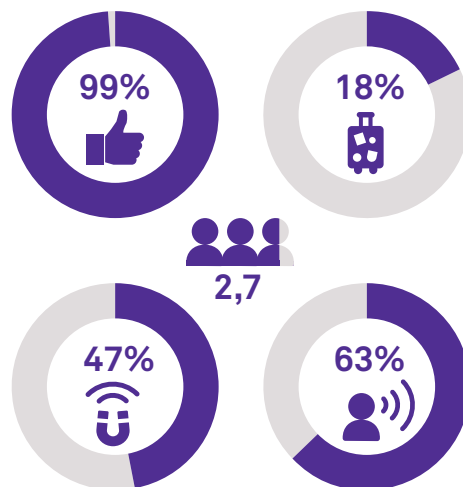


The 5th edition of the OSM Couche-Tard Classical Spree Festival, August 10 to 13, 2016, delighted thousands of Montrealers.

The fifth edition of the OSM Couche-Tard Classical Spree ran from August 10 to 13, 2016. The huge popular rendezvous continues to grow and has become a must on Montréal's summer calendar. This year once more the event was a resounding success, with record sales for concert halls and a total attendance of nearly 60,000 people. In a festive atmosphere, a diversified audience bringing together music lovers and the curious of all ages and from all backgrounds got their fill of music, savoring well-known melodies or enjoying a voyage of discovery towards new horizons.

Thanks to the success of this event, the OSM is now proud to be an affiliate member of the Regroupement des événements majeurs internationaux (RÉMI).

Always with the goal of providing the greatest number of people access to classical music, the OSM Couche-Tard Classical Spree demonstrated its appeal more than ever:



- 99 percent of participants state that they would voluntarily recommend the event to friends or relatives
- 18 percent of visitors are tourists and day trippers*
- The OSM Couche-Tard Classical Spree enjoys an attractiveness index of 47 percent, a level comparable to the average for large-scale free summertime events in Montréal
- 63 percent of participants had heard of the OSM Couche-Tard Classical Spree before coming to the event (level of awareness)
- Participants come in groups of 2.7 people on average

*Clientele traveling from 40 kilometers and further from Montréal. CROP study conducted among participants from August 10 to 13, 2016.

Kickoff at Montréal's Olympic Park

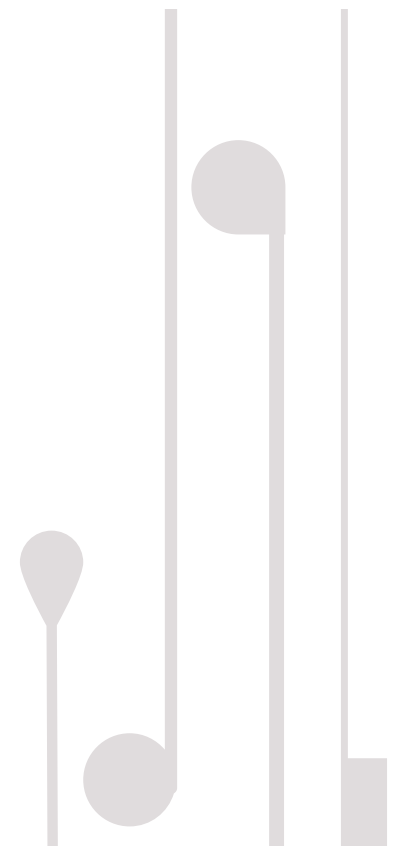


The Classical Spree kicks off at Montreal's Olympic Park with a show titled *Galaxy of Heroes*. Photo Credit: Antoine Saito.

August 10, 2016

Even as all eyes were turned in the direction of the Olympic Games taking place in Rio de Janeiro, Montréal commemorated the 40th anniversary of the 21st Olympiad and of Olympic Stadium. Kent Nagano and OSM had chosen to kick off the 2016 OSM Couche-Tard Classical Spree with an event entitled *Galaxy of Heroes*, inspired by great human capabilities and paying tribute to athletes of yesterday and today.

The large-scale orchestral event took place on Wednesday evening before more than 30,000 people, with the participation of Olympic athletes, a number of young up-and-coming Québec athletes, and artists from the circus company THROW2CATCH (T2C). As the centerpiece for the evening, the Orchestra performed excerpts from Gustav Holst's *The Planets*.



New outdoor program at the Quartier des spectacles parterre



A new partnership with Solotech will support outdoor film projections over the next three years.



Organ and the Silver Screen...Under the Stars

The public was invited on August 11 to attend the open-air projection of comic films, including Harold Lloyd's *For Heaven's Sake*, accompanied by a soundtrack improvised by Philippe Bélanger at the controls of the Grand Orgue Pierre-Béique, a performance transmitted live on a giant screen.

«Le " cascadeur de l'orgue " a réussi son coup : la retransmission gratuite du film muet *For Heaven's Sake* au parterre du Quartier des spectacles, premier volet gratuit de la Virée classique à la Place des Arts, a été un très beau succès artistique. [...] Il a accompli l'exercice avec inspiration et maestria (excellentes registrations) et le public présent lui a réservé de très chaleureuses acclamations...» – **Christophe Huss, Le Devoir, 13 août 2016**

The audience also got to hear, in a world premiere, *Tunnel Azur*, an electroacoustic composition of Robert Normandeau's commissioned by the OSM and presented in association with the STM to call attention to the 50 years of the Montréal Métro. The evening was hosted by France Beaudoin.

For the first time in an outdoor setting in Montréal, on August 12, the public attended a projection on a giant screen of a production from New York's prestigious Metropolitan Opera – in this case Mozart's *Magic Flute* – an activity coproduced with Cineplex.

This great celebration of music known as the OSM Couche-Tard Classical Spree would not be the same without the participation of the upcoming generation of musicians. On the Saturday, the Orchestre symphonique de Montréal hosted three young-audience orchestras: the Woodwind Orchestra from Collège Notre-Dame, the Ensemble à vents de Sherbrooke, and the Orchestre symphonique des

jeunes de la Montérégie. Concerts were held in Complexe Desjardins, where several thousand people gathered to enjoy their talent. Performances alternated with programming on Radio-Classique, which broadcast among other things a live show hosted by Marc Hervieux that included interviews with the artists present.

We point out that the Friends of the OSM contributed actively to the success of this "Spotlight on Youth" day.

The outdoor activities of the OSM Couche-Tard Classical Spree were made possible by the generous financial contribution of the Nussia and André Aisenstadt Foundation, the Mirella and Lino Saputo Foundation and BMO Financial Group.

A true musical marathon

Classical Spree activities continued on the Friday evening and all day Saturday. In total, over 200 musicians took part in 30 concerts lasting an average of 45 minutes, presented in the four halls at Place des Arts, including Maison symphonique.

Kent Nagano conducted no fewer than seven concerts, among them two sold-out performances of Beethoven's Ninth Symphony, programs devoted to Mozart, Vivaldi and Ravel, and the Saint-Saëns "Organ" Symphony. The piece *Chariots of Fire* and Bruch's First Violin Concerto featuring Pinchas Zukerman marked the weekend sendoff.

Among the guest soloists should be mentioned pianists Nelson Freire, Serhiy Salov, Charles Richard-Hamelin and Gilles Vonsattel; violinist Arabella Steinbacher;

cellists Amanda Forsyth and Adolfo Gutiérrez Arenas; mandolinist Avi Avital; tenor Michael Schade; and sopranos Sarah Wegener, France Bellemare and Marianne Fiset.

A new feature this year, tickets for those 17 and under were available at a single price of \$10. For adults, depending on the concert, prices were \$10, \$20, \$30 or \$40.

« *D'abord sobre mais intelligent dans la Sonate n° 14 « Au clair de lune » de Beethoven, en début de récital, [le Montréalais Serhiy Salov] s'est avéré passionnant à écouter dans son propre arrangement de la Nuit sur le mont Chauve, de Moussorgski, et surtout, dans La valse, de Ravel. Son interprétation, d'une grande richesse, déborde de détails, d'idées musicales, d'attaques et d'articulations imaginatives et variées qui captivent l'auditeur, sans compter qu'il possède une technique hors pair et une grande maîtrise des plans sonores.* » – Caroline Rodgers, *La Presse*, 15 août 2016

“*For this year's festival, visiting guests include the peerless violinist Pinchas Zukerman and the veteran Brazilian pianist Nelson Freire. Not everyone in the audience will know this, but there are no finer soloists on their instruments, anywhere. [...] surely there's something in the idea of playing the best music with the least amount of hassle, expense or browbeating. Of inviting new audiences, on their terms, to hear you doing what you love, on yours. An idea that deserves to spread.*” – Paul Wells, *thestar.com*, 10 août 2016

Making room for young musicians

The event enabled the winner of the 2015 OSM Manulife Competition, pianist Scott MacIsaac, to perform in recital and the public to discover a young artist of more than promising talent. The winner of the 2015 Montreal International Musical Competition, soprano France Bellemare was also heard in recital, with pianist Marie-Ève Scarfone.

Other budding artists had the chance to perform before an audience: we need think only of the young musicians discovered on ICI Radio-Canada Télé

and invited to be part of *Virtuose: le spectacle* alongside Gregory Charles, pianist and host for the concert. And conducted by Perry So, the National Youth Orchestra of Canada wound up its 2016 tour at Maison symphonique.

Families were also invited to attend an amusing production from Jeunesses musicales Canada called *Stradivarius's Secret* as well as, among other activities, a concert for those from 3 to 12 by the TorQ Percussion Quartet.



Pianist Scott MacIsaac, winner of the 2015 OSM Manulife Competition, in recital at the Classical Spree.

