

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

2014-2015 ANNUAL REPORT

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A WORD FROM THE CHAIRMAN



At the conclusion of a dazzling 81st season, we can be proud of the richness of the Orchestre symphonique de Montréal's musical programming. We took on a broad range of the classical repertoire, including works with chorus or with the Grand Orgue Pierre-Béique, along with premieres by composers from here and elsewhere. In all cases we presented top-caliber artists before an ever more diversified audience. In the course of the year close to 200,000 music lovers took part in the many get-togethers we made available to them. During the summer, over 130,000 spectators applauded the OSM and its musicians at popular concerts in big parks, on the Olympic Park Esplanade and at Maison symphonique de Montréal. In August the OSM's home hosted the fourth edition of the Classical Spree Festival, which has become a must-do on Montréal's cultural scene.

With a tenth visit to Japan and the very first on Chinese soil, our last Asian tour was a resounding success. Once again the Orchestra had an opportunity to shine on the international classical stage. The broadcast of concerts on recognized platforms made it possible to reach an even more substantial numbers of music lovers across the world.

We were very pleased to return to the prestigious Decca Classics label with the signing of a five-year partnership agreement. That agreement will allow us to relive an exceptional concert, the one presented here by Kent Nagano as a major North American premiere: *L'Aiglon: Son of Napoleon*. At Maison symphonique the Grand Orgue Pierre-Béique was also at the heart of numerous concerts and special events that delighted music lovers. Since its inauguration, not only has this majestic instrument kindled keen interest but it has broadened the scope of OSM activities.

For their generous support we thank the various levels of government, the government of Québec in particular, along with all our sponsors, partners and donors. They are vital to the health of the Orchestra, as are our many subscribers, friends of long standing or more recently won over.

In closing I salute the excellent work of chief executive officer Madeleine Careau and of the administrative staff, backed by our priceless volunteers. I thank especially the members of the board of directors and of our committees, who see to the OSM's smooth functioning. We are also proud to be able to count on the members of our executive committee. All of us can take pride in contributing to the success of our orchestra.

A handwritten signature in black ink, appearing to read 'Lucien Bouchard'.

Lucien Bouchard
Chairman of the board

A WORD FROM THE CHIEF EXECUTIVE OFFICER



Large-scale concerts and intimate recitals, a dazzling tour, incandescent performances, remarkable premieres and eminent guests. That, in a few words, was the 81st season of the Orchestre symphonique de Montréal.

The international prominence of the OSM shows no sign of fading. Under the direction of our music director, Kent Nagano, the Orchestra undertook a major 17-day Asian tour in October, visiting eight cities, including Tokyo, Kyoto, Shanghai and Beijing. This was a tenth visit for the Orchestra to Japan, but the very first foray in China. The welcome from Japanese and Chinese audiences was exceptionally warm, and some of the 114 musicians who took part in this tour took advantage of the journey to share their passion with school orchestras or to offer masterclasses.

The OSM broadened its global reach thanks to broadcasts of some of its concerts on medici.tv, an international Web platform that airs performances from the finest current orchestras, festivals, and classical performers. Some concerts were also recorded by the French special-interest network mezzo.tv, a new partner of the OSM's. Airing in over 40 countries, including Canada, mezzo's programming is devoted to classical music, dance and jazz.

It was during the 2014-2015 season that we released, on the Sony Classical/Analekta label, the last album in our complete rendition of the Beethoven symphonies and brought out, on Analekta, a box set bringing together all the works recorded in a large-scale project especially dear to Maestro Nagano.

In terms of good news concerning the Orchestra, we should mention the agreement announced in March with BMO Financial Group, a new season partner of the OSM's, for a five-year period.

The 2014-2015 programming brought us many great moments. Kent Nagano conducted a number of notable works this year. We think for example of Berlioz's *Romeo and Juliet*, performed as the opening concert in observance of the 450th birthday of William Shakespeare; of Debussy's *La mer*, of Mussorgsky's *Pictures at an Exhibition*, of the first act of Wagner's *Die Walküre* to close the season or *L'Aiglon*, a musical drama evoking the fate of Napoleon's son and presented at the OSM as a major North American premiere.

The great names of tomorrow were applauded at the OSM Standard Life Competition, Canada's most prestigious national performance competition, this year celebrating its 75th anniversary in an edition devoted to voice, brass and woodwinds. The winner of this prestigious competition, baritone Hugo Laporte, had the opportunity of performing alongside OSM under the direction of Sir Roger Norrington, in addition to taking part in the Classical Spree. The president of the Competition, Pierre A. Goulet, the OSM's education team, the musicians and the volunteers all do a remarkable job in making this competition an essential step for young Canadian performers on the climb to a great career.

Over the months we welcomed to Maison symphonique a number of the most brilliant performers on the world's classical scene, like pianists Lang Lang and Emanuel Ax, artists in residence for 2014-2015. Audiences were happy to applaud pianists Benjamin Grosvenor, Boris Berezovsky, Nikolai Lugansky, Piotr Anderszewski, André Laplante and Alain Lefèvre; violinists

Pinchas Zukerman, Christian Tetzlaff, Arabella Steinbacher, Andrey Baranov and Augustin Dumay; OSM organist emeritus Olivier Latry; and, in chamber music, the Mutter, Harrell and Bronfman trio. The OSM *Éclaté* concert event brought together, for some *Travels with Philip Glass*, the pianist and celebrated American composer and Maestro Nagano.

Maison symphonique also opened its stage to the National Arts Centre Orchestra, to Angèle Dubeau and La Pietà, to China's National Centre for the Performing Arts Orchestra and to the Toronto Symphony Orchestra. Conductors Masaaki Suzuki, Juanjo Mena, Lawrence Foster, John Storgårds and Christoph Gedschold paid us a visit. We also attended a moving reunion between the OSM and Maestro Zubin Mehta, the Orchestra's music director in the 1960s, for a memorable interpretation of Mahler's Third Symphony.

More vibrant than ever, the Classical Spree in its fourth edition truly left its mark as it became more obviously one of the city's important cultural events. Our festival opened in spectacular fashion to great arias from Bizet's *Carmen* presented in a concert version to a crowd of 45,000 gathered on the Olympic Park's Esplanade Financière Sun Life. Over two days, upwards of 25,000 spectators of every generation visited Place des Arts for a flurry of short indoor concerts as well as numerous fun activities offered free of charge to a public of all ages.

Expertly led by conductor and orchestrator Simon Leclerc, the OSM Pop series welcomed several prominent guests. Among those, let us point out the performance by Mika, who sold out Maison symphonique for three evenings, and the one by the group Les Trois Accords, presented indoors in the fall and in the open air, on Place des Festivals, as part of Just for Laughs. Just like the young-audience concerts, which lie at the heart of our educational mission, such evenings attract a new audience, open to discovery, to the OSM. And children were not left behind. They also develop a taste for orchestral music thanks to events like the *Youth Concerts*, the *Children's Corner* series – which this year enabled them to hear the young pianist Daniel Clarke-Bouchard – or the magical Bal des enfants, a benefit concert that was part of our programming for a second year.

Of the number of special events that punctuated this 81st season, we may mention the third edition of *Fréquence OSM*, which, with *Symphonic Crossing*, paid tribute in music to the courage and determination of Québec navigator Mylène Paquette.

It cannot be denied, this 81st season was a success, as much through the quality and variety of the works on the program as through the presence of prestige guests visiting with our musicians.

