



ORCHESTRE SYMPHONIQUE  
DE MONTRÉAL

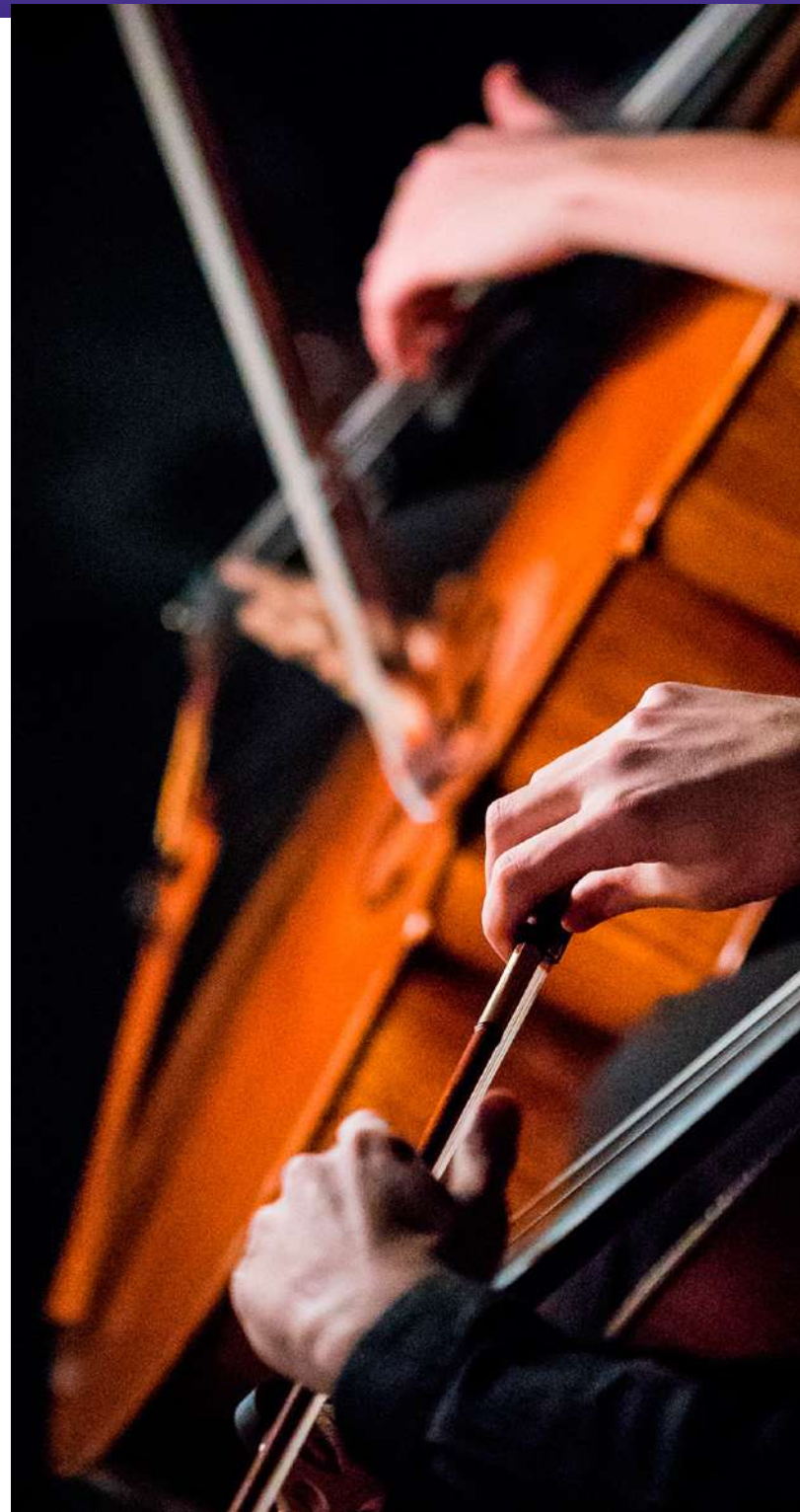
# ANNUAL REPORT

85TH SEASON



# TABLE OF CONTENT

A word from the chairman of the board of directors	3
A word from the Chief Executive Officer	4
In their words...	5
85 symphonic seasons	6
OSM in numbers 2018-2019	8
Highlights 2018-2019	10
Summer at the OSM	20
Recognitions	22
Collaborations	26
The OSM in the community	27
Audience loyalty and developpement	30
Supporting a new generation of musicians and music education	32
Fundraising	35
Our committed partners	38
management report	40
Appendix	41



# A WORD FROM THE CHAIRMAN OF THE BOARD OF DIRECTORS

*An 85th season fulfilling all expectations*

In 1934, the Orchestre symphonique de Montréal under the name of Société des concerts symphoniques de Montréal was born. It soon began performing under its first music director, Wilfrid Pelletier. A new musical tradition had begun, and this tradition is as vigorous today as it was at the outset. Eighty-five seasons later, the OSM continues to light up the city with music.

### **Celebrating Quebec's cultural richness**

Despite its venerable age, the OSM is energized with spectacular energy and strength, as shown time and again during this memorable 85th season. Programming revolved around the cultural richness of our land with the opening concert of the 2018-2019 season at the Maison symphonique: the world premiere of the chamber opera *Chaakapesh, the Trickster's Quest*. The result of fruitful collaboration with artists of various First Nations, this major project subsequently went on tour to six Indigenous communities in Quebec's Far North, to be performed in Innu, Inuktitut and Cree. For the OSM, it was an exhilarating experience to meet and exchange with these communities in a mutual spirit of authenticity and generosity.

### **The OSM: cradle of innovation**

As a leader of the symphonic tradition, this great Montreal cultural institution looks toward the future with an awareness of the need to engage with new supporters and revitalize its audience base. The inauguration of Espace OSM is witness to this engagement. It is an immersive, captivating, openly welcoming space whose innovative design shows how the Orchestra takes root in the community and enables audiences and the general public to experience the Orchestra outside of the concert hall.

Another celebration took place in the 2018-2019 season: the fifth anniversary of the Grand Orgue Pierre Bélique. This majestic instrument has become a signature feature of the Maison symphonique. Gifted to the OSM by the late Jacqueline Desmarais, the Grand Orgue Pierre Bélique is praised and appreciated by renowned organists taking part in each year's series of organ-themed concerts.

### **Exporting Canadian talent**

This season, the OSM and Kent Nagano triumphantly served as cultural ambassadors of Quebec and Canada overseas. In March, the Orchestra embarked on its 12th European tour, the 54th tour of its history. Brilliantly performing on several prestigious stages in Germany, France, Belgium and Austria, the OSM was rewarded with unanimous critical acclaim and massive audiences.

### **Generous support**

A season such as this one would not have been possible without the loyal support of various government entities, notably the Conseil des arts et des lettres du Québec, Canada Council for the Arts, Government of Quebec, Conseil des arts de Montréal and City of Montreal. The steadfast support of our cherished sponsors and partners, of our generous donors, as well as of the board members of the OSM Foundation were and remain indispensable. **Thank you all.**

I wish to express my gratitude and appreciation to the musicians and to all the administrative staff, board members and to our beloved Music Director, Kent Nagano. Maestro Nagano's deep commitment to the Orchestra and the people of Montreal constantly inspires us. The entire OSM team and I are especially grateful to the Orchestra's wonderful and loyal audiences who, concert after concert, motivate us to surpass ourselves.

You are the reason the OSM can look forward to pursuing its quest for excellence, both locally and abroad, for a great many years to come. Thanks to you, Montreal's musical treasure will continue to shine as a renewed source of pride.

Thanks to all,

Lucien Bouchard  
Chairman of the  
Board of Directors



Mr. Lucien Bouchard

# MESSAGE FROM THE CHIEF EXECUTIVE OFFICER

Madame Madeleine Careau



Eighty-five years is the extent of a full lifetime on the human scale. Eighty-five years of emotions and artistic refinement: that is a whole lifetime of shared, memorable moments! The 2018–2019 season, under the theme “Come see the music,” proved exceptional in every respect.

The Orchestre symphonique de Montréal’s 85th season was also a chance to celebrate Montreal’s unique character, with more than a hundred concerts revealing the astonishing richness and refinement of orchestral music. The spotlight also turned on the splendour and diversity of that vast expanse we call home, a feature of our opening concert where Stravinsky’s *The Rite of Spring* and Ravel’s *Boléro* shared the bill with the world premiere of the Cree legend-inspired chamber opera *Chaakapesh: The Trickster’s Quest*. The latter work was performed in Cree, Innu and Inuktitut on the OSM’s grand tour to the Great North of Quebec, where the Orchestra was welcomed by six Indigenous communities and during which the musicians and Kent Nagano were able to experience the thrill of exchanging with members of these communities. This exceptional season concluded with an evening devoted to French composer Hector Berlioz, marking the 150th anniversary of his death with performances of the celebrated *Symphonie fantastique* and its related lyric monodrama *Lélio*, with French actor Lambert Wilson as narrator.

Between these two bookends, our anniversary season featured performances of the greatest works of the symphonic repertoire, which, in the words of Kent Nagano, “Continue to surprise us each time we hear them, and like a ritual, have the power of consolidating who we are.” Thus, the Maison symphonique resonated to the music of J. S. Bach, Holst, R. Strauss, Mahler, Vivier, Debussy, Prokofiev, Chopin, Tchaikovsky, Beethoven, Schubert and Schumann. Mozart’s celebrated Requiem opened our *Rendez-vous Mozart* series devoted to the Austrian master. We also continued with our tradition of a week-long series celebrating the musical world of a single composer. This season, that composer was Brahms, and the series was entitled “Brahms and the Art of Film.”

With each passing year, the family of exceptional artists invited by the OSM and Maestro Nagano continues to expand. This season, the public in Montreal came under the spell of many a prestigious guest, including violinists Julian Rachlin and Anne-Sophie Mutter; conductors James Feddeck, Christoph Eschenbach, Juraj Valčuha, François-Xavier Roth, Alain Altinoglu, Paul McCreech, Dina Gilbert, Nijolaj Znaider, David Roberson, Hervé Niquet, Bernard Labadie, Pablo Heras-Casado, Karina Canellakis and Michael Tilson Thomas; local or international virtuoso pianists Charles Richard-Hamelin, André Laplante, Till Fellner, Alain Lefèvre, Alexandre Tharaud, Jean-Philippe Collard (Artist-in-Residence of the OSM), Daniil Trifonov, Jean-Yves Thibaudet and Evgeny Kissin; enchanting contralto Marie-Nicole Lemieux and acclaimed sopranos Karina Gauvin and Héléne Guilmette. The OSM Chorus also shone brightly throughout the entire season.

Once more, Quebec and Canadian performers and composers occupied a place of prominence in our artistic programming. The OSM presented several works by Canadian creators in addition to new commissions to composers Zosha Di Castri, Blair Thomson, David Martin and Matthew Ricketts, as well as the innovative commission of a short film by Mathias Arroyo-Bégin, a young Quebec filmmaker. To showcase the brilliance of local talent, more than 100 Canadian performers took front stage this season.

The year 2019 saw the inauguration of Espace OSM, a free, immersive space open to all. Visitors at Espace OSM can retrace the OSM’s rich history and appreciate its qualities as a vital modern force with a vision for the future, as well as engage with interactive installations designed by local creators. Since its inauguration at the end of last August, Espace OSM has welcomed close to 7,500 visitors.

This year also marked the 5th anniversary of the Grand Orgue Pierre-Béique, a majestic instrument generously gifted to the OSM by the late Jacqueline Desmarais. The organ was the focus of celebrations in a series of four special recitals, notably by Olivier Latry, *Organist Emeritus* of the OSM and titular organist of Notre-Dame in Paris, and OSM Organist-in-Residence Jean-Willy Kunz. Movie lovers and music lovers were treated to iconic silent-film screenings with live music. This year the OSM presented the Oscar-winning *The Artist*, Chaplin’s *City Lights* and *Nosferatu the Vampyre* complete with live accompaniment at the organ by Thierry Escaich!

The OSM also means a world of discoveries for little ones. We are convinced that children’s contact with music from the earliest age is beneficial, and we rejoice in offering youth audiences, which numbered more than 25,000 this season, fun and meaningful musical experiences at our Youth Concerts, Matinees and Children’s Corner series. In addition, the educational initiative *La musique aux enfants* steadfastly carried on with its mission of introducing preschoolers to intensive music learning in support of their overall development.

The OSM was at the centre of summer exuberance once again this year! Four concerts, including the opening performance at the 42nd Festival de Lanaudière were followed by the 8th edition of the OSM’s highly awaited Classical Spree, which was a triumph on all counts. More than 107,000 festival-goers took advantage of this fabulous marathon of affordable concerts, which kicked off with a performance of Giuseppe Verdi’s grandiose Requiem on the Esplanade of Olympic Park! Cherished traditions also marked the colder season, with that staple of the repertoire, Bach’s Mass in B minor, Handel’s famous *Messiah* and the inimitable Fred Pellerin’s fourth storytelling performance with the OSM, *Les jours de la semelle*.

A peerless international cultural ambassador for Montreal, Quebec and Canada, our orchestra shone once again on the world’s stages. We certainly should be extremely proud of its stellar accomplishments on tour. Last March, on its 12th European tour, OSM musicians and Kent Nagano conquered audiences and critics alike in nine great cities — including six in Germany — with stops in Vienna, Paris and Brussels.

Finally, in this 2018–2019 season, the OSM is proud to have drafted a policy for the prevention of workplace harassment and discrimination. Anyone entering into an employment relationship within the organization must adhere to the values of the Orchestra, based primarily on mutual respect, collaboration and understanding.

A year marked by such success would never have been possible without the support of Hydro-Québec, Presenting Partner of the Orchestra, BMO Financial Group, the OSM’s Season Partner, and all our other esteemed sponsors and partners. We are grateful for the financial support of the three tiers of government, the Conseil des arts et des lettres du Québec, our principal public funding source, as well as the OSM Foundation, our valued donors as well as members of the OSM Board of Directors and different committees for their expertise and energy in the service of the OSM’s mission.

For their dedication and excellence, I thank all the musicians and staff, as well as our passionately devoted volunteers.

Finally, I wish to thank our loyal subscribers and Montreal music lovers of all ages for their presence and their openness. They are the source and the inspiration for each of our actions.

Madame Madeleine Careau  
Chief Executive Officer

# IN THEIR WORDS...

**Supported at every juncture by Nagano and the Montreal musicians, and beautifully captured by the Analekta engineers, these are Chopin concertos of extraordinary originality and distinction. [...] I would suggest that, even if you have a dozen recordings of the Chopin concertos on your shelf, you won’t regret adding this one.**

—GRAMOPHONE, ON THE RECORDING BY CHARLES RICHARD-HAMELIN OF CHOPIN: PIANO CONCERTOS NOS. 1 & 2

**When an orchestra like the OSM gives me the opportunity to express myself in my own language, that is also a source of pride for my community. [The same can be said] for the other narrators with me in that performance.**

—FLORENT VOLLANT ON CHAAKAPESH, TRICKSTER’S QUEST

**Mika took the audience of “OSM Pop” series to church. With Les Cowboys fringants the audience went straight to communion. [...] All eras, all themes, all the atmospheres and rhythms flowed in a particular and meaningful succession.**

—LE DEVOIR

SEPTEMBER 2018

**Montreal is proud to have such a high-calibre orchestra renowned across the globe for its refinement, precision and drive. Since the inauguration in 2011 of the Maison symphonique and the subsequent installation of the organ in 2014, the OSM now has a residence to match its stature. It can assert its true place among the most prestigious musical institutions in the world.**

—LUCIEN BOUCHARD, FOR THE 5TH ANNIVERSARY OF THE ORGAN

**One remains speechless before the orchestral alloys of the Alchemist [Kent Nagano] leading the Orchestre symphonique de Montréal. The sepulchral chords in the brass, the almost inaudibly hushed pianissimo of the timpani, the breathtaking flights of the strings, the confounding murmur of the double basses...**

—BACHTRACK, ABOUT THE OSM’S MAHLER CONCERT AT LANAUDIÈRE

AUGUST 2019

**What we got from the Orchestre symphonique de Montréal was extraordinary. There is all this power of a Canadian–American orchestra but it has also the deepness of the soul of one of the best European orchestras. This is a unique combination and every presenter should be proud to host this orchestra.**

—MATTHIAS NASKE, GENERAL AND ARTISTIC DIRECTOR OF THE VIENNA KONZERTHAUS

MARCH 2019

**Mr. Nagano, Quebec loves you and Quebec loves the Orchestre symphonique de Montréal because you bring people together**

—LINE BEAUCHAMP, DELEGATE GENERAL OF QUEBEC IN PARIS

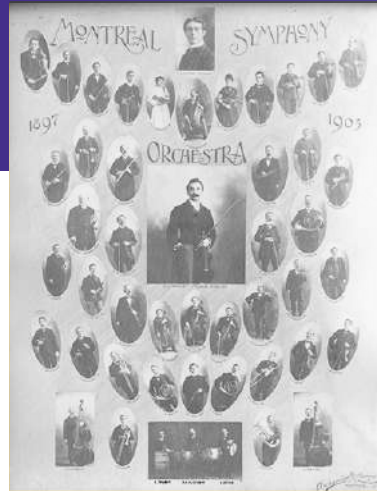
MARCH 2019

**I may be the official ambassador, but the true ambassadors are Maestro Nagano and all the musicians of the Orchestre symphonique de Montréal.**

—STÉPHANE DION, CANADIAN AMBASSADOR TO GERMANY

MARCH 2019

# 85 SYMPHONIC SEASONS



In 1884, Thodore Thomas conducts many concerts in Montreal.