« *Il n'était pas rare de croiser dans les couloirs trois générations d'une même famille réunies pour venir entendre de la musique. Parfois, les meilleures idées n'atteignent pas leur objectif premier, mais, de ce point de vue, la Virée classique, fait mouche.* » – Christophe Huss, *Le Devoir*, 15 août 2016

Free entertainment: something for everyone!

Throughout the OSM Couche-Tard Classical Spree, free activities for the entire family were available in every corner of Place des Arts, including:

• **Stingray Brava Stage**

Performances by young artists; discussions; the *Conducting 101* workshop presented by OSM assistant conductor Dina Gilbert; a special edition of *Dis-moi tout*, a young-audience program hosted by France Beaudoin, devoted to classical music and with the participation of 30 children and OSM musicians André Moisan, Vincent Boilard, Ali Yazdanfar, Richard Roberts and Dina Gilbert. Maestro Nagano even showed up to answer a question.

• **ICI Musique Zone**

Interviews with musicians conducted by Marie-Christine Trottier and Katerine Verebely and broadcast live over ICI Musique.

• **To play the role of orchestral conductor Maestro Experience – Air Canada**

First trans-Canada interactive concert allowing the public to play the role of orchestra conductor.

• **Yamaha Space**

Exhibition of 50 musical instruments and hi-fi systems; musical performances.

• **Domtar Artists Area**

Discussions with the artists, and autograph sessions.

• **Children's Zone**

Discovery corner, storytelling and do-it-yourselfing for little ones. In collaboration with Bibliothèque et Archives nationales du Québec (BAnQ).

• **OSM Boutique**

Albums by Classical Spree artists, and OSM-brand items.

• **CISM Space**

Special live program.

• **"Story Hour"** for little ones with OSM trombonist Pierre Beaudry and the collaboration of BAnQ.

« Les conférences gratuites sur la musique, animées par France Beaudoin à l'Espace culturel Georges-Émile-Lapalme, ont obtenu un succès fou. C'était une belle occasion, pour le public, de poser des questions à Kent Nagano, à Dina Gilbert ou aux musiciens de l'OSM, qui se sont prêtés au jeu avec humour. La petite scène installée sur place a aussi servi à de courts récitals gratuits toute la journée. Quant au nouveau volet extérieur, également gratuit, il avait élu domicile au centre du Complexe Desjardins en raison de la pluie. Là aussi, la foule était nombreuse. » – Caroline Rodgers, *La Presse*, 15 août 2016

Mission accessibility for all



In the spirit of equal access to music, dozens of families responded to the OSM's invitation to take part in the OSM Couche-Tard Classical Spree.

In the spirit of accessibility, the OSM invited dozens of families, some of them from more underprivileged areas, as their guests at the OSM Couche-Tard Classical Spree. Thus, in collaboration with some 50 community organizations from different boroughs in Montréal, an awareness-raising and knowledge dissemination campaign was implemented to expand the reach of this great celebration of classical music and extend its benefits to the population as a whole. In that regard, a partnership with the STM made it possible to provide free rides on public transit to a number of families, additionally eliminating the cost related to getting there.

This OSM initiative demonstrates yet again the importance the Orchestra attaches to accessibility, and enabled us to strengthen links, and even develop new ones, with different stakeholders in the community, relationships that can be nurtured in the future.

OSM Collaborations



2016 Montreal International Musical Competition

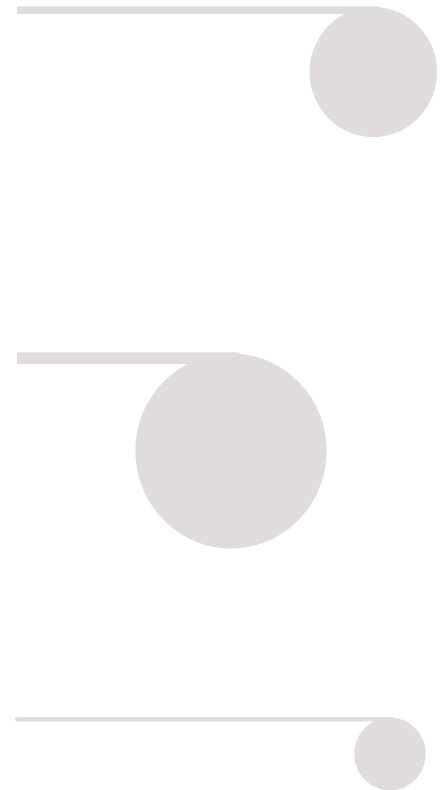
The Orchestre symphonique de Montréal accompanied, on May 30 and 31 and June 2, 2016, the finalists in the Montreal International Musical Competition (devoted this year to violin), and took part in the gala concert on June 2 where the prize-winners were rewarded. Under the direction of guest conductor Giancarlo Guerrero, the OSM made a point of offering all the necessary support to the young candidates.

For the occasion, two MIMC pre-concert discussions were held in the Foyer Allegro at Maison symphonique: “The stuff of a winner” on May 30 with Marc Bouchkov, First Prize winner at the Competition in 2013, and “Women conductors: a rapidly changing world” on May 31 with OSM assistant conductor Dina Gilbert.

The finals and the gala concert were broadcast live at osm.ca in addition to being made available via on-demand viewing for three months on medici.tv.

Otello at Opéra de Montréal

The musicians of the OSM placed their talent at the service of Opéra de Montréal for four performances of Giuseppe Verdi’s *Otello*, on January 30 and February 2, 4 and 6. With a staging by Glynis Leyshon, the presentation featured tenor Kristian Benedikt in the title role, soprano Hiromi Omura as Desdemona, and baritone Aris Argiris playing Iago. Canadian conductor Keri-Lynn Wilson led the musicians in the pit.



Support for the rising generation and for music education

2015 OSM Manulife Competition



The 22 semi-finalists and finalists of the OSM Manulife Competition at the Awards Ceremony on November 21, 2015.

The OSM launched the 2015 OSM Manulife Competition, the most prestigious performance competition in Canada, in the Foyer Allegro at Maison symphonique. For all participants, this event constitutes a both a unique experience and a crucial stepping stone at the dawn of a career as a musician.

Devoted to piano and percussion, the event, under the presidency of Pierre A. Goulet, took place from November 17 to 21. Beyond the title of Grand Prize winner, a \$10,000 grant offered by Manulife and a number of opportunities to perform, including with the OSM, were at stake for the overall winner. Many highly attractive additional prizes were awarded, for a total value of more than \$100,000.

Semifinals at McGill University & Finals at Maison symphonique de Montréal and live on osm.ca

Open to the public and entirely free of charge, the performances were held in two stages. At Tanna Schulich Hall at McGill University, from November 18 to 20, the semifinals welcomed a large and attentive audience that had come out to applaud 22 talented young artists hailing from the four corners of Canada. Then, as has now become a tradition, the finals were held at Maison symphonique, on Saturday, November 21. Both the semifinal and final rounds along with the awards ceremony were broadcast online, live at osm.ca, as well as on the ICI Musique and CBC Music websites.

Canadian music in the spotlight

Three works by Canadian composers were selected for the semifinal round. *Volées, carillons d'oiseaux* by Michel Gonneville and the third movement from Paul Frehner's *Finnegans Quarks Revival*, "Beauty," were on the pianists' program. On the percussion side, the Nicolas Gilbert piece *Invocation* (for four timpani, two bongos and large tam-tam) was commissioned by the OSM for the occasion.

Prestigious international jury

The jury was chaired by Mr. Zarin Mehta, co-executive director of the Green Music Center at Sonoma State University; president and executive director of the New York Philharmonic (2000-2012); and former general manager of the Orchestre symphonique de Montréal (1981-1990). Maestro Kent Nagano, music director of the OSM, was once again a member of the grand jury, along with Ms. Ilona Schmiel, intendant of the Zürich Tonhalle-Gesellschaft. Judges in the Piano category were pianists Benedetto Lupo and André Laplante, while the jury in the Percussion category consisted of Rumi Ogawa, percussionist, member of the Ensemble Modern in Frankfurt; and Eric Sammut, soloist with the Orchestre de Paris, composer, marimbist and teacher at the Paris and Glasgow conservatories as well as at London's Royal Academy of Music.

Pianist Scott MacIsaac takes top honors

The 2015 edition of the Competition crowned Alberta's Scott MacIsaac, (Piano Class A, 23 years old). In addition to winning prizes with a total value of more than \$17,500, two scholarships and a number of concert engagements, the Grand Prize winner had the honor of sharing the stage with the Orchestre symphonique de Montréal on February 10, 2016, at a concert conducted by Jacques Lacombe.

Stingray Rising Stars Award: The public also chose Scott MacIsaac

The public was invited to make the acquaintance of the semifinalists on the OSM Facebook page as well as to vote – online or in the hall – for the candidate of its choice when the time came for the grand finale. It was Albertan pianist Scott MacIsaac who received the most popular acclaim.

Mentoring and masterclasses during the OSM Manulife Competition

Throughout the week, candidates had the opportunity of participating in mentoring activities with OSM musicians and prominent guests. They could also take part in masterclasses offered by members of the jury, and thus receive advice from percussionists Eric Sammut and Rumi Ogawa and from pianists Louise Bessette and Benedetto Lupo.

Transmitting knowledge

The importance of masterclasses

Nine masterclasses were offered in the course of the season at Maison symphonique and in different Montréal educational institutions. Organist Jean Guillou offered the first class on the Grand Orgue Pierre-Béique, a premiere that proved to be a resounding success. Four other masterclasses were offered during the OSM Manulife Competition, by marimbist Eric Sammut and percussionist Rumi Ogawa at McGill University's Schulich School of Music, by pianist Louise Bessette at the Conservatoire de musique de Montréal and by Benedetto Lupo in Salle Claude-Champagne at the Université de Montréal Faculty of Music. The Faculty of Music also hosted the class given by cellist Jan Vogler, while back at the Conservatoire, musicians stood to benefit from the teaching of Israeli cellist Mischa Maisky and of British pianist Stephen Hough, as well as violinist Gil Shaham.