May I take this opportunity to thank on behalf of the OSM our invaluable partners, Hydro-Québec, the Orchestra's presenter, and BMO Financial Group, season partner, as well as our other sponsors. Thanks also for their contribution to the different levels of government, to the principal public funder, the Conseil des arts et des lettres du Québec (CALQ), to all the other partners of the Orchestra and to the members of the fundraising committees. Their generous presence is essential to the Orchestra's activities.

I of course salute the outstanding work and incredible presence of our music director, Kent Nagano, the immense talent of all the Orchestra's musicians and of assistant conductor Dina Gilbert, the endless dedication of our volunteers, and the unflagging commitment of the members of the board of directors, the donors, and the OSM administrative staff.

Thanks, finally, to our loyal subscribers. For them as for us, orchestral music is essential to life.

A handwritten signature in cursive script that reads "Mcareau".

Madeleine Careau
Chief executive officer

HIGHLIGHTS

2014-2015 SEASON

FOREWORD

During its 81st season the Orchestre symphonique de Montréal continued to shine, whether through the release of three new albums or thanks to a large-scale tour to Japan and, for the first time in its history, to China. And three concerts were recorded in anticipation of albums to appear on the Analekta, Onyx and Decca labels, with the last of which the OSM concluded a new five-year understanding.

The OSM also carried on with its mission of excellence in the community, offering an exciting and diversified musical programming enriched in among other ways through the new possibilities made available by the Grand Orgue Pierre-Béique, the jewel of Maison symphonique de Montréal.

Once again the public responded enthusiastically to Kent Nagano's offer, and enthusiasm for the Orchestra did not flag, with attendance rates for concerts averaging 87 percent.

HIGHPOINTS OF THE REGULAR SEASON

MAJOR OPENING CONCERT: ROMEO & JULIET: A NIGHT IN VERONA



September 10 and 11, 2014 – After a memorable 80th season crowned by the inauguration of the Grand Orgue Pierre-Béique at Maison symphonique de Montréal, the OSM returned for its 2014-2015 season. Kent Nagano led the Orchestra in two performances of *Romeo and Juliet*, a “dramatic symphony” by Berlioz, to mark Shakespeare’s 450th birthday. The work featured mezzo-soprano Clémentine Margaine, tenor Isaiah Bell, baritone Nicolas Testé and the OSM Chorus directed by Andrew Megill.

“Kent Nagano and the Orchestre symphonique de Montréal opened their 2014-15 season with an illuminating and at times riveting performance of Berlioz’s ambitious ‘dramatic symphony’ Roméo et Juliette.”

– Earl Arthur Love, *concerto.net*, September 16, 2014

“Kent Nagano did admirable work in bringing out the virtuosity and the delicacy of the colors of his orchestra in a work especially suited to it.”

– Caroline Rodgers, *La Presse*, September 11, 2014

**THIRD EPISODE OF FRÉQUENCE OSM:
A SYMPHONIC CROSSING INSPIRED BY MYLÈNE PAQUETTE
WITH CÉLINE BONNIER AND RÉMY GIRARD**

September 27, 2014 – In association with ICI Musique and for a third consecutive year, Kent Nagano invited the public to *Fréquence OSM*, a radio-musical-theatric event. Entitled *Symphonic Crossing*, this new edition was inspired by the extraordinary adventure of Mylène Paquette, who made a solo 129-day crossing of the Atlantic Ocean in a rowboat. In addition to musical works in a league with the greatest human exploits, the audience enjoyed the talent of actors Céline Bonnier, Rémy Girard, Florence Svoboda and Benoît Brière, and host Michel Désautels, to a text by Daniel Langlois and in a staging by Michel G. Barette. Sound engineer Sébastien Heppel, ondes Martenot player Geneviève Grenier and bagpiper Élise Guay also contributed to the show, while figure skater and Olympic medalist Joannie Rochette paid a warm tribute to Mylène Paquette.



**AMOR! CONDUCTED BY DINA GILBERT
AND FEATURING JENNIFER SWARTZ, OSM PRINCIPAL HARP**



November 6, 2014 – OSM assistant conductor Dina Gilbert led the Orchestra for the first time in a regular-series concert. The Spanish-themed program juxtaposed works by Ravel, Rodrigo and de Falla with Québec composer Clermont Pépin’s monumental *Guernica*. The concert also showcased OSM principal harp Jennifer Swartz in Rodrigo’s *Concierto de Aranjuez*.

“What is striking about Dina Gilbert, 28 years old, appointed Kent Nagano’s assistant in May 2013, is her poise, the decisiveness of her gestures, her omnipresence.”

– Christophe Huss, *Le Devoir*, November 7, 2014

“Assistant conductor Dina Gilbert really shone in this performance, her efficient, no-nonsense approach giving room for great swells with a good sense for when to pull back. She embodied the strength and power of the work’s high points. As her first time leading a regular concert series with the orchestra, this seemed to be a great success.”

– Christina Volpini, *Bachtrack*, November 8, 2014

COMPLETE SAINT-SAËNS VIOLIN CONCERTOS WITH ANDREW WAN: THREE CONCERTS RECORDED WITH A VIEW TO A NEW OSM ALBUM

November 26, 27 and 29, 2014 – OSM concertmaster since 2008, Andrew Wan has been the winner of numerous awards, including a 2012 Opus Award for Best Performance in recognition of his work with the New Orford String Quartet. At four concerts conducted by Kent Nagano he performed all three of Camille Saint-Saëns's Violin Concertos (the First and Second on November 26 and 29, the Third at two concerts on November 27), recorded for an album to be released in the fall of 2015. The three works for soloist and orchestra were matched with two famous works of Mozart's: the Symphony No. 40 and *Eine kleine Nachtmusik*.

"Finesse and precision are the keys to the work of Andrew Wan in the Saint-Saëns concertos. We're exceptionally lucky to have as a Konzertmeister a violinist with the stuff of an international-caliber soloist, one whose art is enhanced by the spectacular mellifluousness of the 1744 Bergonzi violin on loan to him from patron David Sela. Andrew Wan has worked meticulously on these concertos, and extracts a sure and certain elegance from them."

– Christophe Huss, *Le Devoir*, November 27, 2014

"A whole page wouldn't be enough to list all the details brought out by an electrified orchestra and a transformed, dancing Nagano. A record with this [Mozart's Symphony No. 40] – and their performance of the First Concerto – will win prizes."

– Lev Bratishenko, *The Gazette*, November 27, 2014

"Andrew Wan dazzled us with his great talent. At only 30, he has tremendous skills. We're already looking forward to hearing this performance again on disc."

– Benoît Bergeron, *Rreverb*, November 27, 2014

THE STIRRING SOUNDS OF BACH AND MENDELSSOHN

December 3, 4 and 7, 2014 – In 2012, Masaaki Suzuki received the Bach Prize from London's prestigious Royal Academy of Music as well as the Bach Medal from the city of Leipzig. His recording of the composer's complete sacred cantatas, acclaimed by critics, is now a reference point. Under the direction of the Japanese conductor, the OSM performed Bach's popular Orchestral Suite No. 3 and *Magnificat*. From Mendelssohn the program offered Psalm 115, Op. 31, "Nicht unserm Namen, Herr," and Symphony No. 4, "Italian." The concert featured the OSM Chorus, soprano Hélène Guilmette, countertenor Robin Blaze, tenor Colin Balzer and baritone Christian Immler.

MESSIAH

December 9 and 10, 2014 – Christmas would not be Christmas without *Messiah*, an indisputable triumph, Handel’s most celebrated work and a true OSM tradition. For this concert, well-known singers – soprano Leslie Ann Bradley, mezzo-soprano Anita Krause, tenor Pascal Charbonneau and baritone Philippe Sly – joined forces with the Orchestra and the OSM Chorus. On this occasion, the Orchestra was conducted for the first time by Andrew Megill.