## 19TH & 20TH CENTURIES

### THE OSM'S TRUE DEBUT, AFTER SEVERAL ATTEMPTS

In 1894, a short-lived cooperative of amateur musicians took the name of Orchestre symphonique de Montréal. Two other ensembles of the same name followed, before the Montreal Orchestra conducted by Douglas Clarke was formed. After the latter's dissolution in 1941, many former Montreal Orchestra musicians pursued careers with the Concerts symphoniques de Montréal, which evolved into the OSM.

## 1930-1939

### A SOLID FOUNDATION AND A VISIONARY CONDUCTOR



Wilfrid Pelletier, Music Director from 1935 to 1941

On November 16, 1934, Athanase David announced the inauguration of the Concerts symphoniques de Montréal (CSM), serving the province's French-Canadian public. These were conducted by Wilfrid Pelletier, a visionary figure—immortalized as Emeritus Conductor of the OSM—who was keenly aware that the Orchestra's sustainability depended on younger generations of musicians. Pelletier established the *Matinées pour la jeunesse* and in 1936, held the first edition of the Montreal Festival which, two years later, ushered in a tradition of free concerts at the Chalet atop Mount Royal. The custom of outdoor concerts continues to this day.

## 1940-1949

### A NEW ORCHESTRA THAT ATTRACTS INTERNATIONAL CELEBRITIES



The pianist Rudolf Serkin, Pierre Bélique and Désiré Defauw. 1943. News Pictures of Canada

After handing over the CSM baton to Belgian conductor Désiré Defauw, Wilfrid Pelletier became the first Director of the Conservatoire de musique de Montréal in 1942. Defauw had assumed the responsibility at the invitation of Pierre Bélique, who was to become the Orchestra's foremost architect in the ensuing decades, quickly drawing many brilliant international soloists and renowned conductors to the CSM stage. The Orchestra gained prestige and a promising future

## 1950-1959

### AN INCREASINGLY PROFESSIONAL, ALWAYS POPULAR ENSEMBLE



Igor Markevitch and the Orchestra in concert at the auditorium Le Plateau with Canadian bass-baritone George London. OSM Archives

The CSM took the name of Orchestre symphonique de Montréal in 1953, and in 1957 Igor Markevitch was named its new Principal Conductor. Markevitch marked the OSM's history as a champion of contemporary repertoire by instigating another OSM tradition: commissioning Canadian works on an annual basis. He raised the OSM to full professional status and issued annual contracts for musicians. Starting in 1959, a new series at the Montreal Forum featured four concerts at a dollar apiece. Each concert attracted an audience of 10,000!

## 1960-1969

### FIRST EUROPEAN TOUR; THE ORCHESTRA ADDS OPERA TO ITS REPERTOIRE



Zubin Mehta, Music Director of the OSM from 1961 to 1967. © Dwight E. Dolan

In 1960, a youthful Zubin Mehta acted as a stand-in for Markevitch at the last minute. Mehta took the Montreal audience by storm and was appointed Music Director of the OSM the following year. During his tenure, the OSM became the first Canadian orchestra to tour Europe (1962). In 1963, Mehta inaugurated the Orchestra's new residence at the Grande Salle de la Place des Arts—subsequently renamed Salle Wilfrid-Pelletier—and it was there that the OSM began performing opera productions to enthusiastic acclaim! Another notable development under Mehta was the instigation of the OSM Competition, which in 1965 succeeded the Prix Archambault, whose mission was to support young Canadian talent.



Kent Nagano, OSM's Musical Director from 2006 to 2020

## 1970-1979

### THE OSM EMERGES EVEN STRONGER AFTER A MAJOR CRISIS



The OSM in Berlin in 1984, during one of his many international tours.

Under Franz-Paul Decker, the OSM embarked on its first tour to Japan in 1970 and established a new Pop Concerts series featuring celebrated Quebec popular singers as soloists with the Orchestra. The institution's 1973-1974 season was affected by a serious financial crisis, but the OSM weathered the storm with support from the community. Rafael Frühbeck de Burgos succeeded Decker as Music Director the following year and had the privilege of conducting an orchestra which had acquired a reputation as one of the best in North America in its first appearance at Carnegie Hall.

## 1980-2000

### A SEASONED ORCHESTRA AMONG THE WORLD'S FINEST



The OSM receives a platinum record for its *Boléro*. © Jean-Claude Adam

In 1980, the OSM signed a major recording contract with the Decca label. Under the direction of Charles Dutoit, it recorded its first digital album—a rare occurrence at the time—at the Église de Saint-Eustache. Its recording of Ravel's *Daphnis et Chloé* garnered several international awards, its *Boléro* reached platinum sales in Canada, while *Les Troyens* won a Grammy. Following these successes, the OSM embarked on a string of international tours, always cultivating its loyal home audience in Montreal.

## 21ST CENTURY

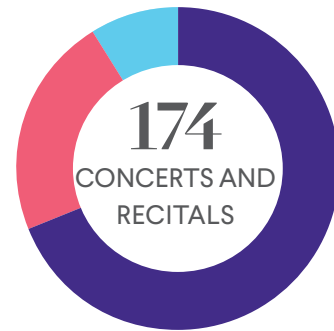
### NEW ARTISTIC HEIGHTS WHILE REMAINING AT THE HEART OF THE COMMUNITY

Following an interim period under the excellent leadership of Jacques Lacombe, Kent Nagano was appointed OSM Music Director in 2006. In 2011, the new Maison symphonique opened its doors and the Grand Orgue Pierre-Bélique was unveiled to the public in 2014. In addition to offering its first webcasts, the Orchestra released a recording of *L'Aiglon*, which earned the coveted Diapason d'or. Kent Nagano's collaboration with the OSM led to two tours to Nunavik in 2008 and 2018, the launch of La musique aux enfants, the creation of the Classical Spree summer festival, and in 2018, the first appearance of a Canadian orchestra at the prestigious Salzburg Festival.

# THE OSM IN NUMBERS

## 2018-2019

### CONCERT AND RECITALS



#### 120 CONCERTS OVER THE REGULAR SEASON

- 53 regular series concerts
- 12 off-series concerts (opening concert, Rendez-vous Mozart – 4 performances, closing concert, Don Juan – 6 performances)
- 9 OSM Pop concerts (including 4 supplemental performances)
- 3 Children's Corner concerts
- 12 Youth Matinees (4 different programmes)
- 3 recitals in collaboration with Pro Musica (3 different programmes)
- 5 chamber music concerts at Bourgie Hall in collaboration with the Arte Musica Foundation
- 6 holiday concerts (2 different programmes)
- 1 "Éclaté" concert
- 4 Organ concerts
- 2 Music and Film concerts (2 programmes)
- 1 concert of the OSM Chorus
- 1 Bal des enfants benefit concert
- 1 concert for the Bal d'une nuit d'été
- 2 chamber music concerts in Montreal's Maisons de la culture
- 1 chamber music concert at the Maison culturelle et communautaire de Montréal-Nord
- 1 chamber music concert for the ÉTS students
- 1 Friends of the OSM benefit concert
- 1 private concert for BMO clients and employees

#### 39 CONCERTS DURING THE SUMMER SEASON

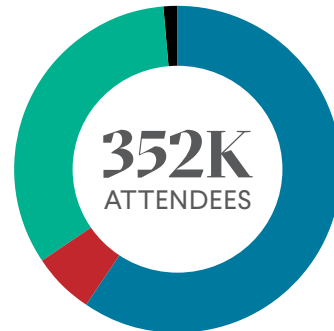
- 31 concerts during the osm Classical Spree (6 orchestral concerts, 14 chamber music concerts, 10 recitals, 1 chorus concert)
- 1 free concert at the Olympic Park (Verdi's Requiem)
- 3 free concerts in the parks (Saint-Léonard, Blainville, Brossard)
- 4 concerts at the Festival international de Lanaudière

#### 15 CONCERTS ON TOUR

- 6 concerts in the north of Quebec (Kuujuaq – Salluit – Kuujuarapik – Uajé-Bougoumou – Mashteuiatsh – Uashat Mak Mani-Utenam)
- 9 concerts in Europe (Tonhalle, Düsseldorf – Elbphilharmonie, Hambourg – Philharmonie, Essen – Konzerthaus, Vienne – Philharmonie, Paris – Palais des Beaux-Arts, Bruxelles – Philharmonie am Gasteig, Munich – Audimax der Universität, Ratisbonne – Philharmonie, Berlin)

In blue: OSM production / in red: external production / in green: free concerts / in black: private concerts, recognition and benefit

### ATTENDEES



OSM PRODUCTIONS: 209,471

EXTERNAL PRODUCTIONS: 22,200

FREE CONCERTS: 116,200\*

PRIVATE CONCERTS, RECOGNITION  
AND BENEFIT ACTIVITIES: 4,346

\* Including the free activities of the Classical Spree.  
These numbers exclude 4 opera performances (8,400 people) and 2 concerts as part of the Montreal International Musical Competition (1,252 people)

### 11 BROADCASTS

AROUND 540,000 VIEWS COUNTED

- 3 concerts broadcast from the tour in Europe
- 3 concerts broadcast from the tour in Nunavik & Northern Quebec
- 5 concerts broadcast that were performed at the Maison symphonique
- Including 2 OSM productions

### STREAMING ON SPOTIFY

6,897,614 STREAMINGS  
OF DIFFERENT OSM RECORDINGS\*

\* Does not include statistics for other listening platforms, which are unavailable.

2 TOURS  
NUNAVIK & NORTHERN QUEBEC – EUROPE

8 OSM-  
COMMISSIONED WORKS  
(7 MUSICAL WORKS, 1 CINEMATIC WORK)

- **Matthew Ricketts/Tomson Highway**, *Chaakapesh, the Trickster's Quest*, a chamber opera in three scenes for tenor, baritone, narrator and orchestra
- **Matthew Ricketts**, *Chaakapesh, Suite*
- **Blair Thomson**, *Sur les ailes du pas de deux*, for bass clarinet and orchestra
- **Zosha Di Castri**, *Hunger*
- **Régis Campo**, *Heartbeats*
- **Matthew Ricketts**, *Halo*, Concerto for two trombones and orchestra
- **David Martin**, *Tommy and Glenn*, Concerto for two trombones and orchestra
- **Mathias Arroyo-Bégin**, *Vogue la rivière*, short film

In blue: Quebec composer / in red: Canadian composer

### EDUCATION

- 4 masterclasses.
  - Attended by approximately 200 people.
  - 12 students took part in masterclasses.
- 21,573 children from 254 schools attended Youth Matinees.
  - including nearly 900 students from 18 schools in underprivileged areas, who attended free of charge.
  - More than 4,000 students benefitted from preparatory visits.

27 PRECONCERT EVENTS  
18 PRECONCERT TALKS/9 PRECONCERT RECITALS

### SOCIAL MEDIA



FACEBOOK  
Followers: 59,689  
Growth: 12%  
Reach: 3,600,000



TWITTER  
Followers: 7,881  
Growth: 3%



INSTAGRAM  
Followers: 3,892  
Growth: 71%  
Reach: 429,000

WEBSITE –  
OSM.CA

PAGE VISITS:  
4,980,761

71 LOYALTY ACTIVITIES  
FOR SUBSCRIBERS AND DONORS, INCLUDING:

- 3 chamber music concerts—Maison symphonique, Montreal Museum of Fine Arts, Florida
- 1 patron-appreciation chamber music concert conducted by Kent Nagano
- 1 exclusive symphonic concert: "2019–2020 Prelude" conducted by Adam Johnson

### 3 PRIZES

- An Opus Prize for "Production of the Year—Young Audiences" for *Ensemble, à tout coup!*
- A Félix Award for "Album of the Year—Classical/Soloist or Small Ensemble" for *Beethoven/Strauss* by the OSM Chamber Soloists
- Maestro Nagano was awarded the Honorary Doctorate by Concordia University

### 3 FUNDRAISING EVENTS

OPENING NIGHT, BAL DES ENFANTS, BAL D'UNE  
NUIT D'ÉTÉ (FOLLOWED BY THE BAL D'UNE NUIT  
D'ÉTÉ "ÉCLATÉ")

### 2 ALBUM RELEASES AND 1 RECORDING

- Release on Analekta of Chopin: *Piano Concertos Nos. 1 & 2* with Charles Richard-Hamelin and the OSM, recorded in concert in October 2018.
- Release on Analekta of the recording *Franz Schubert* with the OSM Chamber Soloists, in October 2018.
- Recording of Alberto Ginastera's Violin Concerto, with Andrew Wan and the OSM, release forthcoming on the Analekta label.

4 PERFORMANCES  
OF THE OPERA *CHAMPION* WITH THE OPÉRA DE  
MONTRÉAL

# PREAMBLE

## 85TH SEASON: LOYALTY TO A TRADITION OF EXCELLENCE AND INNOVATION

Reaching the milestone of 85 seasons provided an opportunity for the OSM to reflect on its substantial achievements and consequent rise to international stature, and to affirm its place as a leader in symphonic music for future generations. During its 85th season, the OSM drew from its roots—the great works of the classical repertoire—in order to branch out even further through innovation and artistic creation. The opening concerts were especially indicative of this...

The 85th season began in grand style with two works with which the Orchestra has forged its reputation—Ravel's *Boléro* and Stravinsky's *The Rite of Spring*—as well as with the premiere of the chamber opera *Chaakapesh, the Trickster's Quest* by Canadian composer Matthew Ricketts and Cree librettist Tomson Highway. This project sought, *inter alia*, to pay tribute to the cultural diversity of our land by connecting various Indigenous traditions to Western classical music. The last concert of the season commemorated the 150th anniversary of the death of Berlioz with the performance of *Symphonie fantastique* and its lesser-known counterpart, the lyric monodrama *Lélio*. The OSM also plumbed the spiritual dimension of classical music with several sacred works, notably Handel's *Messiah*, Bach's Mass in B minor and Mozart's Requiem. In addition, OSM programming shone the spotlight on two major composers in its "Brahms and the Art of Film" and "Encounters with Mozart" series. The first juxtaposed the German composer's evocative symphonies with NFB films, screened to the sound of new works commissioned by the OSM, while the second offered a fresh perspective on the most celebrated musical mastermind from Vienna.

Several distinguished artists contributed to the season's success, including visiting conductors Michael Tilson Thomas, Christoph Eschenbach, Karina Canellakis and François-Xavier Roth, and soloists Jean-Philippe Collard, Evgeny Kissin and Anne-Sophie Mutter, among others. This 85th season also had a dynamically eclectic thread running through it, with a musical improvisation match, an "Éclaté" concert—a musical journey to the 1930s—and the inauguration of Espace OSM, an interactive space where archival materials meet augmented reality. Among the very special moments that marked this 85th season was the 5-year anniversary concert of the Grand Orgue Pierre-Béique, during which the organ's designers, builders, patrons and musicians were honoured. Once again this season, the OSM gave prominence to Canadian composers with the premiere of new works by Matthew Ricketts, Blair Thomson and Zosha Di Castri, among others.

The Orchestra performed brilliantly on a many national and international stages, on tours of northern Quebec as well as of the great concert halls of Europe, in addition to reaching music lovers far and wide with recordings of Chopin's two piano concertos featuring Charles Richard-Hamelin accompanied by the Orchestra, and of Schubert's Octet in F major with the OSM Chamber Soloists. The holiday season was also a time for keeping traditions alive, with the presentation of *Les jours de la semelle*, the fourth in a series of musical tales by Fred Pellerin, under the direction of Kent Nagano. Finally, young people's access to music was at the heart of the OSM's focus again this year: youth programming drew multitudes of schoolchildren of all ages. In its 85th season, the OSM unequivocally lived up to its aspirations!



Kent Nagano opened the 85th season with *Chaakapesh, the Trickster's Quest*, performed by Florent Vollant (narration in Innu), Geoffroy Salvat (baritone), Owen McCausland (tenor) and the OSM.

## OPENING CONCERT: THE RITE OF SPRING AND RAVEL'S BOLÉRO OPEN THE 85TH SEASON

SEPTEMBER 6 AND 8, 2018

The OSM began its 85th season in full force with the performance of two works for which the Orchestra is widely renowned. Its recordings of Ravel's *Boléro* and Stravinsky's *The Rite of Spring* rose to international recognition when they were released on the DECCA label in the 1980s. In addition to these captivating works, the OSM's season-opening concert included an eminently Canadian new work: the chamber opera *Chaakapesh, the Trickster's Quest*, based on a Cree legend and performed in five languages: Cree, Innu, Inuktitut, French, and English. The result of collaboration between librettist Thomson Highway and composer Matthew Ricketts, *Chaakapesh* brought Florent Vollant (narration in Innu), Akinisie Sivuarapik (narration in Inuktitut, throat singing and drum), Owen McCausland (tenor), Geoffroy Salvat (baritone), Kent Nagano and the OSM to the stage. This long-term project was part of an effort to highlight and interact with Indigenous traditions; seen from a wider lens, it is constitutive of a process of reconciliation with Canada's Indigenous peoples. The reception of *Chaakapesh* was overwhelmingly enthusiastic, setting the mood for the Orchestra's tour of Quebec's Far North, which followed shortly thereafter.