Masterclass with cellist Mischa Maisky at the Conservatoire de Musique de Montréal.



Conducting – Shaping the new guard

The OSM's assistant conductor, Dina Gilbert, this year led the activities offered to young conductors. Whether still studying, at the master's or doctoral level, or having recently completed their training, these talented up-and-coming young artists had a chance to attend four of the Orchestra's dress rehearsals. On average, four to five participants benefited from these exceptional opportunities to observe the work of renowned conductors from close up.



Dina Gilbert, Assistant Conductor. Photo Credit: Ensemble Arkea.

Young-audience concerts

OSM Youth Concerts

For over 80 years the OSM has provide schoolchildren the chance of familiarizing themselves with the world of classical music by attending educational, innovative and stimulating concerts. Teaching guides, online resources (a new education.osm.ca page) and education activities complete their experience and help teachers prepare students for the concert by allowing them to learn about instruments, composers and great works from the orchestral repertoire so that they make the most of their visit to Maison symphonique de Montréal.

Primary-school students got to enjoy, this year, *The Travels of Babar & Other Ports of Call* (November 10, 11 and 12) and *Presto, Mambo!* (April 26, 27 and 28) in 60-minute versions. On the program for secondary-school students, a matinee performance of the Chaplin masterpiece *Modern Times* accompanied by the OSM under Timothy Brock (October 15), as well as the show *Symphonic Immersion* conducted by Dina Gilbert and with the participation of actors Mathieu Pichette, Jean-Sébastien Busque and Félix Tanguay from the comedy TV show *Les pieds dans la marge* (February 2, 3 and 4). This music initiation experience serves as a pretext to present a variety of pieces from the classical repertoire by plunging into the world of the OSM. A violin student from the Conservatoire de musique de Montréal, Anna Mercier, took part in these concerts, and a composition student from Université de Montréal, Marc-André Perron, wrote a work for the occasion.

The secondary-level students were also invited to attend, in groups of 15 people or more, concerts in the Symphonic Matinees series – *Rafat Blechacz Plays Chopin*, *Kent Nagano Celebrates Halloween*, *Lortie & Mercier Duo*, *Kent Nagano & the Beethoven Violin Concerto*, *Gustav Holst's The Planets* and *Vasily Petrenko & Andrew Wan* – all these at the rate of \$25 per student.

In the context of the OSM's philanthropic activities, the Fondation Sojecci offered Youth Concert tickets to 50 youngsters.



Dina Gilbert directs *Immersion symphonique*, featuring actors Mathieu Pichette, Jean-Sébastien Busque, and Félix Tanguay from the youth TV comedy series *Les pieds dans la marge*.

Children's Corner Series

Three productions for 5 to 12 year olds were offered this season as part of the Children's Corner series. Under the direction of Mathieu Lussier, the Orchestre took part on October 4 in a production by Magic Circle Mime Company entitled *Orchestra from Planet X*, a story featuring two extraterrestrials with their own ideas about influencing "Earth Music" at Maison symphonique. On April 24, Julien Proulx was on the podium for *Presto Mambo!*, a Platypus Theatre production with a focus on South American music. Lastly, on May 15, OSM assistant conductor Dina Gilbert led *The Travels of Babar & Other Ports of Call*, which included a premiere of the brand new orchestration of Raphael Mostel's music, and projection of Jean de Brunhoff's wonderful illustrations.



The Travels of Babar and Other Ports of Call, November 10, 11, and 12, 2015.

Tours of Maison symphonique and the archives

The box office team offers classes the possibility of a guided tour of Maison symphonique. In that light, 14 visits combined with musician get-togethers were organized, along with five tours of the hall alone and two separate get-togethers with musicians (assistant conductor Dina Gilbert and trombonist Pierre Beaudry).

An adult francization class, meanwhile, took part in a dress rehearsal and met Pierre Beaudry. A first!

A musician at school and special collaborations with specialized schools visiting Montréal

This service is offered, but few schools got in touch with us to make the request.

- Ecole Pierre-Laporte received a visit from Dina Gilbert.
- The high school Laval Senior Academy, a visit from Pierre Beaudry and Todd Cope.
- Ecole du Côteau, a visit from Marc Béliveau.
- A choir from the U.S. benefited from a rehearsal with Andrew Gray.

Steinberg project

This year, 500 youngsters from schools in disadvantaged areas benefited from this project providing access to classical music, which consisted of two visits from a cultural mediator to each class, concert tickets to *The Travels of Babar & Other Ports of Call*, a visit from Dina Gilbert to answer their questions (two classes), the projection of the drawings of students from certain classes during performances, and exhibition of the children's drawings in the lobbies during OSM Youth Concerts and the JeFaisMTL event. Thanks to Ruth and David Steinberg for their annual support!

Related to this project, the OSM produced five video clips on the sections of the orchestra and the role of the conductor. Those videos helped vamp up the Education section of the website osm.ca, in addition to enabling teachers to prepare their classes before visits to the OSM.

Partnerships and collaborations

■ École secondaire Pierre-Laporte

The OSM's partnership with École secondaire Pierre-Laporte (music concentration) was in its second year. Students qualified for a visit from Dina Gilbert (to conduct their orchestra), and attended the *Symphonic Immersion* Youth Concert as well as two performances in the *Symphonic Matinees* series at Maison symphonique.

Moreover, an OSM representative was present at festivities marking the 30 years of the school's program, which were held at the Université de Montréal Faculty of Music on May 13.

■ Student retention week

The OSM participated in the awareness-raising effort of the Québec Ministry of Education, Recreation and Sports' "Semaine de la persévérance scolaire" (Student retention week) by presenting two videos on social networks. Assistant conductor Dina Gilbert and first violinist Marc Béliveau recorded a personalized message of encouragement intended for young people.

■ Project SEUR

Students from project SEUR, which is aimed at raising awareness about study, university and research, came to visit the offices of the OSM and meet members of the Orchestra's administrative team to learn more about professions related to OSM activities.

■ Adopt a school

As part of the "Adoptez une école" movement, the Education sector "adopted" the St. Gabriel primary school in Pointe Saint-Charles (fine arts profile). Children there benefited from two visits from a mediator as preparation for the *Travels of Babar* show, and their drawings were projected on a large screen during performances of those concerts.

■ Citécoute.ca

The consultant at the OSM's Education sector supervised a group of five young journalists taking part in the Boscoville 2000 center's Citécoute.ca project. After attending an OSM concert they were invited to produce reports for the radio station, which broadcasts in certain schools in the Québec network.

The Volunteers Association and the school environment

With the cooperation of the program "Une École montréalaise pour tous," 495 students from 10 schools in underprivileged areas benefited in 2015-2016 from the support of the Volunteers Association, which invests time and money (about \$4,000) in preparing students for their visit to the OSM. In addition, 10 volunteer monitors made visits to 33 schools, in 88 classes, for a total of 1,819 students as part of either the OSM Youth Concerts or the *Symphonic Matinees*. Preparatory visits were also made by student monitors, who offered workshops to 67 classes in 9 schools.

Canadian works



The OSM continues the mission it has set for itself of promoting the music of Canadian composers. During the 2015-2016 season, the public was able to enjoy works for orchestra by Marc Bélanger, Simon Bertrand, Scott Good, Pierre Mercure, Jordan Pal, André Prévost, Jeffrey Ryan and Alain Trudel; a work for organ by Rachel Laurin; and chamber music composed by Srul Irving Glick, Rodolphe Mathieu, Ernest MacMillan and André Prévost.

The OSM also made a number of specific commissions, presenting Gilles Bellemare's *Fantaisie sur Adeste Fideles*; Denis Gougeon's *Cor et âme*, Concerto for Horn and Orchestra; and assisted in the creation of a work by Marc-André Perron for the OSM Youth Concerts and a work for organ by John Rea.

As noted above, the OSM Manulife Competition also added three Canadian compositions, to meet a request of the judges. One of these, Nicolas Gilbert's *Invocation* (percussion), was an OSM commission. The two others were the work of Michel Gonneville and Paul Frehner.

In the summer of 2016 the OSM presented a work commissioned from composer Robert Normandeau in the framework of the OSM Couche-Tard Classical Spree. That electroacoustic composition was created to underscore the 50th anniversary of the Montréal Métro, celebrated during the 2016-2017 season.

Furthermore, the Orchestra played arrangements made by Simon Leclerc as part of the OSM Pop series as well as an overture composed specifically for the three concerts in that series.

Canadian artists

The OSM also made it a point to host Canadian conductors and performers as part of its programming, in addition to numerous actors, directors, hosts and even dancers, who contributed to the success of this 82nd season.

Fundraising activities

As a not-for-profit organization, the OSM succeeds in annually generating over 60 percent of own-source revenues in donations, sponsorships and ticket sales. Donations collected by the team in charge of fundraising go towards supporting the Orchestra's excellence, education, accessibility, innovation and international-exposure components. Our thanks especially to all the OSM's invaluable donors!



Donations from the general public

Friends of the OSM brings together close to 5,000 donors who pledge to make an annual donation of between \$1 and \$1,499. In 2015-2016, donations so collected supported projects related to education, excellence and accessibility. The Friends of the OSM contributed to among other things the implementation, during the OSM Couche-Tard Classical Spree, of the first "Spotlight on Youth" day, which featured more than 200 young musicians.



Honour Circle donations

Donors who commit to offering the Orchestra an amount greater than \$1,500 are grouped together in the Honour Circle. Among them, some go a bit further and pledge to sponsor an Orchestra project or an artist by investing more than \$25,000 per year, partnering with the OSM in this way through personalized and, in most cases, multiyear agreements. Their support is closely tied to the Orchestra's success. The OSM extends its warmest thanks to them for their commitment!