“The preciseness of 35 assembled voices, including the sopranos often called on to sing high, the clarity of the polyphony, the depth of the layers of sound and, of course, the understanding of the text: all these elements made the OSM Chorus the true hero of this performance.”

– Claude Gingras, *La Presse*, December 10, 2014

DUMAY MEETS BARTÓK: A CONCERT THAT WILL APPEAR ON DISC

January 13, 14 and 15, 2015 – Regarded as one of the most original creators of the 20th century, in his Concerto for Orchestra Bartók treats the different instrument groups as solo instruments. Performed at this concert by Augustin Dumay, his Second Violin Concerto revealed all the rhythmic and folkloric wealth of the composer’s art. Barber’s Adagio for Strings along with the Overture to Bernstein’s *Candide* were also on the program. Led by Maestro Nagano, this concert was recorded for a new album by the Orchestra.

As a prelude to each performance, Katerine Verebely chatted with Augustin Dumay and musicologist Michel Duchesneau, professor on the Université de Montréal Faculty of Music, at a preconcert discussion.

HORNS GALORE!: SEVEN OSM SOLOISTS UNDER THE DIRECTION OF KENT NAGANO

February 19, 2015 – At this concert, four OSM horn players – John Zirbel, Denys Derome, Catherine Turner and Nadia Côté – took center stage in a performance of Schumann’s *Konzertstück*. The Germanic concert of many colors conducted by Kent Nagano also included Mendelssohn’s Symphony No. 5, “Reformation,” as well as Bach’s Brandenburg Concerto No. 5 with three soloists from the OSM: Timothy Hutchins, principal flute; Richard Roberts, concertmaster; and Olga Gross, harpsichord.

ADVENTURES IN THE EAST IN ASSOCIATION WITH THE MONTREAL MUSEUM OF FINE ARTS

March 4 and 8, 2015 – At these Middle-Eastern-flavored concerts, Kent Nagano conducted the “Bacchanale” from Saint-Saëns’s *Samson and Delilah* as well as his Piano Concerto No. 5, “Egyptian,” with pianist François-Frédéric Guy as soloist. Soprano Françoise Atlan premiered *Vers où l’oiseau migrera*, an OSM commission from Iranian-born Canadian composer Kiya

Tabassian, while soprano Monika Jalili introduced audiences to two songs orchestrated by Jamshied Sharifi. Also on the program, Dukas's *La Péri*, and the "Dance of the Seven Veils" from Richard Strauss's *Salome*. This concert was presented in association with the Montreal Museum of Fine Arts, in connection with the exhibit *Benjamin Constant: The Pomp and Splendor of European Orientalism*.

As a prologue to the concerts, Matthieu Dugal talked with composer Kiya Tabassian and singers Monika Jalili and Françoise Atlan as well as with Marianne Perron, OSM director of music programming, and Dr. Sabina Teller Ratner, a musicologist specializing in Saint-Saëns.

"He [François-Frédéric Guy] traverses his Saint-Saëns with true musicality, and by way of contrast hammers the double octaves with all his strength and at top speed, as is appropriate. Well supported by conductor and orchestra."

– Claude Gingras, *La Presse*, March 5, 2015

"Sunday's highlights were the Bacchanal and the veil dance from Strauss's Salomé, which brought out the OSM's gifts for rapid turns of mood and violent explosions amid hushed, shimmering lines. Pianist François-Frédéric Guy was a game last-minute replacement in Saint-Saëns's fifth Piano Concerto, and his performance was full of character, with extra weight on already emphatic piano lines."

– Lev Bratishenko, *The Gazette*, March 9, 2015

OSM ÉCLATÉ, FOURTH EDITION: TRAVELS WITH PHILIP GLASS – TWO OSM TIMPANISTS IN THE SPOTLIGHT



March 7, 2015 – American composer Philip Glass is undeniably one of the most important artists of our time, and each of his visits to the Orchestra is an event. At this concert the audience had the opportunity to hear him in his *Mad Rush* for solo piano, while Andrei Malashenko and Hugues Tremblay performed his *Concerto Fantasy* for two timpanists and orchestra.

Besides Paul Dukas's *La Péri*, the other works on the program were an excerpt from *Vers où l'oiseau migrera*, a premiere for soprano and orchestra commissioned by the OSM from Kiya Tabassian featuring Françoise Atlan; and a song orchestrated by Jamshied Sharifi and performed by Françoise Atlan. The concert was broadcast live on medici.tv.

After the concert, the evening continued in the lobbies of Maison symphonique, where a tea house and belly dancers plunged audience members into an atmosphere worthy of *A Thousand and One Nights* while a DJ had them moving to oriental rhythms.

At a preconcert discussion, Matthieu Dugal met with Kiya Tabassian, Monika Jalili, Françoise Atlan and Marianne Perron.

“Saturday’s memorable work was Philip Glass’s riotous and numbing Concerto Fantasy for two timpanists and orchestra. The piece is a beast and once or twice we seemed to hit some acoustic limit of the hall, but Nagano’s fastidiousness kept it together.”

– Lev Bratishenko, *The Gazette*, March 9, 2015

“No denying it, the first travels of the OSM with Philip Glass delighted the Montréal audience, which filled Maison symphonique on Saturday evening.”

– Alain Brunet, *La Presse*, March 8, 2014

“Mad Rush synthesizes Philip Glass’s art in just over 10 minutes. Everything seems to be spinning around itself, but progresses imperceptibly in the most timely fashion and through the slightest variations. At the end, the listener’s literally recomposes the notes ‘missing’ in the fabric. All that, dressed in innocuous clothing, is of supreme intelligence. In this style of music, not one current creator, no matter how popular, comes close to Philip Glass.”

– Christophe Huss, *Le Devoir*, March 9, 2015



Photos: Sébastien Vergne

KENT NAGANO GREETES LANG LANG



March 11 and 12, 2015 – This imaginative program presented audiences with works from the classical, neoclassical and modern periods. To observe the 50th anniversary of the death of French composer Edgar Varèse, Kent Nagano led the OSM in the monumental *Amériques*, which brought 115 musicians together onstage.

Artist in residence at the OSM for the season thanks to the generous support of the Larry & Cookie Rossy Family Foundation, pianist Lang Lang performed Mozart’s Piano Concerto No. 24 in C minor, K. 491 under the direction of Kent Nagano. The program was completed by two symphonies: Haydn’s Thirtieth, and Prokofiev’s First, known as “Classical.”

“In the hands of a more excitable conductor it [Amériques] can be a tiresome thing, but Nagano has a curious aptitude for making such madness as interesting as it can be. There’s no problem with emotional expression since there isn’t any, just a structural puzzle for a huge orchestra, for which we heard a marvellous solution. It was crisp, explosive, and as precise as the Prussian post office. Perhaps by 2016 I will be ready to hear it again.”

– Lev Bratishenko, *The Gazette*, March 12, 2015

**L’AIGLON: SON OF NAPOLEON:
A MAJOR NORTH AMERICAN PREMIERE RECORDED FOR DECCA**



March 17, 19 and 21, 2015 – *L’Aiglon* is a one-of-a-kind opera, the result of a collaboration between two important 20th-century French composers, Arthur Honegger and Jacques Ibert, who each wrote a part of it. The libretto for this “four-hand opera” is a condensed version of the play *L’Aiglon* by Edmond Rostand (also the author of *Cyrano de Bergerac*), whose profoundly political theme resounds today still, despite its having premiered as far back as 1937, four years after Hitler seized power and two years before the outbreak of the Second World War.