Actor Lambert Wilson revisited the OSM after more than 10 years, to perform *Lélio* by Hector Berlioz.

## CLOSING CONCERT

MAY 29 AND 31, JUNE 1, 2019

For its season-closing concert, the OSM commemorated the 150th anniversary of the death of Hector Berlioz, whose works have long been an integral part of the Orchestra's programming. The OSM performed the two autobiographical works that make up this French composer's Opus 14, namely, the *Symphonie fantastique* and *Lélio*, the latter a lyric monodrama and sequel to the symphony. While the former work is well known to music lovers, the latter was for many a completely new discovery. Lambert Wilson's verve and talent in the title role of *Lélio* greatly contributed to making this 85th season-closing concert a triumph.



Kent Nagano conducts the Orchestra and tenor Owen McCausland at Teueikan Hall in Mani-Utenam.

## TOUR IN NORTHERN QUEBEC

**SEPTEMBER 9–19, 2018**  
**KUUJJUAQ (ᑕᓄᑭᑭᓄᑦ), SALLUIT (ᓂᓄᓄᓄᓄᓄᓄᓄ),**  
**KUUJJUARAPIK (ᑕᓄᑭᑭᓄᑦᑕᓄᑭᑭᓄᑦ), OIJÉ-BOUGOUMOU**  
**(ᑕᓄᑭᑭᓄᑦᑕᓄᑭᑭᓄᑦ), MASHTEUIATSH,**  
**UASHAT MAK MANI-UTENAM**

Ten years after their first tour in Nunavik, Kent Nagano and the OSM boarded a plane for Northern Quebec to visit six Indigenous communities and perform *Chaakapesh*, *the Trickster's Quest* along with other masterpieces from the symphonic repertoire. Staggered in two excursions, the tour included three stops in Nunavik and then three stops in Northern Quebec. The concerts were a resounding success right from the first performance in a packed church in Kuujuaq. These concerts, however, were only a part of the Orchestra's rewarding adventure. The musicians spent a lot of time with the various communities' young people, some of whom even tried their hand at conducting the Orchestra. The project *Chaakapesh*, *the Trickster's Quest* enabled a great many people to hear and see an orchestra and some of its instruments for the first time, nurturing bonds between Kent Nagano, the Orchestra's musicians and the tour's host communities. This Northern quest was also the subject of a documentary by Roger Frappier and Justin Kingsley, to be released in December 2019.

## TOUR IN EUROPE

**MARCH 11–25, 2019**  
**DÜSSELDORF, HAMBURG, ESSEN, VIENNA, PARIS,**  
**BRUSSELS, MUNICH, REGENSBURG, BERLIN**

Europe awaited the musicians of the OSM and Kent Nagano, who departed for the Old Continent on March 8, 2019. They were greeted at some of the most prestigious venues in many of Europe's great capitals. On what was the 12th European tour in its history, the Orchestra visited nine cities—six in Germany—with stops in Vienna, Paris and Brussels. This tour also occasioned the OSM's first-ever concert at the Elbphilharmonie in Hamburg, where Kent Nagano currently serves as the Philharmoniker's Principal Conductor and State Opera's Music Director. The OSM then paid its 9th visit to the City of Lights, albeit for its first-ever performance at the Philharmonie de Paris, before travelling to Brussels for a concert celebrating the Journée internationale de la Francophonie. The concerts in Brussels and Paris were recorded for television broadcast on medici.tv in Berlin and mezzo.tv in Paris, while the performance in Brussels was broadcast on radio (Radio Klara).



The OSM performs to a packed house at the magnificent Philharmonie de Paris on March 19, 2019.



The new Espace OSM is open to all visitors prior to the OSM's evening concerts.

## INAUGURATION OF ESPACE OSM

**JANUARY 17, 2019**

Espace OSM officially opened its doors on January 16. This vibrant, state-of-the-art venue was designed to communicate to, inform and entertain OSM audiences free of charge. Located at the heart of Place des Arts adjoining the Maison symphonique, Espace OSM enables the public to appreciate the Orchestra in all its facets. Visitors can trace the Orchestra's rich history through archival materials, sound recordings, video clips and much more. The space's augmented reality installations offer total immersion amidst the musicians of the OSM as they rehearse, while temporary exhibitions showcase the work of local artists and creators. Throughout its variously equipped areas, the Espace OSM engages visitors in an OSM experience that transcends the concert hall, immersing them in the Orchestra's extraordinary history. This new space also hosts several special- and short-term events.

## 5TH ANNIVERSARY OF THE ORGAN

**MAY 19, 2019**

One of the major achievements of the Orchestre symphonique de Montréal under the musical direction of Maestro Nagano is unquestionably the arrival of the Grand Orgue Pierre Béique. Since the organ was acquired, the OSM and Organist-in-Residence Jean-Willy Kunz have created many opportunities to appreciate this majestic instrument, including the dedicated Organ Series. In 2018–2019, for example, the Grand Orgue's versatility was showcased in an Improv and Organ Match and in the concert *A Symphony of Horror*. The organ was also featured in choral concerts, preconcert talks, concerts for young audiences and recordings. Mr. Kunz also gave several tours and demonstrations of the instrument to many young students and audiences at the Maison symphonique. May 19 marked the 5th anniversary celebration of this impressive instrument, a moment to honour each person who contributed to making the organ a reality, beginning with the late Madame Jacqueline Desmarais, the organ's esteemed patron. For this event, organists Olivier Latry (OSM Organist Emeritus), Shin-Young Lee, Jean-Willy Kunz and Christian Lane shared the stage in a breathtaking performance of arrangements for two, and then four organists. The choice of repertoire, a nod both to the organ's inaugural concert and 85th-season



Percussionist Serge Desgagnés with organists Jean-Willy Kunz, Christian Lane, Shin-Young Lee and Olivier Latry, after their performance of a version for four organists and percussion of Ravel's *Boléro*.

opening concert, dazzled an audience treated to versions for organ of Stravinsky's *The Rite of Spring* and Ravel's *Boléro*. This most memorable evening also drew deep emotions, partly due to the presence of Olivier Latry, titular organist of the great organs of Notre-Dame-de-Paris, which had caught fire just a few weeks earlier.

*The Grand Orgue Pierre-Béique was generously gifted to the OSM by Madame Jacqueline Desmarais.*



The OSM and soloist André Moisan premiere the work *Pas de deux* by Blair Thomson for bass clarinet and orchestra, written for a screening of Norman McLaren's eponymous film.

## BRAHMS AND THE ART OF FILM

FEBRUARY 7–10, 2019

The four concerts in the week-long series “Brahms and the Art of Film” were an opportunity for the OSM to perform four new works: three for orchestra commissioned to three different composers—Blair Thomson, Zosha Di Castri and Régis Campo—as well as a short film commissioned to director Mathias Arroyo-Bégin. The three new compositions were each inspired by a different film produced by the NFB, chosen by the composer, while the purpose of Arroyo-Bégin’s cinematic creation was to accompany, through moving images, the performance of *Iris*, a composition by Jordan Pal. These new works were each performed alongside one of Brahms’s four symphonies, to underscore the fact that the composer’s last years coincided with the beginnings of cinema. Three of the concerts were presented in collaboration with the NFB, while the concert on February 8 was presented in collaboration with the Mel Hoppenheim School of Cinema of Concordia University.



Actors Laurie Gagné, France Parent, Dominique Côté and Fayolle Jean Jr. performing *Around the World in 80 Days*.



Hervé Niquet conducts a completely reshuffled orchestra, with the bassoons, flute, oboe and English horn in the front row.

## ENCOUNTERS WITH MOZART

APRIL 16–19, 2019

For its “Encounters with Mozart” week, the OSM welcomed two acclaimed conductors to its stage: Quebec’s Bernard Labadie and France’s Hervé Niquet. Both made a deep impression on audiences, the latter taking advantage of his “carte blanche” option, which enabled him to arrange the performers in a way that departed from current stage conventions. In order to draw a more comprehensive portrait of this prodigious Viennese composer, often-performed masterpieces such as the Symphony no. 41 and *A Little Night Music* were heard alongside lesser-known works, such as the Concerto for Flute, Harp and Orchestra and the overture to *The Impresario*. The legendary Requiem, beautifully rendered by both Chorus and Orchestra in three separate performances, including one supplemental concert, moved and marvelled audiences.

## BAL DES ENFANTS

MARCH 2, 2019

Throughout the season, a great number of concerts tailored to young audiences were the delight of children and youth in attendance. The youth series “Children’s Corner” featured three original concerts to stimulate young imaginations: *The Adventures of Maestro Puss in Boots*, *Peter and the Wolf* and *Pinocchio*. Twelve Youth Matinees were also performed for thousands of children from across the province. Finally, the Bal des enfants, featuring *Around the World in 80 Days ... or Almost!* in an adaptation of Jules Verne’s famous novel, proved to be a resounding success. At this event, held on March 2, children were also treated to a host of activities introducing them to classical music, in a spirit of enjoyment, harmony and sharing.



“*Les jours de la semelle* tells of wordsmith Pellerin’s gallery of characters that have become legendary.” – Marie-Josée R. Roy, *Le Journal de Montréal*

## LES JOURS DE LA SEMELLE WITH FRED PELLERIN

DECEMBER 12–15, 2018

Following the success of *La tuque en mousse de nombril* (2011), *Le bossu symphonique* (2013) and *Il est né le divin enfin!* (2015), Fred Pellerin, Kent Nagano and the OSM joined forces once more to perform the holiday tale *Les jours de la semelle*. In previous years, audiences made the acquaintance of the characters Babine and Ésimésac; this season, it was Toussaint Brodeur’s turn to make his entrance in great pomp at the Maison symphonique. Through him, yet another morsel of the very peculiar village of Saint-Élie-de-Caxton’s history was brought to light. In his own way, Fred Pellerin succeeded in igniting and moving spectators, making them laugh and uniting them in spirit. This OSM holiday tradition featuring the celebrated storyteller’s fourth opus proved to be yet another occasion for the Orchestra to provide wider access to classical music in a fresh, entertaining and congenial way. The concert was broadcast on Radio-Canada’s Ici Télé and Ici Musique, and was later rebroadcast on ARTV.



Les Petits Chanteurs du Mont-Royal joined Fred Pellerin and the OSM in a performance of works by Ravel, Stravinsky, Vivaldi and Gilles Vigneault.



Handel’s *Messiah* with Sarah Wegener (soprano), Robin Blaze (countertenor), Rupert Charlesworth (tenor), Russell Braun (baritone) and the OSM Chorus, under the direction of Paul McCreech.

## SACRED WORKS: BACH, HANDEL AND MOZART

DECEMBER 4 AND 5, 2018—DECEMBER 18, 2018—APRIL 16, 18 AND 19, 2019

To acknowledge the age-old importance of ritual and spirituality in human lives, the OSM offered audiences of the Maison symphonique several towering works from the sacred repertoire. First, in the spirit of a cherished tradition of the holiday season, the Orchestra performed Bach’s Mass in B minor, a masterpiece that continues to enthrall its listeners 300 years after its composition. Two weeks later, the OSM and OSM Chorus gave an exquisite performance of Handel’s famous oratorio *Messiah*, adding another layer of spiritual narrative for the Christmas season. Finally, as part of its “Encounters with Mozart” programming, Hervé Niquet led the performance of Mozart’s powerful Requiem, emblematic of the Viennese composer and, for many music lovers, replete with a sense of mystery.



Soprano Heather Newhouse performed Mozart’s Requiem





Considered one of the greatest violinists in the world, Anne-Sophie Mutter was accompanied by pianist Lambert Orkis.

## RECITALS BY THREE DISTINGUISHED SOLOISTS

*In Collaboration with Pro Musica*

**MARCH 5, MAY 1 AND MAY 25, 2019**

Presented in collaboration with Pro Musica, the Recitals series offered Montreal audiences the chance to hear three iconic performers of classical music live onstage. One of the greatest violinists in the world, Anne-Sophie Mutter performed a programme of Mozart alongside works by great French composers of the 20th century. Next, pianist Jean-Philippe Collard, whose rich and impressive career has spanned some 50 years, played Fauré and Chopin. Finally, virtuoso pianist Evgeny Kissin astonished his audience with a programme steeped in Romanticism, concluding with no fewer than three encores.

*The generosity of The Rossy Family Foundation enabled the OSM to welcome pianist Jean-Philippe Collard as its Artist-in-Residence. In addition to performing in recital, Mr. Collard gave a masterclass and performed Ravel's Piano Concerto in G major with the Orchestra during the season.*

## OSM POP: LES COWBOYS FRINGANTS AND THE SYMPHONIC PIAF



Jean-François Pauzé, Jérôme Dupras, Karl Tremblay and Marie-Annick Lépine of Les Cowboys fringants, under the direction of Simon Leclerc.

*The OSM Pop series is presented by IG Private Wealth Management.*



The OSM Chorus is made up of 50 professional singers close to 100 amateur choristers.

## OSM CHORUS

Yet again, the OSM Chorus and its conductor Andrew Megill delivered brilliance, notably in their performances of sacred works during the holiday season: Bach's Mass in B minor and Handel's *Messiah*. The Chorus also rose to unprecedented heights in their performance of Brahms' *A German Requiem*, which stands among the composer's most poignant and personal works. In the "Encounters with Mozart" series, the Chorus gave three truly exceptional renditions of Mozart's legendary Requiem. Closing the season in fine style, it lent its voices to a highly praised concert of Berlioz's Opp. 14a and 14b, the *Symphonie fantastique* and the rarely performed lyric monodrama *Lélio*. The OSM Chorus also figured prominently in the Orchestra's summer programming, giving a strong performance of Verdi's masterful Requiem in the opening concert of the Classical Spree on the Esplanade at the Olympic Park.

*The chair of Chorus Master is generously sponsored by Ms. Ann Birks, in memory of Barrie Drummond Birks. We extend to her our sincere gratitude for her valuable contribution.*

**SEPTEMBER 11-13 & DECEMBER  
19 AND 20, APRIL 24-26**

Once again this year, several Pop artists took to the stage at the Maison symphonique, to the great delight of Quebec audiences. Les Cowboys Fringants lit up the early part of the season and returned during the holiday season, giving a total of six concerts including four supplementary performances by popular demand. From the beginning to the end of their appearances, audience members stood, singing along to various beloved songs deftly arranged by Associate Conductor of the OSM Pop series Simon Leclerc—a rare moment when the seats in the Maison symphonique were left unused! In April, eight Quebec vocal artists—including Betty Bonifassi, Pierre Flynn, Marie-Thérèse Fortin and Yann Perreau—joined the Orchestra on stage, breathing new life into songs by the great Édith Piaf. This tribute to that eminent artist of the French song proved a resounding success!



Cassiopée, Marie-Eve Janvier and Cindy Daniel delivered a passionate performance of this popular musical.

## DON JUAN SYMPHONIQUE

**FEBRUARY 12-16, 2019**

Acclaimed by audiences totalling over 600,000 spectators across Canada, France and South Korea, the musical *Don Juan* made a comeback in its symphonic version by the OSM. This event, organized in partnership with evenko, featured performers Marie-Eve Janvier, Jean-François Breau and Mario Pelchat. Both the music and the libretto were written by Félix Gray, while the work's symphonic adaptation is the work of Associate Conductor of the OSM Pop series Simon Leclerc, who also conducted the performances. The shows drew an especially diverse audience to the Maison symphonique. They were simply a staggering success, with two supplementary performances, totalling six shows in all!



Everyone rose to their feet during the OSM's tribute to Harmonium, conducted by Simon Leclerc.



Pierre Lapointe performed three songs by Kurt Weill at this "Swing Era" event.

## "ÉCLATÉ" CONCERT — THE OSM AND SWING

**MAY 4, 2019**

The "Éclaté" concert was back again this season and its theme was the 1930s. Swing-era get-ups, accessories and decor helped to bring spectators back several decades and experience the feeling of those times. On this exhilarating evening brimming with music, song and dance, the audience was transported to the inter-war period and the world of Kurt Weill, shaped by both artistic renewal and rampant censorship. Catherine Major and Pierre Lapointe were the distinguished guest artist at this unforgettable concert, directed by Kent Nagano. After the concert, the evening continued with a swing celebration in the foyers of the Maison symphonique, transformed into a dance floor for the occasion.

## TRIBUTE TO HARMONIUM— 40TH ADISQ GALA

**OCTOBER 28, 2018**

At the 40th ADISQ Gala, the OSM paid tribute to Serge Fiori and Harmonium, performing a few of the beloved Quebec band's legendary songs with various invited artists. Under the direction of Simon Leclerc, the Orchestra successively accompanied Philippe Brach, Yann Perreau, Patrice Michaud, Catherine Major, Marie-Pier Arthur and Ariane Moffatt in a heartfelt tribute that left Serge Fiori almost speechless. This surprise tribute also drew ample media visibility, garnering thousands of views on Facebook and YouTube.

## CHAMBER MUSIC

*In partnership with the Arte Musica Foundation and the City of Montreal*



Bourgie Hall. Credit: Montreal Museum of Fine Arts

The OSM's chamber music concerts are proof of powerful connectivity between the Orchestra's musicians. The more intimate acoustic space of Bourgie Hall, located in the Montreal Museum of Fine Arts (MMFA), offers an ideal setting for performances by smaller ensembles. The series' **five concerts** presenting a diverse selection of repertoire provided as many opportunities to appreciate the subtle artistry and talent of OSM musicians, at a closer range. The



Contralto Marie-Nicole Lemieux gave solo performances in the concerts "Bach's Mass in B Minor" and "The Rite of Spring," and took part in the OSM's European tour.