Planned giving

Covering donations made by will or by life insurance policy as well as gifts of securities, "planned giving" has concrete and lasting benefits. In effect it makes it possible to offer the OSM the financing needed to ensure its long-term success and to pursue its mission within the Montréal community. During the winter of 2016, a donor – who prefers to remain anonymous and who requests that the amount of the bequest remain confidential – offered the OSM the most important legacy gift in its history. We thank all testamentary donors for a gesture that is filled with caring and trust.

Benefit events

Each year, the funds raised in the context of Orchestre symphonique de Montréal benefit events are earmarked primarily for the excellence, education and accessibility components of its mission. Significant amounts are collected every year thanks to the active participation of a broad network of faithful contributors to the Orchestra. Thank you for contributing in this way to the development of the OSM.

■ Third edition of the Bal des enfants



Thanks to the generosity of corporate donors, the public, and partners, “Ball for the Children’s” raised funds in support of the OSM’s education and outreach mission.

The third edition of the Orchestre symphonique de Montréal’s Bal des enfants took place on the theme *Don Quixote’s Spanish Adventure* on Saturday, February 27, at the stroke of noon. A third edition that proved to be a true success in terms of both the funds raised and the impact of the event on the young attendees. Close to 1,000 children charmed by the adventure attended the ball, whose honorary patrons were actors Emmanuel Bilodeau (who played Don Quixote) and Édith Cochrane. Kent Nagano led the Orchestra while Charles Dauphinais handled directorial duties.

The 2016 Bal des enfants was presided over by Patricia Châteauneuf, Director of National Multiplatform Sales and Customer Innovation, CBC & Radio-Canada Media Solutions, and Sandy Vassiadis, Director of Corporate Communications at Saputo Inc. The formula for the event, which enables businesses to underwrite their own causes while at the same time supporting the Orchestra, has enjoyed increased success with each passing year.

This year the OSM welcomed free of charge nearly 550 guests from 24 organizations for children. Those youngsters were able to fully experience an adventure that will no doubt remain engraved in their memories for a very long time.

Thanks to the many donors, to the general public and to the partners!

18th edition of the Bal d'une nuit d'été



Mari Kodama, OSM Music Director Kent Nagano, Emma Griffin, Neil Bruce, Renée Kessler, Norman Steinberg, Solange Dugas, and Lucien Bouchard, Chair of the Board of Directors, at the annual Midsummer Night's Ball.



Maestro Nagano and the OSM musicians at the Midsummer Night's Ball.

The OSM Bal d'une nuit d'été is the most important annual benefit event of the Orchestre symphonique de Montréal. The 18th edition of the ball, which has now become a tradition, was held on May 26, 2016, a memorable evening. This year, on a 1960s theme, the party brought together guests from the business and cultural communities of Greater Montréal, who danced to the sound of the Orchestra conducted by Maestro Nagano.

The event was under the honorary co-presidency of Neil Bruce, President and Chief Executive Officer, SNC-Lavalin, and Norman Steinberg, Chairman – Canada, Norton Rose Fulbright, and proceeds were dedicated to the excellence and accessibility components of the Orchestra's mission as well as to enriching the OSM'S educational activities.



Other activities

OSM Young Ambassadors Club

On January 22, 2016, the OSM Young Ambassadors Club, with Ms. Caroline Healey as president, held an event called *OSM+ Scotch & Schubert* in the magnificent BMO entrance hall in Old Montréal. Guest musicians were Andrew Wan and Alison Mah-Poy (violins), Victor Fournelle-Blain (viola) and Anna Burden and Sylvain Murray (cellos). Honorary president for the event was Mr. Jean Elie, recipient of the Governor General's Award for Voluntarism in the Performing Arts and an active member of the board of directors of Couche-Tard and the OSM.



Latin Passion: Pre-concert event on February 3, 2016, for the Friends of the OSM and members of the Honour Circle. In the photo: Francis Covan, Hélène Lemay, Jean-Willy Kunz, Bia, Ali Yazdanfar, André Moisan, and Paul Picard.

Exclusive events offered to donors

Throughout the 2015-2016 season, private and exclusive concerts were available to donors and presented a varied repertoire ranging from chamber music to Latin sounds and featuring both OSM musicians and guest musicians, in this instance pianist Philip Chu and Brazilian singer Bia.

- Chamber-music concerts, Ritz-Carlton Montréal, October 17, 2015, April 3 and May 15, 2016
- Intimate concert in Florida, January 10, 2016 (this concert was made possible thanks to financial support from Mrs. Susan Brown and the hospitality of Mrs. Barbara Bronfman)
- “Latin Passion” concert, Maison symphonique, February 3, 2016



Andrew Wan, Concertmaster, Brian Manker, Principal Cello, and pianist Philip Chiu in concert at the Oval Room at the Ritz-Carlton Hotel, May 15, 2016.

The OSM fundraising team also organizes public rehearsals, tours of the Grand Orgue Pierre-Béique with the participation of Jean-Willy Kunz as well as of the archives and Maison symphonique, all this in recognition of the loyal and large family of OSM donors.

Donations and loans of instruments

Although less known, donations or loans of instruments constitute acts of patronage both social and patrimonial in scope, while contributing to the excellence of OSM musicians. Year in and year out they make it possible to “keep alive” prestigious instruments, as rare as they are coveted. Among other OSM musicians, Marianne Dugal and Andrew Wan benefit from this great privilege.

« J'ai l'immense privilège de jouer avec le violon Domenico Montagnana 1737 et l'archet Sartory prêtés par Canimex. Chaque jour, c'est avec le même émerveillement que je redécouvre sa sonorité chaleureuse et profonde, et je ne me lasse pas d'explorer toutes les couleurs et possibilités qu'il m'offre. C'est un instrument qui a changé ma vie, changé mon jeu, et il me pousse tous les jours à me dépasser. » — Marianne Dugal, violon solo, deuxième associée.



Instrument gifts or loans are sponsorship initiatives with strong social and cultural heritage impact, and support OSM musicians' excellence. In the photo: Eric Chappell, Marie-Andrée Chevrette, Andrew Wan, Marie Lacasse, Marianne Dugal, and Olivier Thouin.

« Fabriqué dans l'atelier d'Antonio Stradivari à Crémone, en Italie, le violon sur lequel je joue est un Michel'Angelo Bergonzi de 1744 qui a appartenu autrefois au célèbre violoniste français Daniel Guilet, membre fondateur du Trio Beaux Arts. Depuis 2009, Monsieur David B. Sela me prête gracieusement cet instrument raffiné et je tiens pour un privilège absolu de pouvoir en jouer tous les jours. Pour moi, il réussit à trancher sur la masse orchestrale tout en produisant une sonorité exquise dans toute la palette des nuances, jusqu'au murmure. » — Andrew Wan, violon solo

« Lorsque Kent Nagano m'a demandé de choisir un violon pour remplacer celui qu'Andrew Wan devait rendre à son alma mater, la Juilliard, j'ai réuni à Montréal de très grands luthiers qui ont présenté à Andrew 18 violons parmi les meilleurs au monde. Le son de l'OSM dépend en grande partie des instruments qui le composent et, bien évidemment, de l'excellence de ses musiciens... c'est vrai notamment dans le cas du Konzertmeister qui, conjointement avec le chef, est le “maître de concert”, comme l'indique son nom. » - David B. Sela, donateur

The OSM warmly thanks its partner-patrons in this context.

Sponsorship activities



Jacques Ménard, Chair of BMO, with Kent Nagano.

With an ambitious fundraising objective of close to \$3 million, the sponsorship department performed very well this year by surpassing that goal.

Just over 50 businesses associated their brand with the excellence of the OSM during the regular season, the U.S. tour, the summer season and the OSM Couche-Tard Classical Spree.

Hydro-Québec, presenter of the OSM for over 12 years, is incontestably our major partner and contributor to the long-term success of the Orchestra.

BMO, as our season partner and collaborator of OSM in the Parks with SiriusXM, enhanced the experience of our clientele thanks to “BMO, We’re here to help.” activations by creating, among other things, candy dispensers for spectators at Maison symphonique; 200,000 lozenges were offered during the 2015-2016 season.

BMO also called attention to Kent Nagano’s tenth season by inviting the general public to come celebrate at Place d’Armes, opposite their headquarters, in the company of its president, L. Jacques Ménard. An enormous cake was served with Kent Nagano in attendance, before a delighted crowd.

Air Canada, meanwhile, took a 2016 “Grand Prix de la commandite” for the interactive installation called “Travel through Music” realized in collaboration with the J. Walter Thompson agency and the musicians of the OSM that allowed our clientele to act like conductors. There was another Grand Prix for the best sponsorship strategy, and for best activation in the cultural sector.



Sylvain Murray (cello), Maestro Nagano, and Todd Cope (clarinet) proudly pictured at “La musique nous transporte” stand, designed by the firm of J. Walter Thompson Montréal.

Partnership development

A number of new associations were confirmed, while the investment of certain partners increased for the 2015-2016 season.

New sponsors this year were BMW, CIBC Asset Management, Lufthansa, Munich Airport, Our Cheeses, Select Wines, Miller Thomson, Fidelity, New Cities Foundation, Solotech, Couche-Tard and Fiera Capital.

For the 2015-2016 season we increased sponsorship revenues by more than \$100,000 as compared to 2014-2015.



Couche-Tard, Title Partner of the Classical Spree and principal contributor to the success of the event's 5th edition. Photo Credit: Fanny Ducharme

OSM Couche-Tard Classical Spree

For its fifth edition, the OSM Couche-Tard Classical Spree welcomed new festival-goers with its outdoor program on the parterre of the Quartier des spectacles.