L’Aiglon is a story of empire and conquests, but also the story of an abortive dream, the dream of Napoleon’s son, who hoped – in vain – to pick up the torch of his father. Since Napoleon’s abdication, the man nicknamed l’Aiglon (the Eaglet) by the French has lived at the court of Vienna with his mother, the archduchess Marie-Louise of Austria. Despite his Austrian title, the Duke of Reichstadt, he continues to dream of France, a homeland he barely knows. He is therefore seduced by a plot aimed at restoring him to the throne; but the plot fails, and l’Aiglon, his wings broken, dies from not having fulfilled his destiny.

Under the direction of Kent Nagano, the concert starred Belgian soprano Anne-Catherine Gillet in the role of l’Aiglon and baritone Marc Barrard as Séraphin Flambeau, his aide de camp. Exclusively Canadian, the rest of the cast consisted of baritones Étienne Dupuis and Philippe Sly, tenors Pascal Charbonneau, Isaiah Bell and Tyler Duncan, and sopranos Marianne Fiset, Kimy McLaren and Julie Boulianne. Andrew Megill directed the OSM Chorus. Staging duties were handled by Daniel Roussel, while projections on a giant screen allowed the audience to plunge into the heart of the musical drama.

The seldom performed work, presented as a North American premiere, was recorded for a forthcoming disc on the Decca label.

As a prelude to each performance, Georges Nicholson presented a discussion with Jean-Pierre Brossmann, vocal consultant with the OSM; Pierre-Jean Chalengeon, president of Cercle France Napoléon and director of “Souvenir napoléonien,” an association that promotes the study of the Napoleonic era; and Serge Joyal, a historian specializing in the period.

“L’Aiglon does not deserve oblivion. Act V (death of l’Aiglon) is very moving, the patriotic outbursts at the start of Act IV has a lot of punch, not to speak of the Metternich-Aiglon confrontation in Act II.... It was important to bring together a French-speaking cast. This one was convincing. Anne Catherine Gillet throws herself into the role of l’Aiglon like a zealot. The voice, round but as though fragile, makes a post-adolescent loser character believable. The final duet of children’s songs with Marianne Fiset is poignant. As far as the relationship between the conciseness of words and vocal poise goes, Étienne Dupuis and Julie Boulianne easily dominate the proceedings.”

– Christophe Huss, *Le Devoir*, March 19, 2015

“L’Aiglon, the reigning curiosity of the OSM season, turns out to be a good evening in five short acts.... The OSM played with finesse and Nagano was in control of the shadings of the score.”

– Arthur Kaptainis, *The Gazette*, March 19, 2015

CLOSING THE SEASON: RICHARD WAGNER’S DIE WALKÜRE

May 27, 29 and 30, 2015 – With soprano Heidi Melton, tenor Torsten Kerl and bass Petri Lindroos, the OSM musicians and Chorus continued their Wagner cycle with three performances of Act One of *Die Walküre*, the second of the four operas that make up the *Ring*. The concert, which marked the culmination of the Orchestre symphonique de Montréal’s 81st season, concluded in glorious fashion, with the Orchestra performing the famous *Ride of the Valkyries* from Act Three as an encore.

Each performance was preceded by a recital on the organ, with Jonathan Oldengram playing some transcriptions of Wagner on the Grand Orgue Pierre-Béique.

“Nagano perfectly frames the singers and gets from the orchestra an always present and supple commentary.”

– Claude Gingras, *La Presse*, May 28, 2015

“Wagner is finally the perfect playing field for the conductor, the one where his analytical abilities and his taste for clarification find their most edifying application. But, above and beyond that, he transcends in true music this analytic approach, beginning with the impressive introduction of the material. The OSM deployed highly precise colors. Wagner at Maison symphonique de Montréal – now that’s a treat we wouldn’t mind enjoying much more often.”

– Christophe Huss, *Le Devoir*, May 28, 2015

ARTISTS IN RESIDENCE: EMANUEL AX AND LANG LANG

For the 2014-2015 season, pianists Emanuel Ax and Lang Lang, two of the most sought-after performers on the international scene, were Larry & Cookie Rossy Family Foundation artists in residence, each of them presenting a recital and performing in a concerto work with the OSM under Maestro Kent Nagano.

FOUR EVENINGS WITH EMANUEL AX

February 2015 – As part of his residence, Emanuel Ax performed the Brahms Piano Concerto No. 1 (February 17, 18 and 19) alongside the Orchestra and Kent Nagano. The four-time Grammy winner was also heard in a recital with works for piano solo by Bizet, Rameau and Debussy, and then with OSM musicians (Andrew Wan, concertmaster; Olivier Thouin, associate concertmaster; Neal Gripp, principal viola; and Brian Manker, principal cello) in Schumann's Piano Quintet in E-flat major, Op 44 (February 20). The concert on February 18 was taped by medici.tv.

“The Adagio was a hypnotic game of anticipation, and the Rondo was muscular and witty. Nagano conjured the fugue out of the air and Ax revealed he'd somehow saved power for the finale. It was the sort of heart-thudding performance that makes a kid decide to be a pianist.”

– Lev Bratishenko, *The Gazette*, February 19 2015

LANG LANG BACK IN MONTRÉAL

March 2015 – The second OSM artist in residence for the 2014-2015 season, pianist Lang Lang offered the audience at Maison symphonique his interpretation of Mozart's Piano Concerto No. 24 in C minor, K. 491 (March 11 and 12) under the direction of Kent Nagano. In a recital before a full house he performed Chopin's Four Scherzos in addition to works by Bach and Tchaikovsky (March 13).

“We hear wonderfully liquid playing, an exceptional delicacy of touch. In short, a true great pianist's palette, serving an ever alert imagination.”

– Christophe Huss, *Le Devoir*, March 12, 2015

“We admire in the first place the incredible clarity of the articulation, the absence of any pianistic imperfection and an unusual accentuation in the left hand that lends the material a dramatic quality rarely associated with this music.”

– Claude Gingras, *La Presse*, March 12, 2015

“And indeed, it was a memorable concert, an intimate occasion to witness a master pianist breathe life in to favourites as well as lesser known works for the piano.... There is something magical about watching a musician at work who clearly loves his craft. The intent of the performance is not related to ego, appearances or showmanship, but founded on the wonderful expressive power that lies at the core of great works of art. For me, this is what music making is all about, and this concert served as reminder of how great a gift music can be.”

– Christina Volpini, *Bachtrack*, February 21, 2015

The OSM artist in residence program is made possible thanks to the generous support of the Larry & Cookie Rossy Family Foundation.

RECITALS

GREAT GUESTS IN ASSOCIATION WITH PRO MUSICA

On November 15, pianist Yuja Wang and violinist Leonidas Kavakos, acclaimed internationally as soloists, presented a chamber-music recital dedicated to Brahms, Schumann, Ravel and Respighi.

“Oblivious to the size of the venue, they invited the hundreds of listeners to enter their salon and inspect the mind of the composer.... It was possible, of course, to relish Wang’s exquisite sense of colour (notably in the solo sequence that opens the central movement) and the warmth of Kavakos’s tone (pretty much everywhere).”

– Arthur Kaptainis, *The Gazette*, November 17, 2014

On February 20, pianist Emanuel Ax, Larry & Cookie Rossy Family Foundation artist in residence at the OSM, performed at Maison symphonique in a two-part recital: the first in solo works by Bizet, Rameau and Debussy; the second in a chamber-music ensemble that included four musicians from the Orchestra, in Schumann.

“And indeed, it was a memorable concert, an intimate occasion to witness a master pianist breathe life in to favourites as well as lesser known works for the piano. [...] There is something magical about watching a musician at work who clearly loves his craft. The intent of the performance is not related to ego, appearances or showmanship, but founded on the wonderful expressive power that lies at the core of great works of art. For me, this is what music making is all about, and this concert served as reminder of how great a gift music can be.”