American conductor Karina Canellakis conducted the OSM on May 15, 16 and 17, 2019.



François-Xavier Roth conducted the "Halloween Atmospheres" concerts on October 31 and November 1, 2019.

first chamber music concert of the season was a performance of Schubert's Octet in F major, leading to a recording of the same work released on the Analekta label shortly thereafter. A concert with harpist and winner of the OSM Competition Antoine Malette-Chénier followed next in the series. In connection with the Calder Exhibition at the MMFA, a string quartet formed of OSM musicians gave a programme of works by American composers Gershwin, Piston, Copland and Barber. Then in April, OSM soloists made a musical stop in Eastern Europe with a programme of works by Smetana, Dohnányi and Dvořák. Lastly, Catherine Perrin teamed up with various OSM musicians to offer a musical portrait of the profound relationship between Robert and Clara Schumann.

Once more this year, OSM musicians gave two chamber music concerts in the city's Maisons de la culture thanks to its partnership with the City of Montreal. On February 21, a trio formed by Albert Brouwer on flute, Victor Fournelle-Blain on viola and Jennifer Swartz on harp performed a concert at the Madeleine-Lahaye Hall in the borough of Île-Bizard-Sainte-Geneviève. On April 28, a quintet with Ingrid Matthiessen and Ariane Lajoie on violin, Charles Pilon on viola, Tavi Ungerleider on cello and Michael Dumouchel on clarinet performed at Saint-Charles Catholic Church in Pointe-Saint-Charles. Admission to these concerts was free of charge.

## RENOWNED GUEST PERFORMERS

Whether as a conductor or soloist, performing with the Orchestre symphonique de Montréal is an internationally coveted privilege. Accordingly, each year the OSM prides itself in welcoming the *crème de la crème* of classical music. For its 85th season, the Orchestra received acclaimed conductors Christoph Eschenbach, Pablo Heras-Casado, Rafael Payare, Karina Canellakis, Michael Tilson Thomas and François-Xavier Roth. The roster of OSM's guest soloists was equally impressive: pianists Rudolf Buchbinder, Jean-Philippe Collard, George Li, Evgeny Kissin and Alexandre Tharaud, as well as violinists Anne-Sophie Mutter, Veronika Eberle and Julian Rachlin lit up the stage of the Maison symphonique. The OSM also featured many internationally acclaimed Quebec artists, including Marie-Nicole Lemieux, Bernard Labadie and Louis Lortie. Finally, various members of the Orchestra gave astounding solo performances, with Andrew Wan performing violin concertos by Mozart and Ginastera, Timothy Hutchins in Mozart's Concerto for Flute, Harp and Orchestra, André Moisan in the brilliant premiere of *Sur les ailes du pas de deux* for bass clarinet and orchestra by Blair Thomson, and trombonist James Box in captivating world premieres of *Halo* by Matthew Ricketts and *Tommy and Glenn* by David Martin.



Librettist Tomson Highway (left) and composer Matthew Ricketts (right) with the OSM's Head of Special Projects, Marc Wieser.

## SUPPORTING CANADIAN ARTISTS AND COMPOSERS

Since its foundation in 1934, the OSM has been engaged in promoting Canadian and Quebec music through performances of works by our national composers and the commissioning of new works celebrating our contemporary musical culture. Over the past 40 years, the Orchestra has performed more than **300 Canadian works**.

To highlight the creations of local artists, the OSM developed the webpage "**Zoom in on Creation**," enabling enabling seasoned music lovers and musical newcomers alike to enhance their knowledge of Canadian composers. By visiting OSM.CA, online visitors can learn more about various artists, their works, their importance and their rightful place on the local cultural scene.

Throughout the 2018–2019 season, the OSM commissioned several new works to Canadian composers: Zosha di Castri, Blair Thomson, David Martin and Matthew Ricketts. The latter composer contributed on various occasions to the OSM's programming, with *Chaakapesh*, *the Trickster's Quest*; the *Chaakapesh, Suite* and *Halo*. In addition to its premiere at the Maison symphonique, the first of these works was subsequently performed in six different Indigenous communities in Northern Quebec. For the first time this year, the OSM commissioned a short film by director Mathias Arroyo-Bégin, for the event "Brahms and the Art of Film." Several arrangements of works were also commissioned to local artists. Simon Leclerc was assigned to arranging the music of Les Cowboys Fringants, Édith Piaf and the musical *Don Juan*, as well as various songs by Harmonium for the OSM's appearance at the ADISQ Gala. Blair Thomson wrote orchestral arrangements for the holiday concerts with Fred Pellerin, as well as for the Classical Spree concert *Makusham*!

Several other Canadian works were also heard throughout the season, including *Iris* by Jordan Pal, *Siddhartha* by Claude Vivier, Jacques Héту's String Quartet no. 2, *Citius, Altius, Fortius!* by Maxime Goulet and *Northern Star* by Dorothy Chang, as well as *My Most Beautiful, Wonderful, Terrific, Amazing, Fantastic, Magnificent Homeland* by Chan Ka Nin, in a performance by the Toronto Symphony Orchestra at the Maison symphonique. In total, fifteen Canadian works for orchestra or chamber ensemble were performed by the OSM over the regular season and the Classical Spree.

In keeping with its commitment to Quebec and Canadian artistic creation, the OSM also regularly works with performers and conductors from across the country, as well as with many local visual artists, actors, dancers, stage directors, hosts and vocalists in connection with its events. During the 2018–2019 season and including the Classical Spree, more than **100 conductors or guest soloists** were Canadian, and more than half of these were from Quebec.



Composers Régis Campo, Jordan Pal, Blair Thomson and Zosha Di Castri—whose works were performed during "Brahms and the Art of Film" week—with Kent Nagano.

Works by Canadian composers played an important role in the 2018 edition of the OSM Competition, as each category of contestants was given a different Canadian work to perform. Made available thanks to the invaluable collaboration of the Canadian Music Centre and diligent selection process by our artistic advisors, these imposed Canadian works were written between 2001 and 2015 by composers from different Canadian provinces.

The competition's imposed Canadian works included:

- *The Eternal Earth*, Scherzo for piano (piano, Class A) by T. Patrick Carrabré
- *Musiques de l'eau* (piano, Class B) by Gilles Tremblay
- *Illumination* (harp) by Kelly-Marie Murphy

With the aim of introducing the rest of the world to Quebec and Canadian artistic talent, the OSM organized the publication of a booklet titled *Canadian Works*. This document, which the OSM disseminates especially on its international tours, features profiles of eight composers from various regions of the country—Zosha di Castri, Jacques Héту, Nicole Lizée, Alexina Louie, Samy Moussa, Matthew Ricketts, Ana Sokolović and Claude Vivier. The publication helps to promote wider international visibility of our local artists and comes with a USB key of recordings featuring selected works by these composers.

### 8 commissioned works

- **Matthew Ricketts/Tomson Highway**, *Chaakapesh*, *the Trickster's Quest*, a chamber opera in three scenes for tenor, baritone, narrator and orchestra
- **Matthew Ricketts**, *Chaakapesh, Suite*; OSM commission
- **Blair Thomson**, *Sur les ailes du pas de deux*, for bass clarinet and orchestra
- **Zosha Di Castri**, *Hunger*
- **Régis Campo**, *Heartbeats*
- **Matthew Ricketts**, *Halo*, Concerto for two trombones and orchestra
- **David Martin**, *Tommy and Glenn*, Concerto for two trombones and orchestra
- **Mathias Arroyo-Bégin**, *Vogue la rivière*, short film

In blue: Quebec composer/ in red: Canadian composer

# SUMMER WITH THE OSM:

## AN ABUNDANCE OF CONCERTS

The OSM's summer programming drew roughly 145,000 spectators!

### OSM CLASSICAL SPREE: 8TH EDITION

AUGUST 7–11, 2019

Once again, the OSM Classical Spree established itself as an unmissable Montreal summer event attended by over **107,000 festivalgoers**. The only festival of its kind in North America, this year's Classical Spree featured 31 indoor concerts and a myriad of free activities offered with the aim of introducing classical music in new ways to their many participants. In addition to symphonic concerts, the festival hosted several chamber music concerts and recitals, among which audiences were able to discover classical music from India and acquaint themselves with several Indigenous artists. A meeting place for artists from around the world, around 500 local artists and many from abroad (from over ten different countries) performed at the Maison symphonique, Place des Arts, Complexe Desjardins and out on Sainte-Catherine Street. These artists included Marc Hervieux, Florent Vollant, Baiba Skride, Vadim Repin, Nishat Khan, Sophie Cadieux and Herbert Schuch. The Classical Spree served as a platform for young artists throughout the totality of its 8th edition. These included Blake Pouliot (Grand

Prize winner of the 2016 OSM Competition), Carter Johnson (Grand Prize winner of the 2018 OSM Competition), Katcor, Ensemble SaxoLogie and many others.

This year, Maestro Nagano chose Verdi's Requiem to launch the Classical Spree. This opening concert—performed by the Orchestra, four soloists and over 400 choristers in collaboration with the Alliance chorale du Québec—drew more than **25,000 spectators** to the Esplanade at the Olympic Park. A great master of the opera, Verdi gave this work a truly theatrical dimension: profound vocal lyricism, powerful choral and orchestral forces and the famous *Dies Irae* with its striking effect. Spokesperson for the summer season André Robitaille was the host of this memorable evening, conducted by Kent Nagano.

People of all ages were able to learn while being entertained through various talks, musical awakening workshops, film screenings, indoor concerts, forums with the artists, etc. The festival's diverse and affordable programming featured relatively short concerts starting at \$10 per ticket, enabling audiences of all ages and backgrounds to more fully enjoy what the festival had to offer and attend several concerts over a day.



More than 25,000 people converged on the Esplanade at the Olympic Park to hear Verdi's Requiem at the opening concert of the 8th Classical Spree.



Florent Vollant and Moe Clark performing in Makusham! presented at the Cinquième salle of Place des Arts.



Three past OSM Competition winners—violinist Timothy Chooi (2010), pianist Carter Johnson (2018) and cellist Bruno Tobon (2016)—performed works by Dvořák and Brahms at the Salle Claude-Léveillée.



In collaboration with the Alliance chorale du Québec, the concert "A Chorus of Voices" featured four different vocal ensembles from across the province.

### OSM IN THE PARKS

JULY 23—SAINT-LEONARD (WILFRID-BASTIEN PARK)  
JULY 24—BLAINVILLE (EQUESTRIAN PARK)  
JULY 25—BROSSARD (SORBONNE PARK)

The "OSM in the Parks" series was back again this year to present a refreshing, family-friendly concert in three different parks in and around Montreal. The choice of repertoire, outdoor locations and high-calibre soloists all contributed to making this a popular event with the people of Quebec, who attended in large numbers: these three concerts were performed to crowds of **7,000, 10,000 and 12,000** spectators, respectively. Assistant Conductor Adam Johnson took up the baton for what were his last concerts at the end of a three-year tenure, hosted by the talented André Robitaille and featuring as a soloist Canadian violinist Kerson Leong (winner of the 2013 OSM Competition). These evening concerts in which each piece originated from a different part of the globe took spectators on a musical journey. Audiences were treated to pieces including Gershwin's *An American in Paris*, Mussorgsky's *Night on Bald Mountain*, Brahms' Hungarian Dance no. 5 and *Summer* by Piazzolla. A few lucky spectators also enjoyed an experience that they are sure to remember: at each concert, a member of the audience was invited to try their hand at conducting the Orchestra and to benefit from Maestro Johnson's instructions on the rudiments of conducting.



The performance in Brossard was Adam Johnson's last concert as Assistant Conductor of the OSM.



Many families made an outing together at the OSM's concert in Saint-Leonard.

### FESTIVAL DE LANAUDIÈRE

JULY 5 AND 27, AUGUST 2 AND 3

The OSM returned to the Festival de Lanaudière in the summer to perform four programmes, under three different conductors, featuring two different choirs, and also, of course, its one and only Orchestra. Renowned French conductor Alain Altinoglu kicked off this 42nd edition of the festival with, among other works, Mendelssohn's *A Midsummer Night's Dream* and excerpts from Wagner's *Tristan and Isolde*. Guest soloist Francesco Piemontesi beautifully rendered Mendelssohn's Piano Concerto no. 1. The OSM then gave a concert conducted by rising star Rafael Payare comprising works by Dukas, Tchaikovsky, as well as Poulenc's *Concerto for Two Pianos* featuring the Lucas and Arthur Jussen brothers as soloists. Next, Kent Nagano took to the podium for a concert of works by Brahms and Dvořák—featuring the violinist Simone Lamsma. To conclude the festival, Nagano conducted the OSM in Mahler's monumental Symphony no. 3 with the Chœur du Festival, Les Petits Chanteurs du Mont-Royal and mezzo-soprano Karen Cargill.



Le chef français Alain Altinoglu en pleine action lors du concert d'ouverture du Festival de Lanaudière 2019.



Kent Nagano et l'OSM interprètent leur concert « Voyage en Bohême », présentant des œuvres de Brahms et Dvořák.

# RECOGNITION



As they set out on their trip to Nunavik, all artists were ready to set out on tour.



The third concert of the tour took place in front of a full house at Kuujuaaraapik's new Cultural Centre.

## THE OSM SHONE ON STAGES THROUGHOUT THE WORLD

### Nunavik and Northern Quebec tour

SEPTEMBER 9–19, 2018

As an orchestra of international stature and renown, the OSM continues to shine at home and abroad. Its 85th season began with an early excursion: nearly immediately after performing the opening concerts, Kent Nagano and the Orchestra travelled to Quebec's Far North with a programme centred on the chamber opera *Chaakapesh, the Trickster's Quest*, which premiered days earlier at the season-opening concerts. For many citizens of these Northern communities, the OSM's visit provided an initiation to the symphonic experience. For the musicians, it was a time of wonder upon discovering breathtaking landscapes and human warmth beyond anything they had imagined. The tour consisted of a total of six concerts given in six different Indigenous communities, while several activities engaged these various communities' young people. This tour was widely covered by a plethora of regional, national and international media, including Radio-Canada, Le Devoir, CBC, *Nunatisiaq News*

(Nunavut and Nunavik) and TV5 Monde (France), in addition to a splendid photo report which appeared in *Lufthansa Magazine* (Germany), to name only those. It rapidly elicited numerous reviews and reports, unanimously hailing its concerts' success and recounting the enthusiasm with which the Orchestra was welcomed in each community. The media "buzz" surrounding the OSM's undertaking of *Chaakapesh* relayed the singularity and breadth of the project.

The project *Chaakapesh, the Trickster's Quest*, was selected and funded by the Canada Council for the Arts as part of its "New Chapter" programme to mark the 150th anniversary of Canadian Confederation. With this initiative—the most generously funded of all grants allotted in this programme—the OSM succeeded brilliantly in meeting the criteria of the Canada Council, whose aim with this programme was to "showcase the diversity of artistic expression across our country" as well as to "create a lasting legacy for all Canadians."

***This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter programme. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.***



It's a full house for the OSM at Hamburg's Elbphilharmonie.



The OSM in rehearsal at the magnificent Vienna Konzerthaus in preparation for a concert March 17, 2019.

### European tour

MARCH 11–25, 2019

In March, the OSM embarked on its second tour of the season, this time in Europe, where the Orchestra gave no fewer than nine concerts in nine different cities. The OSM was invited to perform at several prestigious concert halls: the Tonhalle **Düsseldorf**, Philharmonie **Essen**, **Wiener Konzerthaus**, Centre for Fine Arts in **Brussels**—where the Orchestra marked the Journée de la Francophonie—the Philharmonie of the Gasteig in **Munich**, the Audimax of the University of **Regensburg** and **Berliner Philharmonie**, and for the first time in the OSM's history, at the Elbphilharmonie **Hamburg** and Philharmonie de **Paris**. This European tour was a large-scale venture involving 116 musicians, 9 concerts, 7 cultural diplomacy events, 5 different concert programmes, 3 soloists, and workshops offered to primary school children.

## RECORDINGS

The Orchestre symphonique de Montréal has earned an enviable international reputation through its tours, of course, but also thanks to its numerous high-quality recordings. The Orchestra's extensive discography represents it at various moments of its history and constitutes an important legacy for future generations. This year, the OSM chose to mark other significant moments by recording two programmes showcasing local talent. The first album, recorded in October and launched in February, features Chopin's two piano concertos with Quebec pianist Charles Richard-Hamelin as soloist. Richard-Hamelin chose to record works with the OSM that had contributed to his renown after winning the prestigious Frédéric Chopin International Competition in 2015. The second recording, in two parts, includes Ginastera's Violin Concerto performed by OSM Concertmaster Andrew Wan.

During the 2017–2018 season, The OSM Chamber Soloists had recorded the album *Beethoven/Strauss*. This season, the series continued with an album featuring Schubert's Octet, released in January, also under the artistic direction of Andrew Wan. This recording additionally features musicians Olivier Thouin, Victor Fournelle-Blain, Brian Manker, Ali Kian Yazdanfar, Todd Cope, Stéphane Lévesque and John Zirbel.

This season's three recordings are released or will be released on the Analekta label.