This new component made it possible to appeal to several new partners and to double sponsorship revenues, climbing from \$100,000 to \$200,000 as compared to 2015, much of this because of the return of Couche-Tard, the title partner. Our partnership with Complexe Desjardins for the last two editions enabled us to improve the outdoor program experience thanks to the possibility of transferring Saturday's activities indoors: these would otherwise have had to be held in the rain. Also, we have a new three-year collaboration with Solotech that allow us to continue presenting films on their screens.



Maestro Nagano with BMO Financial Group Vice President David Jacobson and Mrs. Jacobson. Photo Credit: Fanny Ducharme.

U.S. tour

Besides deploying all its efforts towards reaching the season's goals, the sponsorship department was entrusted with the mandate of funding the American tour in March 2016 with an amount of \$450,000 thanks to BMO, Power Corporation of Canada, Air Canada, Fiera Capital, Tourisme Montréal, Montréal International and the exceptional support of the Fondation de l'OSM. The presence of Hydro-Québec should also be emphasized: the public utility had an important delegation at concerts in cities in the U.S. northeast.

Celebrity

Major OSM tour in the United States – A triumph!

From March 14 to 26, 2016, 40 years after their first visit to the U.S., the OSM did a major 10-concert tour in March in as many American towns. The last U.S. tour of this scope goes back to the early 1990s, some 25 years ago. The series began on the East Coast, with concerts in Washington, New York and Boston, before continuing in Chicago and Ann Arbor, and then in California, passing through Palm Desert, San Diego, Santa Barbara, Rohnert Park and Berkeley.

The programs presented offered Stravinsky's *Rite of Spring* and *Firebird*, notably, as well as works by Ravel and Debussy. Guest soloists, pianists Daniil Trifonov and Maria João Pires, joined the Orchestra in works by Prokofiev and Beethoven.

Confirming the important role of the OSM as a cultural ambassador for Montréal, Québec and Canada, this much anticipated tour enthralled music lovers and excited critics.



Kent Nagano, Maria João Pires, and OSM musicians at Carnegie Hall, March 15, 2016.

“Where has he been? I could not help wondering this on Tuesday evening, when Kent Nagano conducted the Montreal Symphony Orchestra in an impressive program at Carnegie Hall. (...) His absence is certainly a loss for audiences in New York. Mr. Nagano had an enthusiastic Carnegie crowd with him on Tuesday from the first bars of “La Valse.” His interpretation of the murky, halting opening section made it sound as if the music were emerging from a primordial stew. Slowly, fragments coalesced into a glittering, surreal, even dangerous exploration of the Viennese waltz.” — Anthony Tommasini, The New York Times, 16 mars 2016

“However greatly Nagano may have extended the OSM’s repertory, Québec’s cultural ambassador remains the best Gallic orchestra in the world, and Friday’s concert found the Montreal musicians at the world-class top of their game. (...) Nagano’s conducting was a model of taut rhythmic definition, athleticism and atmosphere, and he drew urgent playing from every department of the orchestra, including the well-defined woodwinds and blended brasses.” — John von Rhein, Chicago Tribune, 20 mars 2016



Jean-Claude Lauzon, General Delegate at the Quebec Government Office in New York, Michael D. Penner, Chair of the Board of Directors at Hydro-Québec, David MacNaughton, Ambassador of Canada to the United States, Lucien Bouchard, Chair of the Board of Directors at OSM, Madeleine Careau, CEO at OSM, Éric Martel, President/CEO at Hydro-Québec, and Denis Coderre, Mayor of Montreal.

“Instrumental glow, sustaining emotional warmth and, when wanted, scorching fire — a rare and marvelous combination and something that can be produced only by an orchestra in glowing health.” — Mark Swed, Los Angeles Times, 26 mars 2016



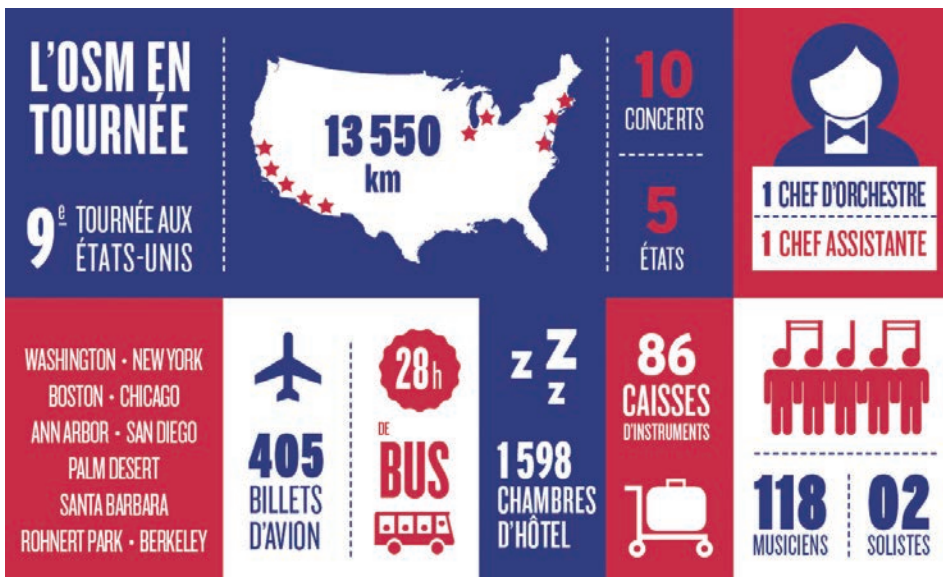
The OSM at Chicago Symphony Center (Orchestra Hall), March 18, 2016.



The OSM’s front-line role as cultural ambassador for Montreal, Quebec, and Canada was confirmed during its tour to the United States, which conquered concertgoers and garnered rave reviews from critics.



The tour in numbers



The OSM’s 9th American tour consisted of 10 concerts in 13 days in 5 states; 13,550 kilometers traveled by 118 musicians, 2 soloists, 1 conductor, 1 assistant conductor and 86 instrument trunks; 28 hours by bus, 405 airline tickets and 1,598 hotel rooms!

A tour on the Web



During the U.S. tour (March 14 to 26) it was possible to keep up with the Orchestra's travels and activities thanks to the tour blog, available at www.osm.ca/blog. It went online on March 11, and a little more than 30 posts were published, both by the OSM team and by the musicians. These texts, photos and videos were also shared over all the Orchestra's social networks. In all, 1,401 users were able to see the masterclass given by André Moisan (clarinet) in New York, the visit of violinist Olivier Thouin to a Berkeley school or the return of Paul Merkelo, principal trumpet, to his hometown of Chicago. In short, privileged access behind the scenes of the tour to find out everything and miss nothing!

From one metropolis to another The Orchestre symphonique de Montréal performs in Toronto

The Orchestre symphonique de Montréal performed at Toronto's Roy Thomson Hall under the direction of Maestro Nagano on November 25. On the program, Shostakovich's Symphony No. 10 and a suite taken from orchestral works of Bach's in a transcription by Mahler. First Prize winner at the 2010 Chopin Competition, Yulianna Avdeeva was the soloist in Stravinsky's *Capriccio for Piano and Orchestra*.

Awards won

Juno

Released on the Analekta label, the disc entitled *Saint-Saëns – Moussa – Saariaho: Symphony and New Works for Organ and Orchestra* won a Juno award in April for “Classical Album of the Year – Large Ensemble.” This OSM album comprises the recording, under the direction of Kent Nagano, of the Grand Orgue Pierre-Béique inaugural concerts, which took place at Maison symphonique de Montréal in May and June 2014 with organists Olivier Latry and Jean-Willy Kunz.

Echo Klassik

The OSM was extremely proud to announce, on July 26, 2016, that it had won an ECHO Klassik award, the most prestigious classical music recognition in Germany, in the category “Opera Recording (20th/21st Century Music)” for *L’Aiglon*.

In addition to this important award, the *L’Aiglon* two-disc set in March earned a French Diapason d’or “Découverte,” besides being named “Classical Album of the Week” by the *Sunday Times Culture Magazine* and “La clef du mois” by *ResMusica*. The following month, BBC Radio 3 made it its “Disc of the Week.”

Gémeaux

More recently, in September 2016, the Orchestre symphonique de Montréal congratulated Fred Pellerin for honors received at the 31st Gémeaux awards gala for the tale *Il est né le divin enfin!*, presented at the 2015 Christmas concerts by the storyteller, with the Orchestre symphonique de Montréal under the musical direction of Kent Nagano. This was the third OSM production carried out in collaboration with Fred Pellerin, René Richard Cyr and Radio-Canada.

Beyond the Gémeaux in the “Best Text: Humor” category, this sold-out show took the award for “Best Variety or Performing-Arts Special” and the one for “Best Sound: Humor, Variety All Categories,” recognizing the work of François Goupil and Sébastien Heppell for the taping and broadcast of this concert-show over Radio-Canada.

Recordings

New recording partnership between the OSM and Decca



Launch of *L'Aiglon* in Paris, with Marie-Josée Desrochers (OSM Chief Operating Officer), Étienne Dupuis (baritone), Véronique Ibert-Péral, Jean-Pierre Brossmann (OSM vocal coach), Anne-Catherine Gillet (soprano), Marc Barrard (baritone), and Michel Robitaille (General Delegate at the Quebec Government Office in Paris). Photo Credit: Émilie Fondanesche.

The Orchestre symphonique de Montréal this year renewed its historical partnership with the Decca/Universal Music Classics record company. This important alliance took shape during the launch at the Québec Government Delegation in Paris, on March 4, 2016, of the very first complete recording of *L'Aiglon*. Recorded in March 2015 under the baton of Kent Nagano, the lyrical drama by Arthur Honegger and Jacques Ibert features an outstanding cast of francophone performers that includes Belgian soprano Anne-Catherine Gillet, Québec baritone Étienne Dupuis and French baritone Marc Barrard. The recording is the first by the Kent Nagano / Orchestre symphonique de Montréal tandem on the Decca/Universal Music Classics label.