– Christina Volpini, *Bachtrack*, 21 février 2015.

Also as part of an artist residency with the OSM, Chinese pianist Lang Lang, a true icon of the piano barely at the age of 30, presented a solo recital on March 13 devoted to Bach, Chopin and Tchaikovsky.

“Because, beyond Liberace Liberace, there’s also Lang Lang, an exceptionally gifted pianist, with a great sound and a splendid touch.”

– Christophe Huss, *Le Devoir*, March 17, 2015

Finally, on April 11, a trio made up of violinist Anne-Sophie Mutter, pianist Yefim Bronfman and cellist Lynn Harrel presented a program consisting of two major works from the chamber-music repertoire: the Piano Trio No. 7 in B-flat major, Op. 97, “Archduke,” the best known of the Beethoven trios, and Tchaikovsky’s Trio in A minor, Op 50.

“An excellent concert, one that demonstrates beyond any doubt that it is possible to renew oneself while keeping to the most classical sort of repertoire.”

– Hugo Prévost, *Pieuvre.ca*, April 14, 2015

GIDON KREMER & DANIIL TRIFONOV IN RECITAL

January 21, 2015 – Violinist Gidon Kremer appeared in tandem with pianist Daniil Trifonov, 2011 winner of the Tchaikovsky and Rubinstein competitions, for a recital made up of works by Mozart, Weinberg and Schubert. Given at Maison symphonique de Montréal, this performance was a presentation of Show One – Svetlana Dvoretzkaia.

“Another Mozart, the Sonata K. 481, and Schubert’s very long four-part Fantasy, to close the recital, call as much on the piano as on the violin, if not more so, and in them Trifonov deployed an exceptional technique, musicality and presence, even taking the initiative to slightly ornament certain repeats. No doubt about it: we have before us a pianist destined to become extremely important.”

– Claude Gingras, *La Presse*, January 22, 2015

CHAMBER MUSIC

The OSM chamber-music series was held primarily at the Montreal Museum of Fine Arts’ Bourgie Hall, in partnership with the Arte Musica Foundation. In 2014-2015 the series offered eight concerts, four of them built around exhibits staged at the MMFA.

It will be recalled, also, that as part of his artist residency at the OSM, Emanuel Ax gave a recital at Maison symphonique. Four musicians from the Orchestra (violinists Andrew Wan and Olivier Thouin, violist Neal Gripp and cellist Brian Manker) joined the pianist in performing Schumann’s Piano Quintet, Op. 44.

In addition, two chamber-music concerts were presented in Montréal boroughs: on February 20 at Maison de la culture Ahuntsic Cartierville, and the following day at Maison de la culture du Plateau. Four musicians from the OSM took part in these concerts, performing works by Webern and Schubert. These chamber-music activities make it possible to showcase the talent of OSM musicians, to step outside the usual musical venues and to bring the musicians closer to the public.

THE OSM CHORUS

KENT NAGANO LAUNCHES THE CYCLE OF BACH CANTATAS AT BOURGIE HALL

September 13 and 14, 2014 – On the occasion of the first concert of a large-scale project presented by the Arte Musica Foundation of the Montreal Museum of Fine Arts whose aim is to present a complete reading of the cantatas of Johann Sebastian Bach, Maestro Kent Nagano, OSM musicians and the OSM Chorus performed *Ihr, die ihr euch von Christo nennet*, BWV 164, *Die Elenden sollen essen*, BWV 75 and *Herz und Mund und Tat und Leben*, BWV 147. Four soloists from the Ensemble Studio of the Canadian Opera Company took part in this concert held at the Museum's Bourgie Hall: Jacqueline Woodley, soprano, Charlotte Burrage, mezzo-soprano, Owen McCausland, tenor, and Gordon Bintner, bass-baritone.

THE OSM CHORUS SINGS BEETHOVEN, MOZART & HAYDN

October 26, 2014 – Accompanied for the first time by the Grand Orgue Pierre-Béique, with Patrick Wedd at the keyboards, the OSM Chorus under Andrew Megill performed C.P.E. Bach's *Heilig*, Wq 217, Beethoven's *Chant élegiaque*, Op. 118, Mozart's *Regina coeli*, K. 108 and Haydn's *Missa in Angustis* ("Nelson Mass").

"Haydn's magnificent score was delivered in majestic fashion, both by the soloists and the chorus. Denis McCaldin's transposition for organ proved to be a veritable red carpet for Patrick Wedd, who seemed to really be enjoying himself and demonstrated a very great talent that we look forward to hearing again."

– Martin Prévost, *pieuvre.ca*, October 28, 2014

VERDI – ORGAN & VOICE

April 19, 2015 – This concert, devoted almost exclusively to Italian works, conducted by Andrew Megill and accompanied by OSM organist in residence Jean-Willy Kunz, consisted of scores by Allegri, Scelsi, Gesualdo, Gabrieli, Rossini, Mascagni and Verdi, in addition to a motet by Mendelssohn for women's chorus and organ. Three soloists from the OSM Chorus shared the spotlight for this concert.

"Result: a spellbinding, magical moment, that testified to the beauty and elegance of choral singing.... In the end, the OSM Chorus, directed by Andrew Megill, delivered a distinguished, high-caliber concert."

– Alexandre Provencher, *Bible urbaine*, April 21, 2015

CANADIAN WORKS PRESENTED DURING THE SEASON

The OSM contributes to the recognition of homegrown composers, and throughout the season, works by Canadian composers were programmed. Audiences enjoyed scores by Raymond Daveluy, Jean Derome, Zosha Di Castri, John Estacio, Malcolm Forsyth, Michel Frigon, Maxime Goulet, Jacques Héту, Dominique Lafortune, Kevin Lau, Ernest MacMillan, André Mathieu, Samy Moussa, Clermont Pépin and Kiya Tabassian. Of those works, three were commissions from the Orchestra (Lafortune, Moussa and Tabassian), while another five were being presented as OSM premieres (Derome, Estacio, Forsyth, Frigon and Lau).

Moreover, at the 75th-anniversary edition of the OSM Standard Life Competition, devoted to woodwinds, brass and voice, candidates selected 22 works by Canadian 14 composers: Jean Anderson, John Beckwith (two works), Gilles Bellemare, Dorothy Chang (two works), John Estacio, Srul Irving Glick, Denis Gougeon (five works), John Greer, Jacques Héту (two works), Mathieu Lussier, Oskar Morawetz, Jocelyn Morlock, Elizabeth Raum (two works) and Eldad Tsabary.

In addition, the Orchestra played arrangements by Simon Leclerc in the framework of the *OSM Pop* series. And an overture composed specifically for the three concerts in this series was commissioned from Mr. Leclerc.

CANADIAN PERFORMERS

Throughout the season the OSM continued its commitment with respect to Canadian conductors and performers, with more than 50 taking part in the Orchestra's concerts. Added to which, numerous actors, directors, hosts and singers contributing to the success of performances.

THE GRAND ORGUE PIERRE-BÉIQUE

Since its inauguration on May 28 2014, the Grand Orgue Pierre-Béique, generously offered to the OSM by Mrs. Jacqueline Desmarais, has resounded on a number of occasions, whether in recitals or in concerts with orchestra or with chorus. During the 2014-2015 season, the first for this larger-than-life instrument, the Grand Orgue Pierre-Béique, dominating the Maison symphonique de Montréal concert hall, enjoyed continued success.