***The OSM wishes to thank the City of Montreal for its generous support.***

In concert, Canadian contralto Marie-Nicole Lemieux performed Wagner's *Wesendonck Lieder*, while pianists Jean-Yves Thibaudet and Rafał Blechacz respectively performed Saint-Saëns's Piano Concerto no. 5 ("Egyptian") and Mozart's Piano Concerto no. 23. The programmes were rounded out with hallmark works of the Orchestra's success, including Stravinsky's *Petrushka* and *The Rite of Spring*. For Kent Nagano, this tour was an opportunity to bring Quebec's distinctive vision and contribution to classical music to international attention. "It is very important for us to share the very particular and specific culture that we have." The OSM was warmly received at each of its engagements, as highlighted by Line Beauchamp, Quebec's Delegate General in Paris, and the Honorable Stéphane Dion, Canada's Ambassador to Germany. The Orchestra's many successful performances were covered in many major European media; dozens of news articles extolled the OSM's playing. In embarking on this tour, the OSM once again established itself as a world-class orchestra, conferring on the cultural life in Montreal an enviable reputation.

***What we got from the Orchestre symphonique de Montréal was extraordinary. There is all this power of a Canadian-American orchestra but it has also the deepness of the soul of one of the best European orchestras. This is a unique combination and every presenter should be proud to host this orchestra.***

**MATTHIAS NASKE, ARTISTIC DIRECTOR OF THE WIENER KONZERTHAUS**

***The OSM wishes to thank the Canada Council for the Arts for its support in connection with its "Arts Abroad" programme.***



## BROADCASTS OF CONCERTS

### Nearly 540,000 views counted!

Several concerts of the 2018-2019 season were broadcast on the web or on television, enabling the OSM to expand its reach and share music across borders.

#### Nunavik and Northern Quebec tour – Oujé-Bougoumou’s Petaapin Youth Center

Broadcast on the local television network

SEPTEMBER 17, 2018  
DONNÉES NON DISPONIBLES

#### Nunavik and Northern Quebec tour – Mashteuiatsh’s gymnasium

Broadcast on Mashteuiatsh community radio

SEPTEMBER 18, 2018  
DATA UNAVAILABLE

#### Nunavik and Northern Quebec tour – Mani-Utenam’s Teueikan Community Hall

Broadcast on innuweb.com, itum.qc.ca and on CKAU radio

SEPTEMBER 19, 2018  
DATA UNAVAILABLE

#### Charles Richard-Hamelin in Chopin’s Piano Concertos Nos. 1 and 2

Broadcast on medici.tv, OSM.CA and on the OSM Facebook page

OCTOBER 14, 2018  
VIEWS: 9,715  
SOCIAL MEDIA VIEWS: 61,363  
REACH: 129,966

#### Les jours de la Semelle

Broadcast on ICI Radio-Canada Télé, ICI ARTV, ICI Musique, and ICI Radio-Canada Première

DECEMBER 2018  
AND JANUARY 2019  
VIEWS: 466,000

## AWARDS

At a special ceremony on June 9, Maestro Nagano received the Honorary Doctorate from Concordia University’s Faculty of Arts and Sciences, in recognition of his “artistic gifts and his influence as Music Director of the Orchestre symphonique de Montréal.” In addition to paying tribute to his astonishing career, this honour also recognized Kent Nagano’s vision for the OSM — particularly his work with young audiences — which has rendered the Orchestra’s presence on the international scene more prominent than ever.

#### Kent Nagano conducts Strauss, Jordan Pal, and Brahms – With Rudolf Buchbinder

Broadcast on medici.tv and OSM.CA

FEBRUARY 8, 2019  
VIEWS: 14,966  
SOCIAL MEDIA VIEWS: 17,932  
REACH: 83,466

#### OSM MEDIA PRODUCTIONS: Le Bal des enfants

Broadcast on the OSM Facebook page

MARCH 2, 2019  
SOCIAL MEDIA VIEWS: 21,000

#### European tour – Paris Philharmonie

Broadcast on mezzo.tv

MARCH 19, 2019  
DATA UNAVAILABLE

#### European tour – Bruxelles, Palais des Beaux-Arts

Broadcast on Radio Klara

MARCH 20, 2019  
DATA UNAVAILABLE

#### OSM MEDIA PRODUCTIONS: European tour – Berlin Philharmonie – Kent Nagano conducts Debussy, Saint-Saëns, and Stravinsky – With Jean-Yves Thibaudet

Broadcast on medici.tv, OSM.CA and on the OSM Facebook page

MARCH 25, 2019  
VIEWS: 19,376  
SOCIAL MEDIA VIEWS: 74,772  
REACH: 195,613

#### Michael Tilson Thomas makes his Montreal debut

Broadcast on medici.tv and OSM.CA

MAY 22, 2019  
VIEWS: 28,604  
SOCIAL MEDIA VIEWS: 39,120  
REACH: 137,334

The Orchestra was also rewarded by the Conseil québécois de la musique’s Opus Award in the category “Production of the Year – Young Public” for its production of *Ensemble, à tout coup!* featuring the percussion quartet TorQ and OSM Assistant Conductor Adam Johnson.

The OSM also won the ADISQ gala’s Félix of the Year in the category “Album of the Year – Classical/Soloist and Small Ensemble” for *Beethoven, Strauss*, recorded by the OSM Chamber Soloists on the Analekta label.

## SOCIAL MEDIA

Ensuring the growth of its digital presence on social media and offering unique and relevant content is a priority for the Orchestra. Different platforms (Facebook, Twitter, Instagram) attract constant and keen interest and serve as a direct link with our clientele. Statistics show that we have reached the mark of 60,000 followers on Facebook while our Instagram account displayed a remarkable increase of 71% in the number of followers.

The following are two examples of content that proved to be particularly popular on our social media platforms in 2018–2019.

### First clip of the European tour

During its European tour, the OSM constantly kept followers informed of its destinations, thanks to a series of clips depicting the musicians’ daily activities and evening concerts. The initial video in this series, which addressed among other things the Orchestra’s distinctively Quebec-inspired sound and its uniqueness, was immensely successful on social media, attracting **104,000** viewers and generating **1,800** reactions (likes, shares, comments).



### First clip of the Nunavik & Northern Quebec tour

Each step of the OSM’s visit to the North of Quebec was captured and generated increasing success as the Orchestra’s unusual destinations unfolded. The first clip records the arrival of musicians in Kuujuaq and their initial reaction to the radical scenery change they encountered. It also marked the onset of collaborations and of exchanges between the OSM and communities in Quebec’s Great North. The release of this clip occasioned **64,000** views on social media and drew **4,000** reactions (likes, shares, comments).



## 2018-2019 IN NUMBERS:



### FACEBOOK

Followers: 59,689  
Growth: 12%  
Average reaction rate: 4%  
366 posts



### TWITTER

Followers: 7,881  
Growth: 3%  
345 posts



### INSTAGRAM

Followers: 6,650  
Growth: 71%  
Average reaction rate: 6,5%  
154 posts  
1000 stories

# COLLABORATIONS AND ARTISTIC PARTNERSHIPS

festival **Bach**  
Montréal

FONDATION **ARTE MUSICA**

**NFB**  
**FINO**

29<sup>e</sup> PRÉSENCE  
AUTOCHTONE  
MONTRÉAL. FIRST PEOPLES FESTIVAL

Committed to making a substantive contribution to Canada's cultural life, the OSM regularly collaborates with various organizations. These collaborations bring about major events that reach a wider audience and connect with different musical and extramusical spheres of society.

The Maison symphonique is a sought-after destination for leading orchestras from throughout the world. This year, the **Orchestra del Teatro di San Carlo di Napoli** gave its first performance on Canadian soil. This concert, in collaboration with the Consulate General of Italy and the Embassy of Italy, was conducted by Maurizio Agostini and featured works by Rossini, Cimarosa, Avison and Stravinsky. Later, on May 21, the **Toronto Symphony Orchestra**, conducted by Sir Andrew Davis, returned to perform Mahler's Seventh Symphony.

The musicians of the OSM added their talents to those of the **Opéra de Montréal** in four performances of *Champion* by composer Terence Blanchard and librettist Michael Cristofer. The opera was performed on January 26, 29 and 31, and on February 2.

As the holiday season approached, Bach's Mass in B minor was performed in connection with the **Bach Festival**. The OSM was a symphonic partner of the event.

During "Brahms and the Art of Film" week, short films were screened in partnership with the **NFB**. On February 8, the screening of *Vogue la rivière* by Mathias Arroyo-Bégin took place. The work was an OSM commission in collaboration with the **Mel Hoppenheim School of Cinema**. The films were also shown at the Espace OSM.

From December 3, 2018, to June 24, 2019, Quebec astronaut David Saint-Jacques took part in Canada's longest space launch. As a tribute, the OSM projected Saint-Jacques's most recent photos taken from the International Space Station, during the Orchestra's performances of Holst's *The Planets* (April 30 and May 5). This special moment was made possible thanks to the collaboration of the **Canadian Space Agency**, which also led to a virtual reality installation at the Espace OSM, where visitors were able to observe Planet Earth from the Space Station's perspective.

This year, the OSM collaborated with **ADISQ** to offer a special moment to Serge Fiori and Harmonium in a heartwarming tribute at the 40th ADISQ Gala. The six performances of *Don Juan symphonique* were also a joint project with **evenko**.

Among its other collaborations, the OSM continued its partnership with the **Arte Musica Foundation** at the **Montreal Museum of Fine Arts**, offering a series of five chamber music concerts given at Bourgie Hall. The OSM's collaboration with the **SMCQ** also persisted with a performance of *Siddhartha* by Claude Vivier, presented as part of the Montreal **New Music Festival**. In June, the Orchestra once again accompanied the finalists in the **Concours musical international de Montréal (CMIM)** at the Maison symphonique. The Orchestra also returned to perform four concerts at the **Festival de Lanaudière**, including the Festival's opening performance. The OSM renewed its agreement with the **Régie des installations olympiques (RIO)** in view of presenting the opening concert of the Classical Spree on the Esplanade at the Olympic Park.

During the Classical Spree, the OSM also collaborated with the **Montreal First Peoples' Festival** to present the concert *Makusham!* as well as several films; with the **NFB**, there were screenings of several other films; with the **BAnQ**, which hosted a reading room, arts and crafts workshops, as well as musical story time with an OSM musician at the Grande bibliothèque; the **Metropolitan Opera**, for the screening of one of its productions; and **Yogatribes**, for its outdoor yoga sessions. Finally, the Classical Spree's opening concert on the Esplanade at the Olympic Park brought together 400 choristers onstage in partnership with the **Alliance chorale du Québec**.

In addition to the above-mentioned collaborations, the Espace OSM garnered many others. On March 2, the OSM took part in the festivities of **Montréal en lumière's** Nuit Blanche, with the presentation in collaboration with **Spectra** of the work *Transfigured Tube*, for bass clarinet, electroacoustics and video. In April, a partnership with **Innere Musik** enabled a virtual reality tour of the organ, with assistance from the **Halo Création** multimedia company. At the 5th anniversary celebration of the Grand Orgue Pierre-Béique, the organ builders at **Casavant Frères**—creators of the instrument at the Maison symphonique—shared a part of their story with the audience. The Espace OSM was also a venue for collaborations with the **Franco de Montréal** and the **Montreal International Jazz Festival**, notably the concerts *The Art of the French mélodie* at Espace OSM and *Jazz influences* at Espace OSM.

The OSM's educational activities also gave rise to several collaborations with the **OSM Volunteer Association**, **Fédération des harmonies et orchestres symphoniques du Québec**, **Externat Rosemère**, **Exeko**, the **Groupe des Onze**, the **Music Faculty of the Université de Montréal**, **Vivier InterUniversitaire**, **Collège Durocher**, **Collège Régina-Assumpta**, **Sainte-Anne Primary School** and **Studio Tre Punti**.

# THE OSM IN THE COMMUNITY



Learning the xylophone in the programme *La musique aux enfants* is also a way for students to develop their ear and sense of rhythm.



Kent Nagano and students of *La musique aux enfants*.

## LA MUSIQUE AUX ENFANTS

In November 2016, the educational programme called *La musique aux enfants* was launched. *La musique aux enfants* is an OSM initiative envisioned by Kent Nagano and developed in partnership with the Université de Montréal and Commission scolaire de la Pointe-de-l'Île. The 2018–2019 season marked the third active year of this not-for-profit organization that offers a programme of intensive musical education for preschoolers. Its aim is to support these young children in their overall development and in this way to nurture their academic success in the long term. In May 2019, a second cohort of 5-year-olds completed a two-year learning cycle, with successful results. Since 2016, close to 400 children from Saint-Rémi were enrolled in a programme of musical education integrated into their curriculum. In addition to encouraging these children's adaptability, understanding of the world, body awareness, self-esteem and engagement in school, the programme enabled these children to acquire experience singing and playing several pieces on the violin, piano and percussions.

The programme's impact is assessed in connection with a scientific study conducted by the Université de Montréal, involving its faculties of music, education and medicine.

Again this year, children and their families were given the opportunity to attend OSM rehearsals and concerts conducted by Kent Nagano. Several OSM musicians acted as mentors to children in the programme—inspiring them and playing an important role in their development. In addition to visits to the Maison symphonique, the children took part in workshops and in *La musique aux enfants* concerts presented locally.

A team of educators assigned to the programme includes instrumentalists and music teachers with many years of experience in music pedagogy with preschool-aged children. These music educators work together with teaching staff at the École Saint-Rémi, as well as with experts from the School Board, to adapt the musical training to the needs of each child.

### Continuation of extracurricular learning

The children who were in Cohort 1 have now moved to the first grade. Today, they can continue their musical studies free of charge by enrolling in music lessons given on Saturdays. This Saturday school also offers classes to brothers and sisters of the children in Cohort 1. In total, four educators and 30 children meet at our premises on Saturdays for piano, violin and ear training lessons. These children follow the "École des jeunes" programme offered by the Université de Montréal.

### Venue in Montréal-Nord

Our concert hall has opened its doors to the community: in 2018–2019, in addition to a concert given by OSM musicians (February 2019) and another by Jeunesses musicales Canada (November 2018)—both in collaboration with the Maison culturelle et communautaire de Montréal-Nord—*La musique aux enfants* contributed three community concerts by the programme's music educators (March, April and June 2019). These music teachers also invited students from the borough of Montréal-Nord to attend one of seven teachers' concerts in June 2019 in *La musique aux enfants*' concert hall.

### Our cherished donors

*La musique aux enfants* depends on the support of many partners. The OSM wishes to particularly thank Ms. Satoko Shibata and Mr. Richard Ingram, who were initial donors to the project. In 2018–2019, Ms. Shibata and Mr. Ingram renewed their support with a major donation enabling the young graduates of the project's first cohort (2016–2018) to continue their music education every Saturday for the duration of their primary school attendance.

We also wish to express our gratitude to the Marcelle and Jean Coutu Foundation and to the Azrieli Foundation for their major gifts in support of *La musique aux enfants*.

#### *La musique aux enfants* in 2018–2019:

- 200 children aged 4 or 5 engaged in music-making every week
- 30 children aged 6 to 10 enrolled in Saturday music school
- 10 professional music educators specializing in early childhood
- 2 presentations by the children at the Maison symphonique for the musicians and Maestro Nagano
- 5 concerts given in the community of Montréal-Nord by the children, in the concert hall of the Maison de la culture Oliver-Jones, in connection with the Festival des arts de Montréal-Nord
- 2 school assemblies with Maestro Nagano
- 2 concerts given with the children in seniors' residences in Montréal-Nord
- 5 free concerts given by professional musicians for the community of Montréal-Nord in the programme's concert hall
- 3 class visits to the Maison symphonique to attend OSM Children's Corner concerts as well as the Bal des enfants
- 5 class visits to the Maison symphonique to meet with the musicians/mentors and attend an OSM rehearsal. At their last visit with the OSM, the children received a diploma from their mentor Maestro Nagano.



Bass trombonist Pierre Beaudry demonstrates his instrument to an audience in Mani-Utenam.



After the concert in Salluit, Kent Nagano was regaled with gifts and signed autographs.

## DIVERSITY, EQUITY AND INCLUSION

To engage and raise awareness of the distinctive plurality of Quebec's population, the OSM has created an important committee on diversity, equity and inclusion. This committee's aim is to reflect in an equitable way and in all its areas of the OSM's activity, the manifold identities of individuals who make up the Quebec community, flowing from such intersectional factors as political conviction, sex, gender, language, culture, origins, social status, or others. This engagement will fully roll out in the 2019–2020 season, however certain initiatives have already been implemented. These include, notably, visits to the Maison symphonique by several French language learning classes and donations of tickets benefitting community organizations.

### Ode to Reconciliation

"Hymne à la réconciliation" is the title of an article by Stéphane Vallet published in *La Presse* on September 6, 2018, describing the project *Chaakapesh, the Trickster's Quest*. In venturing into this project, which evolved in phases over more than a year, Kent Nagano and the OSM wanted to create a dialogue through music between the Western and Indigenous communities. The project's instigators took all the necessary time to develop the material, conscious of the fine line any Westerner treads when seeking to plumb Indigenous cultures and traditions without widening the gap between perpetrators and receptors of colonialism. Acutely aware of this, the Orchestra focused its approach on fruitful exchange, trying to remain mindful of the imposition of its own culture. In sum, it sought to steer clear of cultural appropriation.