This double-disc set is a beautiful addition to the OSM discography on Decca. Consisting of close to 80 titles, that discography has been rewarded many times over.

«Des miracles se produisent quelquefois. Kent Nagano a convaincu Decca de produire le premier enregistrement de *L'Aiglon*, drame en cinq actes [] Un miracle n'arrivant jamais seul, le chef dispose d'un plateau francophone, attentif aux élans héroïques du livret comme de la partition.» – *Diapason*, 3 mars 2016



A banner year for the Orchestra, with the release of four new recordings and an important reissue put on the market during the season.

- On Analekta, *Saint-Saëns – Moussa – Saariaho: Symphony and New Works for Organ and Orchestra*, recorded on the occasion of the inaugural concerts of the Grand Orgue Pierre-Béique by the Orchestra under the direction of Kent Nagano, with Jean-Willy Kunz, organist in residence, and Olivier Latry, OSM organist emeritus.
- Also on Analekta, a complete reading of the violin concertos of Camille Saint-Saëns was released in the fall. Andrew Wan was the soloist, alongside Kent Nagano and the musicians of the Orchestra. For this project, the writing of the liner notes was entrusted to Sabina Teller Ratner, musicologist and globally recognized Saint-Saëns specialist.



- On the Onyx label, the OSM also brought out a recording of Béla Bartók's Concerto for Orchestra and Violin Concerto No. 2, taped in January 2015.
- Rewarded with an ECHO Klassik award, the complete recording of *L'Aiglon* marked in striking fashion the renewal of the OSM's collaboration with the prestigious Decca/Universal Music Classics label. Launch of this disc took place at the Québec Government Delegation in Paris in March 2016.
- On the same label, a box of 35 CDs containing reissues of recordings by Charles Dutoit and the OSM in the *Decca Sound* series was released in the winter of 2016..

Broadcast of concerts

OSM Concerts in the 2015-2016 season were broadcast on many occasions on radio or on the Web, enabling the Orchestra to extend its influence and listeners around the world to enjoy the quality of performances presented at Maison symphonique de Montréal.

Medici.tv

Taped on October 22, 2015, the concert *Kent Nagano Conducts Bolero* was made available by medici.tv for a 90-day period beginning December 12, 2015.

A taping of the concert *Kent Nagano Celebrates Halloween* could later be viewed free of charge for 90 days on the medici.tv platform as well as at osm.ca.

Presented as a live audio and video webcast by medici.tv on February 18, 2016, the reunion concert of Maestro Charles Dutoit and pianist Martha Argerich with the OSM was retransmitted on the radio by Radio-Canada ICI Musique and on its Internet

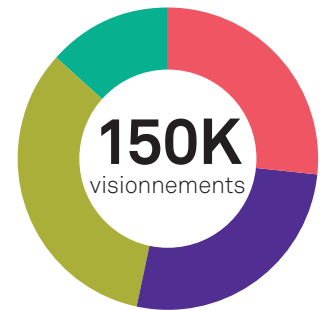
site ICIMusique.ca. The performance was afterwards made available for free, for three months, on the medici.tv platform as well as on ICIMusique.ca for one year.

The concert on March 3, 2016, with pianist Maria-Joao Pires was also transmitted by medici.tv both live and delayed for three months. That broadcast provided the Orchestra with visibility in the U.S. during the very period it was doing its trans-America tour, from March 14 to 26.

Finally, featuring young musicians from around the world, the finals and gala concert of the Montreal International Musical Competition were broadcast live and then available for three months on medici.tv.

The medici.tv platform reaches some 1.5 million visitors in over 170 countries (data valid in 2013).

- « **Kent Nagano dirige le Boléro** » : plus de 40 000 visionnements en différé uniquement
- « **Kent Nagano célèbre l'Halloween** » : plus de 40 000 visionnements en direct et en différé
- « **Charles Dutoit et l'OSM** » : plus de 50 000 visionnements en direct et en différé
- « **Maria João Pires & Kent Nagano** » : plus de 20 000 visionnements en différé



Mezzo live HD

The concert by the OSM and Kent Nagano presenting Bach's Orchestral Suites in arrangements by Mahler, Stravinsky's *Capriccio for Piano and Orchestra* and Shostakovich's Symphony No. 10, on November 28, 2015, was transmitted live on Mezzo Live HD, which made Montréal the common thread of its lineup for December. In the course of this "Montréal Month," this concert, along with three others taped during the 2014-2015 season, were the subject of 160 broadcasts on Mezzo's worldwide network.

The network is available in approximately 60 countries, in Europe, Asia and in Canada, with 28 million subscribers.

Radio-Canada and Ici ARTV

Radio-Canada broadcast in September and October 2016 two concerts taped during the 2015 Classical Spree. Those concerts were televised (ARTV, 3 telecasts), transmitted on the Web (not geo-located, therefore available worldwide) and broadcast on radio.

It will be recalled that the OSM Christmas concert with Fred Pellerin, *Il est né le divin enfin!*, was transmitted live on the Radio-Canada ICI musique radio network and presented on ICI Radio-Canada television and on the ICI ARTV network, in addition to going out live on the icimusique.ca website, where it can still be viewed in the broadcaster's video library.

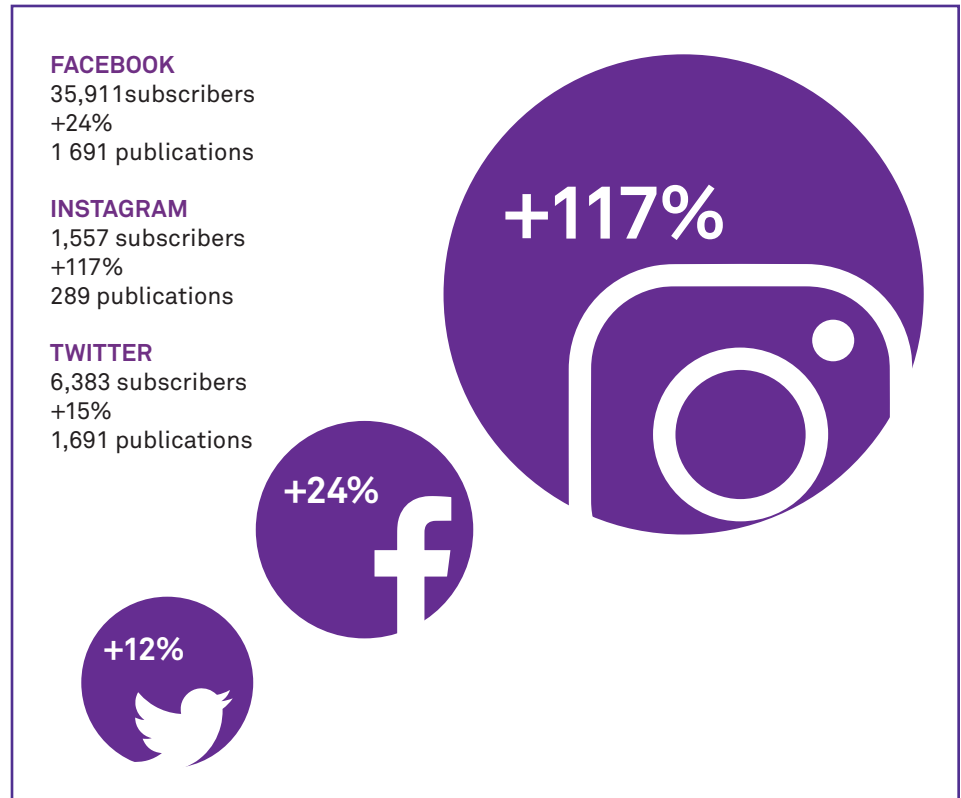
The estimated audience for the broadcasts is roughly 692,000 listeners.

Presence on social media

In the course of the 2015-2016 season, the OSM continued to reach an ever-growing number of people on social media. At the end of the summer season (August 2016), the Orchestra was in touch with 35,911 fans on its Facebook page (6,940 more than in late 2015, amounting to an increase of 24 percent) and had over 6,383 subscribers on its Twitter account (850 more people than in late 2015, for an increase of 15 percent). The OSM's Instagram account, operating throughout the season, and more especially around the time of special events, enabled us to reach a clientele also substantially growing, with 1,557 subscribers (842 more people than at the end of 2015, meaning an increase of 117 percent).

Moreover, the addition to the team of a fulltime person as content and social media coordinator in May 2016 allowed for integrated management of the Facebook, Twitter and Instagram accounts as well as for an increase in content geared particularly to digital platforms.

2015-2016, in numbers :



OSM mobile application renewed

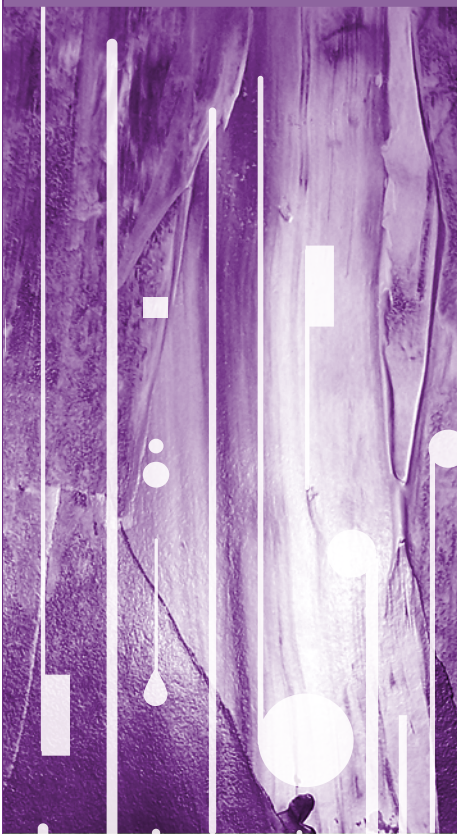
In August 2016 the Orchestre symphonique de Montréal launched its mobile application once again, just in time for the OSM Couche-Tard Classical Spree. The perfect moment for generating downloads and building customer loyalty.