In all, eight organists had the opportunity to display the organ's many possibilities: Olivier Latry, organist emeritus of the OSM; Jean-Willy Kunz, organist in residence; and William O'Meara (Toronto), Isabelle Demers (Québec City), Patrick Wedd (Montréal), John Grew (Montréal), Jonathan Oldengarm (Montréal) and Luc Beauséjour (Montréal).



A FIRST SERIES OF ORGAN RECITALS

Olivier Latry in recital

October 16, 2014 – OSM organist emeritus Olivier Latry kicked off the programming surrounding the Grand Orgue Pierre-Béique with a recital comprising scores by Dupré, Franck, Wagner and Widor in addition to an improvisation on Félix Leclerc's song "Le p'tit bonheur."

"Back here as a member of the jury for the International Organ Competition, Mr. Latry found the time to prepare a substantial recital program. He delivered it with all the required professionalism, and, above all, he played in such way that each work brought out a number of the manifestly unlimited resources of the great instrument with its 83 stops and four keyboards – five if you count the pedalboard, of course. In a word, thanks to him, the organ has finally spoken, to use the vocabulary of the instrument itself."

– Claude Gingras, *La Presse*, October 17, 2014

The Phantom of the Opera

October 31 and November 1, 2014 – In honor of Halloween, Maison symphonique was transformed into a movie house for the projection of the film *The Phantom of the Opera*, accompanied by a soundtrack improvised on the spot by William O'Meara at the controls of the Grand Orgue Pierre-Béique. Given the popularity of the single performance scheduled, an additional show was added for November 1.

Bach, Mozart and Fauré on the organ

February 21, 2015 – This recital was a chance for the public to discover the sounds of the Grand Orgue Pierre-Béique at the hands of a virtuoso, complemented magnificently by a great voice. Featuring soprano Marianne Fiset, the winner of numerous awards, and Montréal organist Isabelle Demers, professor and department head at Baylor University in Texas, the program juxtaposed pieces for solo organ with voice-and-organ duets.

Time & Space

May 16, 2015 – This evening around the theme of the Renaissance, with works by Gabrieli, Alain, Holst, Widor and Byrd, showcased OSM organist in residence Jean-Willy Kunz and some musicians from the Orchestra. The program included the premiere of the work *De l'expérience* for organ, electroacoustics and narrator by American composer Tod Machover, inspired by the essays of Montaigne, with the participation of actor Gilles Renaud. A total immersive sound experience, contributing to which were McGill University's CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology) and MIT (Massachusetts Institute of Technology).

"Innovative? Visionary, surely!"

– Alain Brunet, *La Presse*, May 18, 2015

ORCHESTRAL CONCERTS SPOTLIGHTING THE ORGAN

Québec tribute to the organ

November 9, 2014 – For the first time, the OSM programmed Jacques Hétu's Organ Concerto, performed by organist in residence Jean-Willy Kunz. Mr. Kunz also took part in a discussion leading up to the concert, hosted by Matthieu Dugal.

"Taken very seriously by Jean-Willy Kunz, Juraj Valcuha and the musicians of the OSM, Jacques Hétu's Organ Concerto received a clean and well articulated performance, accurate and powerful. Kunz's idea (unlike that of the organist at its premiere, Rachel Laurin) of moderating his initial contribution to better blend with the orchestra and then exploding in the first tutti, is very convincing. Relatedly, we remain dumbstruck before the quality and richness of this Pierre-Béique organ, undeniably an immense success."

– Christophe Huss, *Le Devoir*, November 10, 2015

Christmas with Kent Nagano

December 16 and 18, 2014 – For a seasonally colored program, Québec organist Luc Beauséjour took control of the Grand Orgue Pierre-Béique in Handel's Organ Concerto in F major, HWV 295, "The Cuckoo and the Nightingale." Mezzo-soprano Susan Graham and tenor Michael Fabiano also joined the OSM musicians and Kent Nagano for the concert.

OSM CHORUS CONCERTS WITH ORGAN

As indicated, two concerts by the OSM Chorus, accompanied by the Grand Orgue Pierre-Béique, were also presented: *The OSM Chorus sings Beethoven, Mozart & Haydn* on October 26, and *Verdi – Organ & Voice*, on April 19.

AN OSM YOUTH CONCERT AROUND THE ORGAN

January 27, 28 and 29 – Organist in residence Jean-Willy Kunz participated in the Youth Concert *Science and Music*, hosted by Yan England. At this concert, high-school students could learn about different scientific phenomena relating to music and to the Grand Orgue Pierre-Béique, among other things.

ORGAN PRE-CONCERTS

The concert *The Stirring Sounds of Bach & Mendelssohn*, presented on December 3, 4 and 7, was preceded by a recital given by organist John Grew, with works by Bach and Daquin. Also, as a prelude to the season's closing concert, *Die Walküre*, organist Jonathan Oldengarm performed transcriptions of works by Wagner on May 27, 29 and 30.

TOURS OF THE INSTRUMENT WITH THE OSM ORGANIST IN RESIDENCE

On a regular basis, the OSM Fundraising Department offers tours of the Grand Orgue Pierre-Béique intended for donors and supervised by organist in residence Jean-Willy Kunz. Many journalists, organists and members of OSM management have also had a chance to get a behind-the-scenes look at the instrument. In 2014-2015, close to 100 visits took place.

RENTAL OF THE GRAND ORGUE PIERRE-BÉIQUE

Throughout the 2014-2015 season, a wide range of organizations had occasion to rent the Grand Orgue Pierre-Béique for the benefit of their clientele: the International Organ Competition of Canada (October), I Musici de Montréal (November), the Montréal International Jazz Festival (December – Rufus Wainwright concert), the Orchestre Métropolitain (March), the Palliative Home-Care Society Foundation (May) and the FrancoFolies de Montréal (June).

OSM POP CONCERTS

LES TROIS ACCORDS

September 30 and October 1 – For the first *OSM Pop* concert of the season, the group Les Trois Accords, which was celebrating its 10th anniversary, took the stage at Maison symphonique for two evenings orchestrated by Simon Leclerc. The first part of the concert, presented without the members of the group, featured two opera singers, soprano Roseline Lambert and baritone Patrick Mallette, whose exploits included provoking general hilarity with performances of Trois Accords hits “Hawaïenne” in German and “Dans mon corps” in Italian.



Photo: Cimon Parent

“Tuesday evening, at Maison symphonique, the rock quartet and the OSM (under Simon Leclerc) reserved a choice plate on the day’s menu: a two-part concert both hilarious and serious work.”

– Philippe Papineau, *La Presse*, October 1, 2014

“At the conclusion of an evening that took us from surprise to surprise, one thing was obvious: conductor and orchestrator Simon Leclerc had just raised very high the expectations we’ll entertain from now on regarding any orchestral pop-music show.”

– Caroline Rodgers, *La Presse*, October 2, 2014

MIKA AND THE OSM



February 10, 11 and 12, 2015 – Mika is a singer-songwriter and a pianist by training. His first album, *Life in Cartoon Motion*, sold more than seven million copies. *The Boy Who Knew Too Much* and *The Origin of Love* also enjoyed planetary success. For the first time, Mika performed his greatest hits with a symphony orchestra, to the delight of his many fans at three concerts, including an added one, all of them sellouts. The Orchestra was conducted by Simon Leclerc, who also did the orchestral arrangements. The concerts were recorded for an album to appear in the fall of 2015.

“Of all the concerts that the OSM has staged in its Pop series, rarely have we been witness to such synergy between a performer and the 100 or so musicians from a big orchestra as last evening at Maison symphonique. With a fine ear, intuition, musical intelligence and the obvious complicity of orchestrator, arranger and conductor Simon Leclerc, Mika submitted the songs in his repertoire to a metamorphosis that, without being radical, was still daring. In agreeing to work without a net, he made the wager that his audience would go along with the game.”