***The distinction between cultural appropriation and cultural exchange is a subtle one. Exchange requires consultation, humility, attentiveness and generosity.***

—MARC WIESER

Accordingly, behind the creation of *Chaakapesh* are members of several different communities. Most of the libretto, according to its author Tomson Highway, is rooted in Indigenous mythology. Laughter, which is especially present in Indigenous cultures, plays an important role in the story of *Chaakapesh*. This chamber opera was translated for performance in five languages: Innu, Cree, Inuktitut, French and English. Moreover, space is allotted in the middle of the work for a local artist from each community visited by the OSM to participate with his or her performance. Fiddler Eric Shashamash and throat singer Linda Kowcharlie each joined the Orchestra in this capacity. Florent Vollant was a resounding success in his home village of Uashat Mak Mani-Utenam, performing the role of the Innu narrator.

***An opera in an Indigenous language is a first, especially one based on a thousand-year-old Indigenous story. Nothing like this has happened before! For once, "appropriation" leads to something good.***

—FLORENT VOLLANT



*Makusham!*: A gathering of artists including Florent Vollant, Moe Clark and Scott Pien Picard, who shared their music in a spirit of generosity and joy, at the Cinquième Salle at Place des Arts.

### *Makusham!*

The OSM's eagerness to draw symphonic music and the musical cultures of First Nations closer together was once again demonstrated in the summer of 2019, during the Classical Spree. The Orchestra entered the worlds of Innu artists Florent Vollant and Scott Pien Picard, and of Métis artist Moe Clark, three creators who have forged solid links between tradition and modernity. This concert featured songs in Innu, Cree, French and English, with traditional drum, guitar and an ensemble of three OSM musicians. Symphonic music happily gave way to folk, pop, spiritual, and organic dimensions of sound. This *makusham*—a meeting, sharing, communication and get-together all in one—is further evidence of the OSM's involvement in the community, incorporating in its programming some of our province's less widely known traditions. These types of events reflect contemporary concerns in our society and provide a creative space for less prominent artists of the local stage. *Makusham!* was presented in collaboration with the Montreal First Peoples' Festival.

### *Maisons de la culture*

Committed to making classical music as widely accessible as possible, OSM musicians gave free chamber music concerts in various Maisons de la culture in Montreal, reaching out to people in many of the city's neighbourhoods. On February 3 at St-Rémi School, Alexander Read and Jean-Sébastien Roy performed duets for two violins from the Baroque, Classical and Romantic periods. On February 21 at Madeleine-Lahaye Hall, Albert Brouwer (flute), Victor Fournelle-Blain (viola) and Jennifer Swartz (harp) gave a programme of French music. Finally, on April 28 at Saint-Charles Catholic Church, a quintet of OSM musicians performed works for strings and clarinet. About 300 people in total attended these friendly concerts.



Sitar player Nishat Khan gave two performances at the Cinquième salle and Piano Nobile at Place des Arts during the Classical Spree.



For its Classical Spree offerings, Ensemble Inspiration performed an eclectic repertoire, including a traditional Balkan piece.

### *World music*

Each year, the OSM performs works from non-Western classical traditions or folk music from different countries. These multicultural selections reflect the rich diversity of the great city of Montreal. During the 2018–2019 season, such programming was mainly performed during the Classical Spree, which featured two concerts of Indian music. To the delight of music lovers, sitar master Nishat Khan performed "Evening Music" and "Morning Music" in the Cinquième salle and Piano Nobile at Place des Arts. A concert given by Ensemble InSpirations also included a traditional Balkan work.

# AUDIENCE LOYALTY AND DEVELOPMENT

## ESPACE OSM: EXPERIENCE ORCHESTRAL MUSIC BEYOND THE CONCERT HALL

OFFICIAL OPENING ON JANUARY 26, 2019

*Espace OSM won Australia's 2019 Good Design Award in the "Architectural Urban" category.*

Located in the heart of Place des Arts adjoining the Maison symphonique, the Espace OSM aligns with the Orchestra's mission to communicate, inform and entertain through the intermediary of music. Using the latest technology, this venue's exhibits retrace the OSM's rich history while highlighting its modernity and future orientation. The Espace OSM also hosts various events and temporary installations of work by Quebec and Canadian creators, offering additional ways for the general public of Montreal to engage with classical music differently, via digital and interactive tools. Audiences are invited to visit the Espace free of charge prior to each OSM performance. Since opening its doors up until the end of August 2019, the Espace has welcomed 7,500 visitors.

A team of OSM staff is assigned exclusively to offering a unique programming of events at the Espace OSM.

During "**Brahms and the Art of Film**" week, the public was invited to view *Pas de deux*, *Vogue la rivière*, *Hunger* and *Nails* with their original soundtracks. These films were screened in connection with the series' concerts at the Maison symphonique.

On March 2, as part of **Montréal en lumière's** Nuit Blanche, 1,400 people attended the interpretation of the Canadian work *Transfigured Tube* for bass clarinet and generative audiovisual device, performed by Charlotte Layec and Jullian Hoff. This work explores avenues of communication between a sensitive and spontaneous human being and the logical and mathematical operators who control the installation's digital instruments, which enter into dialogue with the musician, creating a unique moment of interaction.

On April 16, the Espace OSM launched *Innere Musik*, a virtual reality tour of the Orchestra's Grand-Orgue Pierre Béique. New technology enabled visitors to explore **the organ's inner workings** while listening to Bach's *Fantasia and Fugue in G minor* played by OSM Organist-in-Residence Jean-Willy Kunz. Through an arrangement of colours, the visual component showed the organist's own vital requirements for expressing the music: his heart, lungs and blood flow. In the same way, the dynamics of the organ were represented in 3D, demonstrating the connections between the organist's movements and the instrument's response.



Former OSM Music Director Zarin Mehta pays a visit to Espace OSM and its historical archives.



A representative from the Canadian Space Agency facilitating a virtual reality experience with visitors.

Virtual reality also transported audiences to deep space, as the **Canadian Space Agency** offered an activity in connection with Holst's *The Planets*. It was a rare opportunity to observe Earth from the Space Station—not something one gets to do every day!

To celebrate the 5th anniversary of the Grand Orgue Pierre-Béique, the builders of **Casavant Frères** gave an interactive talk on the history of this majestic instrument, from the early stages of its design to its inauguration in 2014.

## TALKS

The OSM offers ticket holders a series of preconcert talks where guests are interviewed about their passion for music by seasoned hosts from the radio broadcasting universe. These guests include orchestral conductors, composers, musicians, musicologists and other specialists of the repertoire to be presented in concert following the talk. The encounters offer spectators an opportunity to expand their knowledge and better understand the performance they are about to experience. During the 2018–2019 season, 18 talks on 12 different themes were given on the stage of the Maison symphonique. This season, approximately 4,500 people attended the talks, which have proven successful year after year.

*These Grand Preconcert Talks are presented by  
Sélection Retraite.*

## PRECONCERT RECITALS

Throughout the season, ticket holders are also given the opportunity to enjoy a musical supplement to their evening, with different preconcert recitals. While nine of these were held during the 2018–2019 season, these short performances on the ensuing concert's solo instrument, or featuring repertoire from the same era or by the same composer, lend an added dimension to that concert's theme. Examples include harpist Isabelle Moretti, who offered a preconcert performance to Debussy's *Danse sacrée* and *Danse profane* featuring the harp, or organist Marc-André Doran, who gave a preconcert recital of works by Bach prior to the latter's *Mass in B minor*.

In connection with the **Franco de Montréal** and the **Montreal International Jazz Festival**, the Espace OSM hosted two exquisite concerts. On June 22, pianist Olivier Godin and mezzo-soprano Caroline Gingras performed several magnificent French *mélodies* by classical composers including Fauré, Ravel, Debussy and Poulenc. On June 29, OSM musicians Ariane Lajoie, Marie Lacasse, Sofia Gentile and Sylvain Murray performed a programme of string quartets inspired by jazz. This concert featured works by Copland, Gershwin and Barber. The artists in both evening are from Quebec province.

As part of the Classical Spree programming, the Espace OSM welcomed **Michel Rochon**, who gave a lecture exploring the human brain through musical perception. Using well-known musical works and improvisation, the public was invited to reflect, interact and discover how the brain functions in our perception of music. With simple and accessible explanations using the piano as support, Michel Rochon traced how the brain evolved to allow us to perceive and create music in order to communicate, express ourselves and engage in large and small rituals in our societies. A total of over 1,000 people attended this lecture.



Kelly Rice in conversation with Kent Nagano at a talk sponsored by Sélection Retraite.



# SUPPORTING FUTURE GENERATIONS AND MUSIC EDUCATION

## 2018 OSM COMPETITION

*Dedicated to piano and harp*

FROM NOVEMBER 13 TO 17, 2018

Established in 1940, the OSM Competition stands as the most important Canada-wide performance competition, showcasing brilliant young talent for all to discover. The 2018 edition of the event was dedicated to piano and harp, and offered more than \$100,000 in cash prizes, concert engagements and recordings. Open and free of charge to the public, the OSM Competition unfolded in two phases: semifinals in Tanna Schulich Hall at McGill University, followed by finals and the Awards Ceremony at the Maison symphonique.

*The different rounds were webcast live on OSM.CA and on the OSM's YouTube channel. In addition to these media platforms, the grand finale was webcast on the OSM's Facebook page. A total of 9,000 visitors followed the Competition's different rounds on the web.*

Top honours went to pianist Carter Johnson, who won cash prizes totalling \$15,000 offered by Manulife and the family of Jean Paré. The winner was also awarded a professional recording engagement in a Radio-Canada studio and a concert with the OSM at the Maison symphonique, in addition to a recital at the Classical Spree, concerts at Orford Musique and with the Newfoundland Symphony Orchestra, recitals at the Northern Arts and Cultural Centre in Yellowknife and National Arts Centre, as well as a concert tour with The Orchestra of the Americas.

## CONCERTS FOR YOUNG AUDIENCES

*During the 2018–2019 season, more than 25,000 young people attended a whole range of OSM concerts and activities.*

### Youth Matinees and Children's Corner

Since its foundation, the OSM has offered students an introduction to classical music by inviting them to attend original, educational and innovative concerts. The Orchestra also provides pedagogical guides, online resources and learning activities designed to optimize their concert experience.

Youth Matinees attracted a public of 21,573 by offering primary school students four performances of *Manigances de maestro Chat botté* (The Adventures of Maestro Puss in Boots) three performances of *Pierre et le loup!* (Peter and the Wolf!) and one of *Carnaval des animaux* (Carnival of the Animals) at the organ, in addition to four presentations of the intriguing *Mathématiques de la musique* (The Mathematics of Music) for high school students. A total of 254 schools – 213 francophone and 41 anglophone establishments – visited the Maison symphonique during the 2018–2019 season.

488 students from 13 schools in less privileged neighbourhoods of Montreal were able to take advantage of an Orchestre symphonique de Montréal Volunteer Association (OSMVA) programme to attend



*"Family" photo of all candidates of the 2018 OSM Competition, dedicated to piano and harp.*

Pianist Henry From was the winner in the "Piano B" category, while Clara Wang was laureate in the "Harp" category. Both were awarded a scholarship offered by Manulife. Pianist Bui J J Jun Li won the Stingray Music Rising Stars Prize as the contestant who attracted the greatest number of popular votes, live on the web or onsite in the hall.

The prestigious international jury was presided by Rachel van Walsum – General Director of Maestro Arts (London). Members of the jury were Jeremy Geffen – Principal Director and Artistic Advisor, Carnegie Hall (New York) – Huw Humphreys – Music Director of the Barbican Centre (London) – Yolanda Kondonassis – harpist and internationally renowned soloist (United States) – Isabelle Moretti – harpist and internationally renowned soloist (France) – Christopher Elton – pianist, internationally renowned soloist and professor at the University of London and Royal Academy of Music (Great Britain) – and Till Fellner – pianist and internationally renowned soloist (Austria).

*We wish to thank donors, sponsors and partners, as well as the OSM Volunteer Association for their invaluable contribution to the event's success.*



*Didier Lucien, Antoine Vézina, Marc Saint-Martin, Lili Francke-Robitaille and Geoffroy Salvas in the Youth Matinee concert *The Adventures of Maestro Puss in Boots*.*

a Youth Matinee free of charge. Volunteers visited these schools to prepare the children for the concert. Known as "Give a child a concert," this OSMVA programme requires an annual investment of approximately \$4,000, which was renewed in 2017 for a period of four years.

A total of 3,134 audience members from secondary schools, colleges or universities attended matinee and evening performances of regular concerts at the Maison symphonique.

Families with children aged 5 to 12 were able to enjoy 3 concerts in the Children's Corner series. A total of more than 5,200 people, including over 2,300 children attended performances of *Manigances de maestro Chat botté*, *Pierre et le Loup!* and *Pinocchio*.

## The Steinberg Project

Now in its fifth year, this project benefitted 400 students and 40 accompanying adults from 5 schools in underprivileged neighbourhoods by offering two visits by a cultural mediator onsite in classes, concert tickets for *Pierre et le loup!*, an educational video on the production's theme of Peter and the Wolf to round out the children's concert experience, as well as a video summarizing the project for the general public.

*We wish to thank Ruth and David Steinberg most warmly for making this project a reality through their invaluable support.*

## KNOWLEDGE TRANSMISSION

### Masterclasses

Four masterclasses took place in three OSM partner institutions of higher learning: the Faculty of Music of the Université de Montréal, the Schulich School of Music of McGill University, and the Conservatoire de musique de Montréal. They were led by Yolanda Kondonassis (harp) and Christopher Elton (piano) in the context of the OSM Competition, and Veronika Eberle (violin) and Jean-Philippe Collard (piano), both OSM guest soloists during the season. These were opportunities added to regular annual masterclass provided by OSM musicians outside of their obligations at the Maison symphonique.

### A Classical Spree for everyone

Throughout the Classical Spree, many activities were offered to introduce children to classical music, including two youth concerts presented by Jeunesses Musicales Canada at the Piano Nobile of Salle Wilfrid Pelletier, entitled *Joue un conte avec Sophie Cadieux!* (Play a Story with Sophie Cadieux!) and *Les athlètes de la flûte à bec* (Recorders on the Run). In collaboration with La musique aux enfants, many musical awakening workshops for children between the ages of 3 and 10 were provided in the main foyer of the Maison symphonique.

The Association des Orchestres de jeunes de la Montérégie, Orchestre à vents classique de l'Île and Westmount Youth Orchestra gave free concerts at Complexe Desjardins on August 10 and 11. The Orchestre à vents classique de l'Île also had the opportunity to share the stage with the world-famous professional brass quintet, Canadian Brass.

In partnership with the Fédération des harmonies et des orchestres symphoniques du Québec (FHOSQ), the OSM brought together amateur musicians from the four corners of the province to form the Symphonie de la Virée (Classical Spree Symphony). The concert given by this ensemble was conducted by Adam Johnson and Kent Nagano at the Complexe Desjardins, free of charge, on August 10.

### Make way for winners at the Spree

Support and promotion of OSM Competition winners continue well after the competition ends. Among other highlights, Kent Nagano conducted an ensemble of eleven winners of recent editions of the OSM Competition and musicians of the Orchestra in the concert *Delirium Vivaldi!* at the Maison symphonique. Additionally, the concert Shostakovich's Sole Piano Quintet brought together two past winners, while Trio of Laureates featured another three.

## Partnerships and collaborations

For the second year in a row, musicians from the OSM were guests of the Externat Rosemère. Members of the ensemble InSpirations, including clarinetist André Moisan and organist Jean-Willy Kunz among others, dispensed teaching and presented a concert in which some of the college's students took part.

The 2018–2019 season marked the third year for the Laboratoire Culture inclusive, a collaborative project involving Exeko and Groupe des Onze (made up of prominent Montreal cultural organizations). In this context, the OSM hosted participants in the project Culture Partagée for three concerts, enabling persons experiencing exclusion to take part in inclusive cultural events and contribute to a reflection about art. The aim of this approach is to develop a network and cultural programming that is more inclusive, accessible and enriched by diverse perspectives. Finally, the Orchestre symphonique de Montréal also took part in a series of co-writing workshops for a Charte montréalaise inclusive sur les pratiques d'accessibilité en milieu culturel (Montreal Inclusive Charter of Accessibility Practises in Culture) scheduled for publication in 2019–2020.

A young ensemble of high school musicians selected by the Fédération des harmonies et des orchestres symphoniques du Québec (FHOSQ) had the incredible experience of taking part in "Stagiaire d'un jour à l'OSM" (Intern with the OSM for a Day): this initiative gives young musicians the opportunity to spend a whole day with the Orchestra share a meal with the musicians, perform for the public in the Allegro foyer and attend the concert.



*"Interns for a day" – in the company of bass trombonist Pierre Beaudry and oboist Vincent Boilard – experience a day in the life of an orchestral musician.*

This is the second year the OSM has partnered with the Music Faculty of the Université de Montréal via the Diplôme d'études supérieures spécialisées (DESS) in music mediation. Supervised by the OSM Education team, students completed mediation activities in connection with two OSM youth concert productions. A new internship programme has also been added this year.

The OSM invited 15 student composers and members of the Vivier Interuniversitaire, which draws from prominent higher learning music institutions, to attend a dress rehearsal by the Orchestra.

The OSM was a partner in the concert *Symphonie pour la jeunesse* on April 27 at the Maison symphonique. The event was organized by Collège Durocher and Collège Régina-Assumpta and brought together 130 young musicians from 4 student orchestras as well as 180 choral singers. The students took part in the concert by occupying chairs in the orchestra's different sections.