As for features, improvements include alerts, a tab for contests and a fun photo machine.

For the period September 2015 to August 2016, the total number of active users rose to 2,353, these spending an average of nine minutes and seven seconds navigating on the new mobile app. By way of comparison, we could count 164 users in September 2015 and 646 in 2016. The target hails primarily from Montréal (57.57 percent), Laval (13.44 percent), Longueuil (5.85 percent) and Toronto (4.06 percent).

This tool was promoted to the clientele as part of a campaign, which included a contest to win a pair of tickets to the opening concert of the OSM Couche-Tard Classical Spree when the mobile application was downloaded. That strategy also ended up generating 103 new subscribers to our newsletter.

The OSM Volunteers Association



The OSM has the good fortune to be able to count on a Volunteers Association as efficient as it is dynamic. Presided over in 2015-2016 by Josette Béliveau, it consists of 139 members entirely devoted to the objectives that the Association has set for itself, these being to encourage the community to participate in the activities of the Orchestra, and to assist the OSM in the carrying out of concrete projects, notably in education. In this sector alone, volunteers contributed no fewer than 1,400 hours of their time. The Association among other things made it possible for 500 children connected with the support program “Une école montréalaise pour tous” to attend a concert in the OSM Youth Concerts series.

In total, services to the OSM result in 4,550 hours of highly varied activities: OSM Manulife Competition, school visits, serving coffee at concerts in the Symphonic Matinees series, OSM reception, artists welcome, tours of Maison symphonique, logistical support during the OSM Couche-Tard Classical Spree and Bal des enfants, mailings and assistance for the OSM's administrative staff. Everywhere the involvement of the volunteers has contributed to maintaining the Orchestra's reputation for excellence.

In addition to accounting and secretarial services, five vice-presidents assisted by some 20 team leaders saw to the coordination of Association activities, from recruiting to renewing the workforce, by way of the publication of the directory and the Association newsletter, *Notes*.

Management report

Statement of results of the financial year ended August 31, 2016

**Revenues of \$30,437 million,
for an increase of \$855,000
Net profit of \$533,000**

During the fiscal year, box office revenues enjoyed an increase of \$888,000, principally because of the addition of concerts for the show featuring Fred Pellerin and because of the Tchaikovsky Festival, which was a huge success with audiences.

Grants, which account for 36 percent of revenues, were essentially the same as those in the previous financial year.

In accordance with the requirements contained in grant agreements, the OSM produced or co-produced 166 concerts in the course of the year, including a major tour in the United States. In addition, the Orchestra produced or recorded new discs and organized multimedia events.

During the 2014-2015 fiscal year, Maestro Zubin Mehta gave a benefit concert the revenues from which

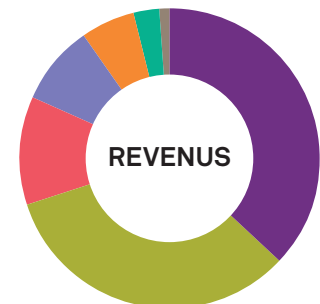
appear under the donations and sponsorships heading. Given that this unique event was not repeated in 2015-2016, we saw a decline in revenues.

On the other hand, expenses related to these revenues dropped by \$272,000.

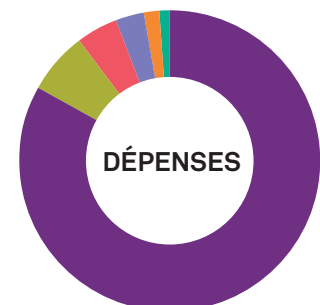
The OSM pocketed donations totaling \$2.2 million, with direct expenditures of about \$285,000, this being a proportion of 13 percent.

Production costs, amounting to \$24.4 million, suffered a hike of \$745,000, owing to the indexation of musicians' remuneration in conformity with their collective agreement and the indexation of the cost of guest conductors and artists, and of production and communications expenses.

Finally, the Orchestra's administration costs of \$1.917 million offset 6.3 percent of total revenues.



SUBVENTIONS 37.1%
REVENUS BILLETTERIE 32.9%
COMMANDITES 11.6%
AUTRES REVENUS 8.8%
DONS 5,7% (Excellence • Éducation • Accessibilité)
ÉVÉNEMENTS 2.8%
FONDATION 1.0%

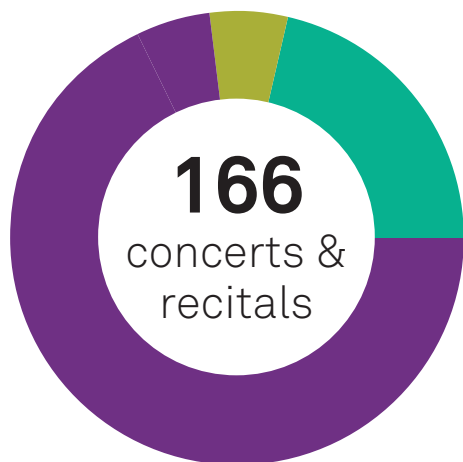


PRODUCTION 83.3%
(Chef et artistes invités • Musiciens • Communications)
ADMINISTRATION 6.5%
SERVICE À LA CLIENTÈLE 4.6%
ÉVÉNEMENTS 3.0%
COMMANDITES 1.6%
DONS 1.0%

Statement of financial position

The Orchestra has investments of \$4.036 million consisting of among other things an endowment of \$609,000 received in the 2014-2015 financial year, of a \$500,000 bequest received this year (to be used in the years ahead to sustain and develop educational activities), of deferred fees that were received and that have to be used to promote the Orchestra's international profile, as well as an amount deferred as a provision for musicians' fees and departures. These amounts are also presented under the heading deferred revenue.

Receivables decreased by \$1.8 million primarily owing to the cashing of the final quarterly distribution of the previous fiscal year.

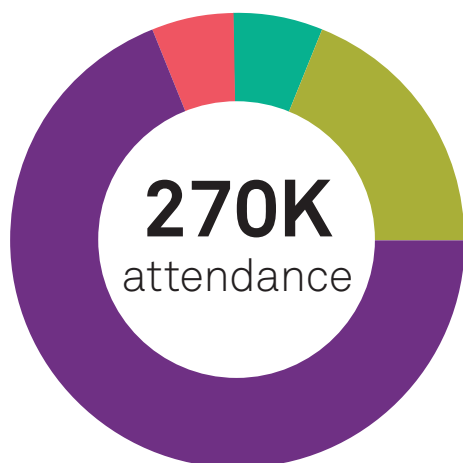


37 SUMMER-SEASON CONCERTS

- 2 concerts in parks (Brossard and Rigaud) – Free
- 1 concert at Olympic Park – Free
- 30 concerts during the OSM Couche-Tard Classical Spree
- 4 concerts not produced by the OSM:
 - 2 concerts as part of the FrancoFolies de Montréal (*Gainsbourg symphonique*)
 - 2 concerts at Festival international de Lanaudière

10 CONCERTS ON THE AMERICAN TOUR

Washington, New York, Boston, Chicago, Ann Arbor, Palm Desert, San Diego, Santa Barbara, Rohnert Park (Sonoma), Berkeley



119 REGULAR-SEASON CONCERTS

- 48 regular-season concerts* (including the TSO concert)
- 4 Métro+Concerto concerts
- 3 concerts as part of the Tchaikovsky Festival
- 4 non-series concerts (season opener of Debussy's *Pelléas et Mélisande*, OSM Éclaté Halloween, additional *Kent Nagano Conducts Bolero*)
- 1 projection of the film *Modern Times* accompanied by the Orchestra
- 6 holiday-season concerts (including two additional Fred Pellerin concerts)
- 7 OSM Pop concerts (including one additional)
- 14 young-audience concerts (3 Children's Corner concerts, 10 OSM Youth Concerts and the Bal des enfants)
- 2 OSM Chorus concerts
- 2 guest orchestras (Budapest Festival Orchestra and Bavarian Radio Symphony Orchestra)
- 5 recitals in coproduction with Pro Musica
- 5 organ recitals (one of them presented twice)
- 5 chamber-music concerts at Bourgie Hall in association with the Arte Musica Foundation
- 2 chamber-music concerts in Montréal boroughs
- 1 chamber-music concert in Joliette with 14 OSM musicians
- 1 concert in Toronto (November 25)
- 9 concerts not produced by the OSM
 - 4 OSM performances at the Verdi opera *Otello* for Opéra de Montréal
 - 2 concerts conducted by Charles Dutoit as part of the Montréal en Lumière Festival
 - 3 OSM appearances as part of the Montreal International Musical Competition

OSM PRODUCTION BOX OFFICE: 186,861

Including 48,559 sold in subscriptions

OUTSIDE PRODUCTION BOX OFFICE: 16,063

US TOUR BOX OFFICE: 17,392

FREE CONCERTS: 51,415

Close to **270 000 personnes** for the concerts as a whole

*"regular series" refers to the six-concert series: Tuesday, Wednesday 1, Wednesday 2, Thursday 1, Thursday 2, Symphonic Matinees, OSM Saturday Evenings, Musical Sundays.