– Alain de Repentigny, *La Presse*, February 11, 2015

“The performers offered a persuasive, sometimes fascinating, treatment, in two very distinct parts.... The greater the degree of difficulty in the adaptation, the more compelling was the result. The most rhythmic songs were especially well revisited: the immersion in ‘orchestral Imax’ of Underwater, the colors of Rain, or the ennoblement of Love You When I’m Drunk, transformed into a sort of scherzo. A number of orchestrations (Heroes, Grace Kelly, Good Guys) evoked Elmer Bernstein or Ferde Grofé, with whiffs of desert, dust and battle.”

– Christophe Huss, *Le Devoir*, February 11, 2015

“A jubilant crowd, two standing ovations in the middle of the show, 20 pop songs rearranged in an orchestral version by the brilliant conductor Simon Leclerc and 105 musicians of the OSM who contributed their talent for an evening during which Mika proved that he’s one of the greatest performers on the planet.”

– Samuel Larochelle, *Huffington Post*, February 11, 2015

FERLAND: AN 80TH BIRTHDAY WITH THE OSM



Photos: Sébastien Vergne

April 28, 29 and 30 – Irrefutably one of the greats of Québec song, Jean-Pierre Ferland celebrated his 80th birthday on stage, surrounded by OSM musicians and conductor Simon Leclerc, who was once again responsible for the orchestral arrangements. Guest artist Florence K joined her voice to the singer-songwriter’s.

“Tenderness and joy. That’s what we took away from the Jean-Pierre Ferland concert, which celebrated his 80 years in a big way last night with the Orchestre symphonique de Montréal and Florence K, under the direction of Simon Leclerc at Maison symphonique. A true gift of a concert, in beautiful simplicity.... Around this human and musical material, conductor Simon Leclerc demonstrated a true understanding of the text in orchestrations enveloping the contours of the songs and the moments of emotion with sensitivity, taking on breadth and intensity exactly where necessary, producing shivers in us now and again.”

– Caroline Rodgers, *La Presse*, April 29, 2015

THE OSM'S SUMMER SEASON

OVER 130,000 PEOPLE SAMPLED THE OSM'S SUMMERTIME ACTIVITIES INCLUDING 45,000 SPECTATORS AT OLYMPIC PARK



In the space of a few weeks the OSM met up with thousands of people both at Maison symphonique de Montréal and outside the walls of its home. Again this year, the mission of the Orchestra and Maestro Nagano to make classical music accessible to greater numbers and to demonstrate its relevance to our time was a great success. Host and actor André Robitaille served as spokesman for the Orchestra's summer season.

First, three free *OSM in the Parks with SiriusXM* concerts brought together 20,000 people in Montréal North, Blainville and Pincourt, despite inclement weather. The Orchestre then traveled to Festival de Lanaudière to present two open-air concerts under the direction of Kent Nagano, which 8,000 people came out to hear. The OSM also took part in the Just for Laughs Festival, attracting 35,000 people to the *Les Trois Accords* concert at Place des Festivals. Kent Nagano then kicked off the OSM Classical Spree Festival, giving a major free concert at the Olympic Park's Esplanade Financière Sun Life with Bizet's *Carmen* before a crowd of over 45,000 spectators. The Festival next moved to Place des Arts, where more than 25,000 people attended 30 low-priced concerts and took part in free activities for the entire family, discovering classical music in a festive spirit.

This year, the public was invited on social networks to put a question to OSM musicians about their musical instruments. A winning question was asked in each of the three concerts presented in the parks: the author earned a pair of tickets to the opening concert in the OSM's 2015-2016 season, *Debussy: Pelléas et Mélisande*.

FESTIVAL INTERNATIONAL DE LANAUDIÈRE

July 31 and August 1, 2015 – Under the direction of Kent Nagano, the Orchestra gave two concerts at the Amphithéâtre Fernand-Lindsay as part of Festival international de Lanaudière. On Friday, July 31, pianist Alain Lefèvre revisited the OSM in Grieg’s Piano Concerto. The program was completed by Sibelius’s symphonic poem *Finlandia* and his First Symphony. The next evening, Maestro Nagano led the musicians and the OSM Chorus, along with soprano Aline Kutan, mezzo-soprano Michèle Losier, tenor Michael Schade and baritone Christian Immler, in Beethoven’s *Missa solemnis*.

“It would be easy to isolate for praise such landmark moments as the shout of Et resurrexit of the credo, but I was even more impressed by the many smaller gradations of mood and volume Nagano was able to cultivate in this variegated score. Dramatic at many levels, the performance seemed human as well as divine.”

– Arthur Kaptainis, *The Gazette*, August 2, 2015

LES TROIS ACCORDS AT THE JUST FOR LAUGHS FESTIVAL

July 15, 2015 – After the success of the concert in the *OSM Pop* series presented in the fall of 2014, the Orchestre symphonique de Montréal and the group Les Trois Accords drew 35,000 people to Place des Festivals on the occasion of a big free outdoor concert that was part of the Just for Laughs festival programming. The evening was under the direction of Simon Leclerc, conductor and orchestrator. Two opera singers, soprano Roseline Lambert and baritone Patrick Mallette, were also part of the concert.



Photos: Nightlife

**THE OSM IN THE PARKS WITH SIRIUSXM
THREE CONCERTS LED BY ASSISTANT CONDUCTOR DINA GILBERT**



July 17, 22 and 23, 2015 – Launched in 1938 by the OSM’s first music director, Wilfrid Pelletier, and designed for the entire family, concerts in the series *The OSM in the Parks* are a firmly established summertime tradition. In the summer of 2015 the Orchestra invited the population outdoors for three unforgettable musical evenings presented free of charge in a friendly atmosphere in three parks in the metropolitan area: at Parc Charleroi in Montréal North (July 17), at Parc équestre in Blainville (July 22) and at Parc Bellevue in Pincourt (July 23). For the first time, conducting duties were entrusted to Dina Gilbert, the OSM’s assistant conductor. The big winner of the 2013 OSM Competition, violinist Yolanda Bruno, was the guest soloist, while hosting was handled by Matthieu Dugal. On the program, works by Beethoven, Dvořák, Estacio, Gershwin, Grieg, Mendelssohn, Piazzolla, Rimsky-Korsakov and Smetana.

“Energetic, precise and rock-solid, Ms. Gilbert conducted the imposing orchestra with great poise.... Another undeniable star of this concert, violinist Yolanda Bruno, who performed impeccably, and with considerable elegance, excerpts (spring and summer) from Piazzolla’s Four Seasons of Buenos Aires, and Gershwin’s Summertime, before really giving the crowd something to cheer about with an impressive performance in Antonin Dvorak’s Carnival overture.”

– Valérie Maynard, *Nord Info*, July 24, 2015

**CLASSICAL SPREE:
AN ESSENTIAL EVENT ON THE LANDSCAPE OF MONTRÉAL FESTIVALS**

August 5, 7 and 8, 2015 – The public responded in bigger numbers than ever before to the appeal of classical music on the occasion of the fourth edition of the OSM Classical Spree Festival. Both seasoned music lovers and the merely curious found things to be happy about at this music marathon offered by the Orchestre symphonique de Montréal and music director Kent Nagano.