### Workshops, training and mediation

As in previous years, preparatory visits were made by the “OSM Brigade” to schools requesting them, with the result that their work benefitted 4,075 students from 180 classrooms in 56 schools. In addition, a “rallying” activity was offered to 160 students, helping them to discover the new Espace OSM, a space where orchestral music is explained to everyone. At their request, the students of Hall High School and Conard High School in the State of Connecticut were welcomed by the OSM and took part in a workshop on sectional rehearsals with Adam Johnson.

**The “OSM Brigade” project was made possible through the generosity of a foundation wishing to remain anonymous.**

Mediator Louise Campbell was engaged by the OSM to prepare students at Sainte-Anne primary school in Montreal for the concert *The Artist*.

OSM violinist Éliane Charest-Beauchamp and OSM Competition winner, clarinetist Jean-François Normand presented their instruments and gave a musical presentation to a group of 20 children at Studio Tre Punti.

### Visits to the Maison symphonique

Throughout the season, many discovery events were organized within the walls of the Maison symphonique. In the context of the “Rendez-vous culturels du MNQ,” 19 people involved in French-language learning visited the OSM’s new hall, in addition to 45 students from East Elgin High School (Ontario). 40 people from the French-language learning programme at Cégep du Vieux-Montréal attended a public rehearsal of *Jours de la semelle*; 100 people attended the concert *Mahler’s 4th Symphony* while 85 others received tickets to a range of concerts at the Maison symphonique during the Classical Spree. Finally, 62 young people from Notre-Dame primary school had the opportunity to meet trombonist Pierre Beaudry before a performance of *Chat botté*.

### Educational activities on tour

The OSM’s presence in school environments was another contribution on the Orchestra’s two tours in the 2018–2019 season, in the North of Quebec and in Europe. OSM musicians met with different groups in six of Quebec’s Great North communities as well as visiting a school in Paris. They presented instruments, provided notions about the symphony orchestra in addition to a few musical facts and concepts, and gave a short musical performance. During visits to Nunavik and the Côte-Nord of Quebec in particular, OSM musicians reached out to close to 1,000 children and families.



OSM musicians Sophie Dugas, Marc Béliveau and Charles Pilon offer an educational activity to students in a Paris primary school.

### Music Boxes

In the context of preparatory visits for Youth Matinees offered by the “OSM Brigade,” and thanks to the collaboration of Twigg Musique, music boxes are provided to some primary schools. Each music box contains some thirty small instruments that facilitate the organization by the OSM of moments of creative sound activities during these visits. The students are thus able to become acquainted with the practice of music, while being introduced to notions of rhythm, note ranges, and group listening.

### Pedagogical materials for schools

The OSM maintains and develops pedagogical materials online, designed to support the preparation of school groups attending its youth concerts. Always available online, this material comprises a digital guide, playlists that are easily accessed, videos to complement the programme, as well as an archive of videos produced in previous seasons (for example, on the octobass, the Orchestra’s musicians or music’s invisible components).

### An exceptional moment

On May 12 the OSM was accompanied by the young Léandre Gaucher, who performed alongside the Orchestra’s first violins during the youth concert *Pinocchio*. It was an honour and a pleasure for the Orchestra’s musicians to have him by their side as he struggles against cancer with courage and determination.

### Osmose project

Osmose is a joint OSM–CSDM initiative spread over three years and designed for students with ASD (Autism Spectrum Disorder) as well as neurotypical children. Through musical workshops, interactions with the musicians and work with a music therapist and dance therapist, the OSM continues to develop pedagogical tools to benefit young people, their parents and their educators. The first phase of this project resulted, in 2018–2019, in the formation of a committee of experts who will oversee each of the project’s stages, from its design to its implementation.

**This project is made possible thanks to the generous support of Mr. Michel Phaneuf.**



OSM Organist-in Residence Jean-Willy Kunz showing the Grand Orgue Pierre Béique to students of the Externat Sacré-Cœur in Rosemère.

# FUNDRAISING

At the end of a successful year of development, the fundraising team is pleased to announce an 11% increase in revenues across all activities and campaigns. Due to the active participation of a large network of dedicated donors to the Orchestra, the fundraising events enjoyed impressive growth this year, a 28% increase over 2017–2018.

## BENEFIT EVENTS

### 3rd edition of Opening Night

To celebrate the launch of the 85th season, some 250 music lovers and members of the OSM’s extended family took part in the fundraising gala on the evening of the season-opening concert on September 6, 2018, also attended by Kent Nagano and musicians of the OSM. This event was presented by the WCPD Foundation.

The evening kicked off with a thrilling concert giving centre stage to the premiere of *Chaakapesh, the Trickster’s Quest*, a chamber opera for tenor, baritone, narrator and orchestra. Completing the evening’s programme were two pillars of the Orchestra’s repertoire: Ravel’s *Boléro* and Stravinsky’s *The Rite of Spring*.

### 6th edition of the Bal des enfants

The 6th edition of the OSM’s Bal des enfants was held on March 2 at the Maison symphonique. This year, Maestro Nagano and the OSM revisited a literary classic with a show entitled *Around the World in 80 Days... or Almost!*, an adaptation of Jules Verne’s famous novel. Charles Dauphinais expertly staged the performance, which featured a team of actors including Dominique Côté, France Parent, Laurie Gagné and Fayolle Jean Jr.

*The success of this event is owed to the attendance of its honorary co-presidents Marie Pier Germain, Director of Operations of Groupe Germain Hôtels and Louis-Simon Ménard, President, Chief Executive Officer and Executive Producer of Digital Dimension; as well as Honorary Committee members Helen Antoniou, Executive Coach, speaker and bestselling author with ELENICO Consulting Group, Frédérick Béland, President and Creative Director of B-612 Communications, Ruby Brown, President of RubyBrown.com, Jean-Marc de Grandpré, partner architect at LEMAYMICHAUD, Marie-Louise Delisle, partner at Woods L.L.P., Annick Laberge, Associate Vice President, Region Support Office at TD Bank Financial Group, Caroline Montminy, Vice-President of Burgundy Asset Management, Annie Paré, Director, Communications at Uni-Sélect and François Pintal, Regional Manager and Vice-President, National Bank Financial.*



Young participants of the Bal des enfants, on March 2, 2019

Generosity on the part of the business community enabled the OSM to invite around 400 people from 22 different organizations dedicated to children, to attend the Bal des enfants free of charge. In total, around 2,000 people, children aged 5 to 12 and adults, enjoyed a memorable day. On the programme were various entertaining activities, skill-testing games, a multidisciplinary concert conducted by Kent Nagano, snack time and a chance to meet the artists. All funds raised in connection with the Bal des enfants are destined to support the OSM’s missions of education and accessibility.

### 21st edition of the Bal d’une nuit d’été and 3rd edition of the Bal Éclaté

The Orchestre symphonique de Montréal held its 21st Bal d’une nuit d’été along with its “Éclaté” counterpart on May 30, 2019, at the Maison symphonique. This year, more than 1,000 guests from the business and cultural communities in and around Montreal took part in this memorable event.

*A highly committed honorary committee comprised of three notable co-presidents—Pierre Boivin, President and Chief Executive Officer of Claridge Inc., Nicolas Marcoux, Chief Executive Officer of PwC Canada and John D. Williams, President and Chief Executive Officer of Domtar—contributed greatly to the evening’s success, supported by nine committee members, Bitá Cattelan of the WCPD Foundation, Vincent Duhamel of Fiera Capital, Claude Gagnon of BMO Financial Group, Patrick Lahaie of McKinsey & Company, Tom Little of Bell Business Markets, Patrick Loulou of Domtar, Pierre Rodrigue of Bell Canada, Norman M. Steinberg of BFL Canada and Jonathan Tétrault of the Cirque du Soleil.*

The 1,000 guests in attendance at this grand soiree included over 450 young philanthropists who also took part in the Bal's "Éclaté" spinoff. This event's 3rd edition, which had sold out three weeks before, was a resounding success. After enjoying a cocktail hour and concert, guests of the Bal Éclaté kept the festivities going under a marquee adjoining the Maison symphonique, with fine dining, drinks, a dance floor and general merrymaking.

*The success of the Bal Éclaté was made possible thanks to the collaboration of a committee of 22 ambassadors, formed by Marilyne Lévesque (President of the Committee), Catherine Fugère-Lamarre (Vice-President of the Committee), Alexandra Bégin, Daniel Bosik, Cynthia Brunet, Guillaume Brunet, Ruby Cao, Winston Chan, Sophie Clermont, France Camille De Mers, Vincent Decitre, Élodie Dion, Sabrina Djidel, Jennifer Gabriele, Ianik Lajeunesse, Félix Marzell, Laurence McCaughan, Jean-François Renaud, Chloé Simard, Francesca Taddeo, Claudette van Zyl and Jennifer Vancol-Fable.*

The Bal d'une nuit d'été is the Orchestra's largest annual benefit event. It is above all an opportunity for the business community to show its support for the OSM, a flagship Montreal institution. Participation in the Bal d'une nuit d'été is a demonstration of appreciation for the Orchestra's mission and its role as a cultural ambassador at the international level.

## DONATIONS FROM THE PUBLIC— FRIENDS OF THE OSM

The Friends of the OSM are a community of near 4,000 individuals (in the 2018–2019 season) who through their donations, contribute to making the OSM's mission a reality. These donors are provided with several privileges and invitations to exclusive events, such as rehearsals, guided tours of the Maison symphonique as well as various talks with the Assistant Conductor and musicians, enabling donors to be immersed in the Orchestra's day-to-day functioning and activities. Revenues from the general donations campaign saw a slight decrease this year.

On April 11, a Friends of the OSM benefit concert convened roughly 1,500 people to the Maison symphonique. The event consolidated donors' passion for classical music and their generosity towards the Orchestra. The 90-minute concert featured a few excerpts of programming for the 2019–2020 season, offering a glimpse of upcoming concerts.

Donations collected as part of the OSM's mainstream campaign help to sustain projects in line with its missions of education, excellence and wider access to music. Friends of the OSM hence contributed to offering free outdoor concerts, musical discovery workshops, programming for young audiences, reduced ticket prices—enabling broader access during the Classical Spree—and so much more!



Maestro Adam Johnson conducting the Friends of the OSM benefit concert on April 11, 2019.

## HONOUR CIRCLE

The Honour Circle consists of about 200 of our most loyal donors who support the Orchestra with an annual donation of more than \$2,000. It brings together music lovers dedicated to making a difference in their community, giving the Orchestra the necessary impetus to carry out its mission. This season, donations raised as part of the major donations campaign saw a 6% increase.

### Exclusive events for Honour Circle members

In recognition of Honour Circle donors for their generosity and their commitment to the Orchestra, the OSM held private chamber music concerts, convivial preconcert talks, tours, and meet-and-greets with musicians. These activities give donors the opportunity to enjoy a unique experience and to discover the Orchestra in all its facets.

This season, we received the financial support of Ms. Barbara Bronfman, Ms. Susan Brown and Mr. and Mrs. Jean-Claude Baudinet for a chamber music concert in Florida; of W. Mark Roberts and Roula Drossis for a chamber music concert at the Montreal Museum of Fine Arts honouring women musicians and composers; and from Mr. Lawrence Lusko and Ms. Bunny Berke for a Maestro event, bringing together a trio of OSM musicians and donors of \$10,000 and over.



Lawrence Lusko, Kent Nagano, Bunny Berke, Madeleine Careau and Jean-Philippe Collard at the Maestro event on May 2, 2019.

### Exclusive events for donors

- 2 chamber music concerts at the Maison symphonique and Montreal Museum of Fine Arts
- 1 chamber music concert in Florida
- 1 donor appreciation concert conducted by Kent Nagano
- 6 cocktail gatherings in partnership with *Toqué!*
- 3 open rehearsals
- 2 private rehearsals with Assistant Conductor Adam Johnson
- 4 masterclasses
- 2 visits to Wilder & Davis Luthiers
- 3 private tours of the octobass
- 1 visit with OSM management



Marianne Dugal, Olga Gross and Anna Burden giving a chamber music concert at the Montreal Museum of Fine Arts on May 13, 2019.

### Sponsorship of musicians

The OSM continues to deploy its musician sponsorship programme, allowing donors to partner with a musician while financially supporting the Orchestra. This year's ongoing chair sponsorships include Andrew Megill's Chorus Master Chair, sponsored by Ms. Ann Birks in memory of Mr. Barrie Drummond Birks; Mary Ann Fujino's Second Violin chair sponsored by Mr. and Mrs. Richard and Satoko Ingram in honour of Kenzo Ingram Dingemans; and the chair of Principal Harp occupied by Jennifer Swartz, sponsored Mr. François Schubert, in memory of his spouse, Ms. Marie Pineau.

## PLANNED GIVING

The Wilfrid-Pelletier Club honours generous patrons who have opted to include the OSM in their will or to donate to the Orchestra through a deferred gift.

Planned giving makes a concrete and lasting impact and endows the OSM with the necessary funds to ensure sustainability and carry out its mission in the Montreal community. The Orchestra warmly thanks these legacy donors for their gesture of fellowship and trust. This year, three new members joined the Wilfrid-Pelletier Club: Pierre S. Lefebvre, Nicole Pagé and Dr. Wendy Sissons.

On December 11, 2018, twelve OSM musicians gave a special concert conducted by Maestro Nagano at the Chapelle historique du Bon-Pasteur to thank donors and subscribers for their precious and loyal support. During this event, the Orchestra also paid tribute to members of the Wilfrid-Pelletier Club in gratitude to these benevolent lovers of music.

## OSM FOUNDATION

The mission of the Orchestre symphonique de Montréal Foundation is to ensure continuity of the Orchestra and remain connected with the community while developing the OSM's international presence.

Thanks to the OSM Foundation's "Branché sur la communauté" Fund, the Orchestra performed for 7,000 spectators at Wilfrid-Bastien Park in the borough of Saint-Leonard, as part of the OSM in the Parks concert series. The choice of a park for this concert enabled the OSM to reach out to less privileged segments of Montreal's population, in accordance with the values of the OSM Foundation and its partners for this concert: the Nussia and André Aisenstadt Foundation, the Fondation Mirella et Lino Saputo, and BMO Financial Group.

The OSM Foundation also contributed financially to the season's European tour, enabling the OSM to perform on the stages of nine of the most prestigious halls of Germany, France, Belgium and Austria from March 11 to 25, 2019.

In addition to these momentous concerts, the Foundation also contributed to the Orchestra's international visibility by helping to finance four concerts recorded and broadcast on the medici.tv platform.

## YOUNG AMBASSADORS

The OSM Young Ambassadors' Circle represents a new generation of philanthropists connected to the Orchestra and is made up of young professionals aged 25–35 who take an interest in classical music and in art in general. These individuals form the core group for various networking activities for people aged 40 and under and named "Afters," since they take place after certain concerts throughout the season. Young audience members at these events on February 8, April 23 and August 9 had the chance to meet Kent Nagano or Adam Johnson. In April, members of the OSM Young Ambassadors hosted a cocktail reception for the opening of Espace OSM. The Circle of Young Ambassadors is sponsored by BMO Financial Group.

# OUR COMMITTED PARTNERS

During the 2018–2019 season, just over 50 enterprises associated their brand with the excellence of the OSM, enabling us to exceed our corporate income objectives. Hydro-Quebec, the OSM's presenting sponsor, as well as its season partner BMO, continued their collaboration with the Orchestra, helping to ensure its long-term viability. The constant development and efficiency of the collaboration between the OSM and its partners allow all parties' brands to reaffirm themselves together and achieve significant benchmarks, notably in terms of notoriety with a first-rate clientele, placement and appropriation of brand values and special appeal to a selected target audience. While highlighting the values of excellence, passion, generosity and innovation, these collaborations serve to underscore our partners' commitment to wider access to classical music. Below are a few examples of such commitment:

## REGULAR SEASON



BMO activation during the OSM in the Parks series.

### BMO

BMO plays a leading role in the process of democratization of classical music. Its initiatives include the production of a virtual reality capsule installed in the foyers of the Maison symphonique and a summer concert in the parks. Individuals who tried out this technologically enhanced experience found themselves alongside Kent Nagano conducting Shostakovich's Symphony no. 15.

### TD Bank Financial Group— 34 years-and-under programme

For the past 10 years, TD Bank Group has sponsored the 34-and-under programme, which allows young music lovers to attend any concert of the season at the discounted rate of \$34. The price goes down to \$25 per ticket with the purchase of a subscription to four concerts. During the 2018–2019 season, nearly 14,500 youth tickets were sold, an increase of 12% from the previous season for both individual tickets and subscriptions. This program aims to revitalize the Maison symphonique's audience base by stimulating young people's interest in classical music.



Final round of the 2018 OSM Competition, presented by Manulife.

### Manulife and Stingray—OSM Competition

As the OSM Competition's title sponsor, Manulife made a significant financial contribution to its pool of more than \$100,000 in prizes for young Canadian musicians. Stingray, a collaborator of the Competition, offered a \$2,500 scholarship to the winner who received the greatest number of votes from the general public during the Competition's final round.

### Sélection Retraite – Grand Preconcert Talks and concerts in residences

Sélection Retraite sponsors the Grand Preconcert Talks as well as a series of 12 private chamber music concerts offered in senior citizens' residences. Thanks to this partnership premised on wider access to classical music, residents of Sélection Retraite can take advantage of chamber music concerts free of charge on a monthly basis.