6 private concerts for subscribers and for donors

- 2 chamber-music concerts at the Ritz
- 1 chamber-music concert in Florida
- 1 Scotch and Schubert chamber-music evening in collaboration with the OSM Young Ambassadors Club
- Under the title “Latin Passion,” an intimate evening with Bia and an instrumental ensemble made up of OSM musicians and guest artists

6 open rehearsals

for donors (including an open rehearsal for the opera)

11 pre-concert talks

totaling 24 presentations

5 pre-concerts on the organ

7 commissions of works

CANADIAN COMPOSERS

- **Gilles Bellemare** (Canadian), *Fantaisie sur Adeste Fideles*, OSM commission
- **Denis Gougeon** (Canadian), *Cor et âme*, Concerto for Horn and Orchestra, OSM commission
- **Marc-André Perron** (Canadian), creation of a work for the OSM Youth Concerts, OSM commission
- **John Rea** (Canadian), creation of a work for organ, OSM commission
- **Nicolas Gilbert** (Canadian), *Invocation*, OSM commission
- **Robert Normandeau** (Canadian), *Tunnel azur*, electroacoustic work to mark the 50th anniversary of the Montréal Métro

FOREIGN COMPOSER

- **Ichiro Nodaira** (Japanese), *Ouverture de fête pour Montréal*

9 masterclasses

(Eric Sammut, Rumi Ogawa, Benedetto Lupo, Louise Bessette, Jean Guillou, Mischa Maisky, Stephen Hough, Gil Shaham and Jan Vogler)

- At the Université de Montréal Faculty of Music
- At McGill University's Schulich School of Music
- At the Conservatoire de musique de Montréal
- As part of the 2015 OSM Manulife Competition
- A first masterclass on the Grand Orgue Pierre-Béique at Maison symphonique

1 private concert

(BMO Christmas concert)

2 benefit events

(Bal des enfants, Bal d'une nuit d'été)

4 new recordings introduced to the market and 1 reissue

- *Saint-Saëns, Moussa, Saariaho – Symphony and New Works for Organ and Orchestra* (Analekta)
- Complete Saint-Saëns violin concertos (Analekta)
- Bartók, Violin Concerto No. 2 and Concerto for Orchestra (Onyx)
- Ibert/Honneger, *L'Aiglon* (Decca)
- Reissue of OSM recordings: *Dutoit, Montréal* (35-CD box set) (Decca)

6 broadcasts



- 4 broadcasts by medici.tv: over **150,000 views**
- 1 broadcast on mezzo (during “Montréal Month,” 160 broadcasts of 4 OSM concerts: 1 concert taped in 2015-2016 and 3 concerts taped in 2014-2015)
- Broadcast of the Fred Pellerin concert on different **Radio-Canada** platforms: Web, television and radio (estimated audience of over **650,000 spectators**)
- 1 live broadcast of the Charles Dutoit concert over the Radio-Canada ICI Musique radio network and available for a period of 1 year. This concert was also broadcast by medici.tv

6 awards and 3 nominations

AWARDS

- 1 ECHO Klassik (Honneger/Ibert, *L'Aiglon*)
- 1 Juno award (*Saint-Saëns, Moussa, Saariaho: Symphony and New Works for Organ and Orchestra*)
- 3 2016 Gémeaux awards to Fred Pellerin in the framework of his performances with the OSM in the concerts *Il est né le divin enfant!* presented in December 2015

NOMINATIONS

- Félix (ADISQ) nomination – Canada – 2016 – Album of the Year, Classical / Orchestra and Large Ensemble category for the album *Saint-Saëns, Moussa, Saariaho: Symphony and New Works for Organ and Orchestra*
- Félix (ADISQ) nomination – Canada – 2016 – Album of the Year, Classical / Orchestra and Large Ensemble category for the album *Complete Violin Concertos of Saint-Saëns*
- Félix (ADISQ) nomination – Canada – 2016 – Sound Recording and Mixing (Carl Talbot, Jeremy Tusz) for the album *Complete Violin Concertos of Saint-Saëns*

Liste des musiciens

août 2016

KENT NAGANO, directeur musical / music director

DINA GILBERT, chef assistante / assistant conductor

ANDREW MEGILL, chef de chœur de l'OSM / OSM chorus master

Le poste de chef de chœur est généreusement parrainé par Mme F. Ann Birks, en mémoire de Barrie Drummond Birks / The chorus master chair is generously sponsored by Mrs. F. Ann Birks, in loving memory of Barrie Drummond Birks

SIMON LECLERC, chef associé de la série des concerts OSM Pop / associate conductor of the OSM Pop concert series

OLIVIER LATRY, organiste émérite / organist emeritus

JEAN-WILLY KUNZ, organiste en résidence / organist in residence

WILFRID PELLETIER (1896-1982) & **ZUBIN MEHTA**, chefs émérites / conductors emeriti

PIERRE BÉIQUE (1910-2003), directeur général émérite / general manager emeritus

PREMIERS VIOLONS / FIRST VIOLINS

RICHARD ROBERTS

violon solo / concertmaster

ANDREW WAN¹

violon solo / concertmaster

OLIVIER THOUIN²

violon solo associé / associate

concertmaster

MARIANNE DUGAL²

2^e violon solo associée / 2nd associate

concertmaster

RAMSEY HUSSER

2^e assistant / 2nd assistant

MARC BÉLIVEAU

MARIE DORÉ

SOPHIE DUGAS

MARIE LACASSE³

JEAN-MARC LEBLANC

INGRID MATTHIESSEN

MYRIAM PELLERIN

SUSAN PULLIAM

JEAN-SÉBASTIEN ROY

CLAIRE SEGAL SERGI

SECONDS VIOLONS / SECOND VIOLINS

ALEXANDER READ

solo / principal

MARIE-ANDRÉ CHEVRETTE²

associée / associate

BRIGITTE ROLLAND

1^{re} assistante / 1st assistant

ANN CHOW

MARY ANN FUJINO

JOHANNES JANSONIUS

JEAN-MARC LECLERC

ISABELLE LESSARD

ALISON MAH-POY

KATHERINE PALYGA

MONIQUE POITRAS

GRATIEL ROBITAILLE

DANIEL YAKYMYSHYN

ALTOS / VIOLAS

NEAL GRIPP

solo / principal

JEAN FORTIN

1^{er} assistant / 1st assistant

VICTOR FOURNELLE-BLAIN

2^e assistant / 2nd assistant

CHANTALE BOIVIN

SOFIA GENTILE

ANNA-BELLE MARCOTTE

CHARLES MEINEN

CHARLES PILON

DAVID QUINN

NATALIE RACINE

ROSEMARY SHAW

VIOLONCELLES / CELLOS

BRIAN MANKER²
solo / principal
ANNA BURDEN
associée / associate
PIERRE DJOKIC
1^{er} assistant / 1st assistant
GARY RUSSELL
2^e assistant / 2nd assistant
KAREN BASKIN
LI-KE CHANG
SYLVIE LAMBERT
GERALD MORIN
SYLVAIN MURRAY
PETER PARTHUN

CONTREBASSES / DOUBLE BASSES

ALI YAZDANFAR
solo / principal
BRIAN ROBINSON
associé / associate
ERIC CHAPPELL
assistant
JACQUES BEAUDOIN
SCOTT FELTHAM
PETER ROSENFELD
EDOUARD WINGELL

FLÛTES / FLUTES

TIMOTHY HUTCHINS
solo / principal
ALBERT BROUWER
associé par intérim / interim
associate
DENIS BLUTEAU
2^e flûte / 2nd flute
DANIÈLE BOURGET
piccolo par intérim / interim piccolo

HAUTBOIS / OBOES

THEODORE BASKIN
solo / principal
VINCENT BOILARD
associé / associate
ALEXA ZIRBEL
2^e hautbois / 2nd oboe
PIERRE-VINCENT PLANTE
cor anglais solo / principal English horn

CLARINETTES / CLARINETS

TODD COPE
solo / principal
ALAIN DESGAGNÉ
associé / associate
MICHAEL DUMOUCHEL
2^e et clarinette en mi bémol / 2nd and
E-flat clarinet
ANDRÉ MOISAN
clarinette basse et saxophone / bass
clarinet and saxophone

BASSONS / BASSOONS

STÉPHANE LÉVESQUE
solo / principal
MATHIEU HAREL
associé / associate
MARTIN MANGRUM
2^e basson / 2nd bassoon
MICHAEL SUNDELL
contrebasson / contrabassoon

CORS / HORNS

JOHN ZIRBEL
solo / principal
DENYS DEROME
associé / associate
CATHERINE TURNER
2^e cor / 2nd horn
LOUIS-PIERRE BERGERON
3^e cor / 3rd horn
JEAN GAUDREULT
4^e cor / 4th h

TROMPETTES / TRUMPETS

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solo / principal
JEAN-LUC GAGNON
2^e trompette / 2nd trumpet
CHRISTOPHER P. SMITH

TROMBONES

JAMES BOX
solo / principal
VIVIAN LEE
2^e trombone / 2nd trombone
PIERRE BEAUDRY
trombone basse solo / principal bass
trombone

TUBA

AUSTIN HOWLE
solo / principal

TIMBALES / TIMPANI

ANDREI MALASHENKO
solo / principal
HUGUES TREMBLAY
associé / associate

PERCUSSIONS

SERGE DESGAGNÉS
solo / principal
HUGUES TREMBLAY

HARPE / HARP

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août 2016

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Conseil d'administration de la Fondation de l'OSM

août 2016

Le mandat de la Fondation est d'assurer la pérennité de l'Orchestre symphonique de Montréal en lui donnant les moyens de rayonner à l'international.

Sous la présidence de Madame Hélène Desmarais, la Fondation de l'OSM fut lancée publiquement le 2 avril 2009 avec l'objectif de constituer un fonds de pérennité de 60M \$, objectif qui a été atteint et même surpassé ! L'OSM remercie Mme Hélène Desmarais pour son implication exceptionnelle, tous les grands bénévoles qui œuvrent à ses côtés ainsi que tous les donateurs de la Fondation de l'OSM.

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/ The OSM Artist in Residence Programme is made possible through the generous contribution of the Larry & Cookie Rossy Family Foundation.

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