## SUMMER SEASON



A musical awakening workshop during the Classical Spree

### Twigg musique and Timpano Percussion – Classical Spree instrument try-out booth

During the Classical Spree, Twigg musique and Timpano Percussion offered people the chance to try out a musical instrument they wouldn't normally have access to in their daily lives. This popular booth let Classical Spree festivalgoers gauge their interest in learning a new musical instrument. Twigg Musique also generously loaned out instruments for the festival's musical awakening workshops.

### SiriusXM—OSM in the Parks

SiriusXM is presenter of the OSM in the Parks series. Its contribution enables the OSM to offer these free concerts to a large audience based mainly in Montreal's suburbs. These concerts are an opportunity to perform for people who are not generally given to attending performances at the Maison symphonique and who may potentially discover a new, unforeseen side of classical music in an outdoor setting.

## TOUR IN NUNAVIK AND NORTHERN QUEBEC

### Raymond Chabot Grant Thornton and National Bank Financial

Co-Presenters of concerts in Nunavik, Raymond Chabot Grant Thornton and National Bank Financial / F. Fortier Group Wealth Management supported the OSM for its concert initiatives in three Nunavik communities, thereby participating in the musical experience of openness and sharing for hundreds of people.

### Raglan Mine – A Glencore Company, Kativik and Pivallianiq Municipal Housing Bureau

While promoting employment opportunities within its operations, Raglan Mine helped to optimize the concert experience of citizens of Salluit by offering Inuit traditional snacks. The Mine also provided OSM musicians and team with first aid kits for their travel security,



Volvo is the OSM's sponsor for the Classical Spree and the OSM in the Parks summer series.

### Volvo Car Canada—Classical Spree and OSM in the Parks

A new sponsor of the OSM, Volvo Car Canada got involved in the Classical Spree and the OSM in the Parks series, exhibiting its cars with built-in sound systems at the cutting edge of technology. This audio design reproduces the acoustics of the Gothenburg Concert Hall in Sweden, letting music lovers enjoy the concert hall's auditory experience in a completely new context—seated in car.

### Domtar—Domtar Autograph Sessions at the Classical Spree

Domtar's sponsorship promotes closer connections between audiences and artists, and encourages exchange between performers and spectators. During the Classical Spree, Domtar provided a space to meet and greet artists, and for autograph signing sessions and photos.

a special touch that was roundly appreciated. The Municipal Housing Bureau in Kativik together with Pivallianiq also pooled their resources in support of the OSM's activities in Kuujuaq, Salluit and Kuujuaapik. Pivallianiq used reserved seating to pair an elder with a young person in each community.

### ArcelorMittal and BBA

Financial support from ArcelorMittal Mining and BBA was another important factor in the success of the OSM's tour of North of Quebec, enabling meaningful exchange and sharing. All sponsors for Nunavik and Northern Quebec chose to offer most of their reserved seating to members of these communities, allowing the greatest number to come out and hear a new and unifying work performed by the Orchestre symphonique de Montréal and local Indigenous artists.

# MANAGEMENT REPORT

## INCOME STATEMENT FOR THE FISCAL YEAR ENDING AUGUST 31, 2019

The 2018–2019 exercise was a memorable year for the OSM, which reached a new summit of \$37M in revenues, representing an increase of \$4.4M. It also registered a record number of regular season ticket sales at the Maison symphonique, which contributed to a 10% increase in annual box-office revenues. This increase does not take into account the 2018 Classical Spree, which exceptionally straddled the end of the 2017–2018 exercise and the beginning of the 2018–2019 exercise, and therefore counts as part of the 2018–2019 fiscal year. It should also be noted that all performance indicators saw an increase, such as average revenues per concert, which are up 3.5%.

Grants, which account for 37% of total revenues, also contributed to a growth in total revenues this year, since the OSM was awarded an additional \$7.5M grant over 5 years by the Quebec Ministère de la Culture et des Communications. \$1.5M of this grant was accounted for as revenue for the 2018–2019 season.

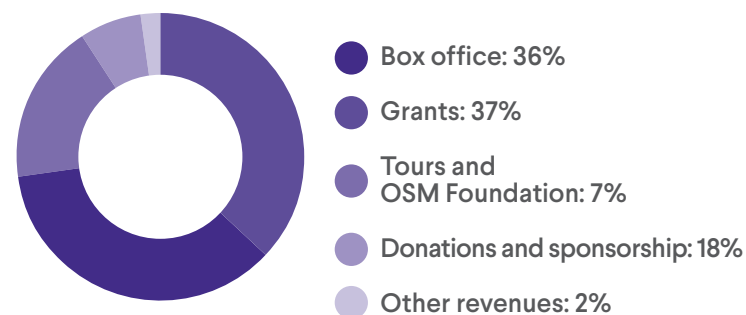
The generous support of the OSM Foundation enabled the Orchestra, again this year, to shine on the international stage with a major European tour in March. The OSM Foundation generated proceeds of more than \$ 2.9M this year, which is accounted for under the revenue headings “Tours & OSM Foundation” and “Donations and sponsorship.”

Finally, while expenditures adhered to their usual proportions, the OSM achieved budgetary balance with a light surplus of \$36K. Production costs, including tour expenses maintained their proportions of close to 80%, while administrative expenses remained at 7%.

### Statement of Financial Position

The Orchestra has investments of \$11,688 million consisting of an endowment, a bequest, funds reserved to support the Orchestra’s international profile, deferred grant revenue, and a provision for departure fees for outgoing musicians. The OSM has no debts owing to outside parties and no deficit.

## REVENUES



## EXPENSES



## PREVENTION OF WORKPLACE HARASSMENT

During the 2018–2019 season, the Orchestre symphonique de Montréal formally adopted a policy aimed at preventing workplace harassment and discrimination. This policy statement begins by declaring that “All OSM personnel are entitled to respect, the safeguard of their dignity and protection of their physical and psychological well-being.” Although it aims primarily at prevention, this document, which clearly defines the characteristics of psychological harassment, physical harassment and discrimination, lists the procedures and remedies to which any person who is a victim is entitled. The policy “Prevention of Workplace Harassment and Discrimination” is available to everyone on the OSM website.

## OSM MUSICIANS

AUGUST 2019

KENT NAGANO, music director  
 ADAM JOHNSON, assistant conductor, 2018–2019  
 ANDREW MEGILL, OSM chorus master  
*The chorus master chair is generously sponsored by Mrs. F. Ann Birks, in loving memory of Barrie Drummond Birks.*  
 SIMON LECLERC, associate conductor of the OSM Pop concert series  
 OLIVIER LATRY, organist emeritus  
 JEAN-WILLY KUNZ, organist-in-residence  
 WILFRID PELLETIER (1896–1982) & ZUBIN MEHTA, conductors emeriti  
 PIERRE BÉRIQUE (1910–2003), general manager emeritus

**FIRST VIOLINS**  
 RICHARD ROBERTS  
 concertmaster  
 ANDREW WAN<sup>1,2</sup>  
 concertmaster  
 OLIVIER THOUIN<sup>2</sup>  
 associate concertmaster  
 MARIANNE DUGAL<sup>2</sup>  
 2<sup>nd</sup> associate concertmaster  
 RAMSEY HUSSER  
 2<sup>nd</sup> assistant  
 MARC BÉLIVEAU  
 MARIE DORÉ  
 SOPHIE DUGAS  
 MARIE LACASSE<sup>2</sup>  
 ARIANE LAJOIE  
 JEAN-MARC LEBLANC  
 INGRID MATTHIESSEN  
 MYRIAM PELLERIN  
 SUSAN PULLIAM  
 JEAN-SÉBASTIEN ROY

**SECOND VIOLINS**  
 ALEXANDER READ  
 principal  
 MARIE-ANDRÉ CHEVRETTE<sup>2</sup>  
 associate  
 BRIGITTE ROLLAND  
 1<sup>st</sup> assistant  
 JOSHUA PETERS  
 2<sup>nd</sup> assistant  
 ÉLIANE CHAREST-  
 BEAUCHAMP  
 ANN CHOW  
 MARY ANN FUJINO  
*Sponsored by Kenzo Ingram  
 Dingemans / The Kenzo  
 Ingram Dingemans Chair*  
 JOHANNES JANSONIUS  
 JEAN-MARC LECLERC

ISABELLE LESSARD  
 ALISON MAH-POY  
 KATHERINE PALYGA  
 MONIQUE POITRAS  
 DANIEL YAKYMYSHYN

**VIOLAS**  
 NEAL GRIPP  
 principal  
 VICTOR FOURNELLE-BLAIN<sup>2</sup>  
 associate  
 JEAN FORTIN  
 1<sup>st</sup> assistant  
 CHARLES PILON  
 2<sup>nd</sup> assistant  
 CHANTALE BOIVIN  
 SOFIA GENTILE  
 DAVID QUINN  
 NATALIE RACINE  
 ROSE SHAW

**CELLOS**  
 BRIAN MANKER<sup>2</sup>  
 principal  
 ANNA BURDEN  
 ASSOCIATE  
 TAVI UNGERLEIDER  
 1<sup>st</sup> assistant  
 KAREN BASKIN  
 GENEVIÈVE GUIMOND  
 SYLVIE LAMBERT  
 GERALD MORIN  
 SYLVAIN MURRAY<sup>2</sup>  
 PETER PARTHUN

**DOUBLE BASSES**  
 ALI KIAN YAZDANFAR  
 principal  
 ERIC CHAPPELL  
 assistant

JACQUES BEAUDOIN  
 SCOTT FELTHAM  
 PETER ROSENFELD  
 EDOUARD WINGELL

**FLUTES**  
 TIMOTHY HUTCHINS  
 principal  
 ALBERT BROUWER  
 interim associate  
 DENIS BLUTEAU  
 2<sup>nd</sup> flute  
 DANIELÉ BOURGET  
 interim piccolo

**OBOES**  
 THEODORE BASKIN  
 principal  
 VINCENT BOILARD  
 associate  
 ALEXA ZIRBEL  
 2<sup>nd</sup> oboe  
 PIERRE-VINCENT PLANTE  
 principal English horn

**CLARINETS**  
 TODD COPE  
 principal  
 ALAIN DESGAGNÉ  
 associate  
 MICHAEL DUMOUCHEL  
 2<sup>nd</sup> and E-flat clarinet  
 ANDRÉ MOISAN  
 bass clarinet and saxophone

**BASSOONS**  
 STEPHANE LEVESQUE  
 principal  
 MATHIEU HAREL\*  
 associate  
 MARTIN MANGRUM  
 2<sup>nd</sup> bassoon, acting Associate  
 in 2018–2019  
 ALEXANDRA EASTLEY  
 interim 2<sup>nd</sup> bassoon  
 MICHAEL SUNDELL  
 contrabassoon

**HORNS**  
 JOHN ZIRBEL  
 principal

DENYS DEROME  
 associate  
 CATHERINE TURNER  
 2<sup>nd</sup> horn  
 NADIA CÔTÉ  
 4<sup>th</sup> horn

**TRUMPETS**  
 PAUL MERKELO  
 principal  
 GEORGE GOAD  
 associate and 3<sup>rd</sup> trumpet  
 JEAN-LUC GAGNON  
 2<sup>nd</sup> trumpet  
 CHRISTOPHER P. SMITH

**TROMBONES**  
 JAMES BOX  
 principal  
 VIVIAN LEE  
 2<sup>nd</sup> trombone  
 PIERRE BEAUDRY  
 principal bass trombone

**TUBA**  
 AUSTIN HOWLE  
 principal

**TIMPANI**  
 ANDREI MALASHENKO  
 principal  
 HUGUES TREMBLAY  
 associate

**PERCUSSIONS**  
 SERGE DESGAGNÉS  
 principal  
 HUGUES TREMBLAY  
 ANDRÉ DUFOUR  
 INTERIM

**HARP**  
 JENNIFER SWARTZ  
 principal  
*Sponsored by Mr François Schubert,  
 in loving memory of his wife,  
 Mrs. Marie Pineau.*

**PIANO & CELESTA**  
 OLGA GROSS

**MUSIC LIBRARIAN**  
 MICHEL LEONARD

\* On leave for the 2018–2019 season

<sup>1</sup> Andrew Wan’s 1744 Bergonzi violin is generously loaned by philanthropist David B. Sela.

<sup>2</sup> Andrew Wan’s 1860 Dominique Peccatte bow, Marianne Dugal’s 1716 Antonio Stradivarius violin and Sartory bow, Olivier Thouin’s 1754 Michele Deconet violin, Marie-André Chevrette’s 1700 Carlo Tononi violin, Marie Lacasse’s 1695 Giovanni Battista Grancino violin and 1895 Arthur Vigneron bow, Éliane Charest-Beauchamp’s 1840 Jean-Baptiste Vuillaume violin, Victor Fournelle-Blain’s 1861 Jean-Baptiste Vuillaume viola, Brian Manker’s c.1728–1730 Pietro Guarneri cello and François Peccatte bow as well as Sylvain Murray’s Domenico Montagnana 1734 cello and c.1950 Louis Gillet bow are generously loaned by Canimex.

## OSM ADMINISTRATIVE STAFF

AUGUST 2019

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Chief Executive Officer  
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Assistant to General Management  
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Head of Special Project  
**ANASTASIA DOMEREGO**  
Special Projects Coordinator  
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**FREDDY EXCELLENT**  
Administrative and Human Resources Technician

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Head LX

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AOÛT 2018

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**STÉPHANE LÉVESQUE**  
*musicien de l'OSM*  
**SYLVAIN MURRAY**  
*musicien de l'OSM*  
**CÉLINE OLIVIER**  
*Association des bénévoles de l'OSM, présidente*

*\*MEMBRES DU COMITÉ EXÉCUTIF*

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**LINA RENALD**  
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**SEGE TURCOTTE**

## THE OSM VOLUNTEER ASSOCIATION

*Thousands of hours dedicated to the Orchestra's activities*

The OSM has the privilege of counting on an association of 130 committed volunteers who leverage their experience within various OSM departements.

In 2018-2019, volunteer services to the OSM amounted to over 12,000 hours devoted to a vast range of activities: the OSM Competition; visits to schools to prepare students for concerts in the Symphonic Matinees series, visits to the Maison symphonique, coordination of all volunteers for the Classical Spree, the Bal des enfants and the inauguration of the Espace OSM, greeting of artists, and administrative staff support.

In addition to their continuing support of children's development and encouragement of the next generation, volunteers have begun the voluminous task of retracing the history of OSM volunteers and their close connection with the Orchestra. They have also started drafting a second volume on OSM Competition winners between 2003 and 2019, pursuant to the first edition that spanned 1940 to 2003.

The volunteers are proud to be part of the OSM's extended family and to contribute to the Orchestra's renown for excellence.

## OSM FOUNDATION BOARD OF DIRECTORS

AUGUST 2019

The OSM Foundation's mandate is to safeguard the Orchestre symphonique de Montréal's success over the long term by supporting its international presence and developing its involvement in the local community.

Under the presidency of Madame Hélène Desmarais, the OSM Foundation was publicly launched at the Bell Centre on April 2, 2009. The initial goal was to raise a sustainability fund of 60 million dollars, a goal that was surpassed! The OSM is grateful to Madame Desmarais for her exceptional involvement, to all volunteers who work alongside her, and to all donors who give to the OSM Foundation.

## DONORS OSM FOUNDATION

### \$10 MILLIONS AND MORE

Gouvernement du Canada  
Rio Tinto Alcan

### \$5 MILLIONS AND MORE

Anonyme  
Power Corporation Du Canada  
Sojceci II Ltée

### \$2 MILLIONS AND MORE

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Saputo  
Guillevin International cie  
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### \$500,000 AND MORE

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### \$250,000 AND MORE

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**FOUNDER, CHAIRMAN  
OF THE BOARD OF THE  
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HÉLÈNE DESMARAIS

**SECRETARY**  
CATHERINE SIMARD

**TREASURER**  
ÉDOUARD D'ARCY

**CHIEF EXECUTIVE OFFICER  
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MADELEINE CAREAU

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JACQUES BOURGEOIS  
CLAUDE CHAGNON  
PIERRE DUCROS  
PASCAL DUQUETTE  
GUY FRÉCHETTE  
ANDREW MOLSON  
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DAVID SELA  
J. ROBERT SWIDLER  
CATHERINE FERLAND  
TRUDEL  
NATHALIE TREMBLAY  
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### \$ 25,000 AND MORE

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### \$ 10,000 AND MORE

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Association des musiciens de  
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Foundation  
Manuvie  
Omer DeSerres

## MAJOR DONORS

AUGUST 2019

### MAJOR DONORS MAESTRO CIRCLE

#### \$1,000,000 ET PLUS

The Rossy Family Foundation\* +  
*The OSM Artist in Residence  
Programme is made possible  
through the generous contribution  
of The Rossy Family Foundation.*

#### \$100,000 - \$499,999

Ann Birks\*+  
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+  
Barbara Bronfman & Family\* +  
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Kent Nagano  
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#### \$50,000 - \$99,999

John Farrell & François Leclair +  
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Ariane Riou et Réal Plourde\* +  
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#### \$5,000 - \$24,999

The Azrieli Foundation  
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Anonyme

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In honour of Eni and Berni  
Rosenberg  
Fondation Denise & Guy St-  
Germain  
Richard Taylor  
Bill Tresham et Madeleine  
Panaccio

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Descarries  
Sigrid et Gilles Chatel  
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