Tribute in music for the 70th anniversary of the bombing of Hiroshima

August 5, 2015 – As a prelude to the major concert presented on the Esplanade Financière Sun Life at Olympic Park, a peace ceremony and a musical commemoration remembering the 70th anniversary of the bombing of Hiroshima took place at the Montréal Botanical Garden in the presence of numerous dignitaries. At precisely 7:15 p.m., the time of the dropping of the atomic bomb on Hiroshima, the Peace Bell sounded in the Japanese Garden to recall the horrific event. This peace ceremony took place simultaneously with the one being held in Hiroshima, and was transmitted live at the Olympic Park's Esplanade Financière Sun Life, where as soon as the Peace Bell finished sounding a musical tribute by the OSM, accompanied by the Chœur des enfants de Montréal, took place. Consisting of works by Beintus, Schubert and Nodaira, the performance was retransmitted to certain public areas in Hiroshima throughout the day on August 6.



Photos: Antoine Saito

The peace ceremony to the memories of the victims of the bombing of Hiroshima, an annual ritual in Montréal since 1998, is intended as a reminder of the importance of maintaining peace in the world. The Peace Bell is incidentally a gift from the town of Hiroshima, a twin city of Montréal's.

Big sendoff at Olympic Park

August 5, 2015 – Over 45,000 people were on hand for the major open-air concert on Olympic Park’s Esplanade Financière Sun Life to enjoy great moments from Bizet’s opera *Carmen* in a concert version. The evening was hosted by André Robitaille, spokesman for the Festival this year.

“The show, which brought out 45,000 people, reflected the triumph of homegrown voices with a cast of singers entirely from Québec or elsewhere in Canada.... There’s no denying Carmen is one of the most popular operas in history, and this was therefore a wise choice.”

– Caroline Rodgers, *La Presse*, August 6, 2015

“The audience, as was to be expected, turned out in large numbers once again for this free outdoor concert of outstanding quality.... A story of love and passion with a tragic dénouement the way people like it, well-known melodies, and performers whose voices and stage presence were quite simply splendid.”

– Sarah-Émilie Nault, *Huffington Post*, August 6, 2015

“For the OSM and the chorus, we have only congratulations to offer. ‘Purring’ like a racing engine, the ensemble under the direction of Kent Nagano gave their all to this classic, especially when it was time for ‘Toréador’ and ‘L’amour est enfant de bohème.’”

– Christophe Rodriguez, *Journal de Montréal*, August 6, 2015



Photos: Antoine Saito

A marathon of 30 concerts and activities at Place des Arts

August 7 and 8, 2015 – For the fourth edition of the Festival, over 25,000 people made their way to Place des Arts to attend one or more of a burst of 30 45-minute concerts in four venues, including Maison symphonique de Montréal, at ticket prices ranging from \$10 to \$40.



Photos: Pierre-Étienne Bergeron

The event, which again this year spotlighted great artists from one generation to the other, presented among others violinist James Ehnes, pianists Nikolai Lugansky, Benjamin Grosvenor and Oliver Jones, soprano Marie-Ève Munger, saxophone quartet Quasar and Andrew Wan, OSM concertmaster, and for the first time in Montréal, violinist Shunske Sato. For his part, Kent Nagano conducted seven concerts. Young music lovers were also invited by Jean-Willy Kunz and Patrice Bélanger to discover Saint-Saëns's *Carnival of the Animals* at a concert conceived especially for families that showcased the Grand Orgue Pierre-Béique.

Ambassadors for the 2015 Classical Spree were violinists James Ehnes, Marianne Dugal and Andrew Wan, clarinetist and saxophonist André Moisan and double bassist Ali Yazdanfar, all of whom suggested various itineraries for music lovers, whether experienced or not.

As tradition would have it, a large free entertainment program was offered throughout the Festival. Activities, interviews, exhibits and get-togethers with performers completed the programming. The Children's Zone offered the youngest visitors a variety of workshops that were very popular again this year, and the public of all ages could learn to conduct an orchestra, attend an acrobatic music show, and hear opera arias, an ensemble of flutists and much more, and all this in a festive ambiance.

The last two Classical Spree concerts held at Maison symphonique were recorded by Radio-Canada for broadcast in September 2015. In addition, two segments from these concerts were taped in order to be made available free of charge on *medici.tv* for 90 days, beginning October 1, 2015.

"If memory serves, such a bubbling sensation had never been felt at previous Sprees, starting with the lead-in on Friday evening."

– Christophe Huss, *Le Devoir*, August 8, 2015

"The underground concourse of Place des Arts on Saturday was a bustle of lineups and bottlenecks and exhibitions from which the concerts themselves served as sanctuaries."

– Arthur Kaptainis, *The Gazette*, August 9, 2015

"Kent Nagano cannot be denied a sense of strategic vision, such a rare quality these days. Various initiatives launched by the OSM music director, some of them – one thinks of the connection established with hockey and of the concert at the Bell Centre – immediately reconnected the orchestra with the pulse of the city.... But, in substance, the great idea is the idea of the Classical Spree. This 2015 edition has once again testified to that, and this time more than ever."

– Christophe Huss, *Le Devoir*, August 10, 2015

OUTREACH

MEMORABLE TOUR FOR THE OSM IN ASIA



OSM – Tokyo, Suntory Hall, October 16, 2014

October 10 to 22, 2014 – The Orchestre symphonique de Montréal under the direction of Kent Nagano carried out a memorable tour, one in which Japanese audiences rediscovered “its” OSM for the tenth time and Chinese audiences discovered the Orchestra’s distinctive sound for the very first. Throughout its travels – whether in Tokyo’s mythic Suntory Hall, where the world’s finest orchestras perform, or at an unforgettable concert in the outstanding acoustics of Kitara in Sapporo, or as part of the prestigious China Shanghai International Arts Festival, where the OSM was making a first appearance – the Orchestra was welcomed by enthralled and enthusiastic audiences. The tour, the 43rd for the OSM, consisted of nine concerts presented in eight cities in Japan and China.

The soloists accompanying the OSM on this tour were Ryu Goto, violin, Boris Berezovsky, piano, Olga Peretyatko, soprano, and Erika Colon, soprano. The tour offered French and Russian works that are part of the tradition of the OSM while integrating works that now figure in the OSM’s expanded repertoire and for which it has also become recognized.

Audience and critics conquered

An enthusiastic public welcomed the Orchestra throughout the journey, as was evident from the long, heartfelt applause, the many encores (until the Orchestra had to leave the stage) and the hundreds of fans who came to meet Kent Nagano after each of the concerts to get an autograph or a photo.

Reviews of the Orchestra were glowing:

“Nagano presents his sound creation, delicate and of great beauty, never falling into effusiveness: it is clear and methodical. The sound of the orchestra never reached extravagant levels, and was elegantly and soberly colored, at the highest caliber... The refined sense contained in the balance between a solid base and each solo instrument emerging from the ensemble allows us to enjoy the quintessence of this conductor.”

– Kōtaro Yamazaki, *Nikkei* (daily paper), Tokyo, Suntory Hall, October 16, 2014

“They’ve played Debussy’s “La Mer” before, but this time I could feel that the musical vision was limitless and changing. The pieces fitted their hands perfectly, and I was convinced that the eight-year period [since the last visit] had brought them great maturity.”

– Miyuki Shiraishi, *On Stage* (weekly publication), Tokyo, Suntory Hall, October 16, 2014

“Death and Transfiguration was the finest moment of the evening, with notably an ardor in the violins led by Andrew Wan in the transfiguration episode. Wan was perfect in the symphony’s solos.”

– Christophe Huss, *Le Devoir*, October 22, 2014

“Their excellent performance won thunderous applause from the audience.”

– Lun Bing, *Beijing Youth Daily*, October 22, 2014

“The sound, airy and present, agreeable to the musicians onstage, as well as the ultimate energy of a final tour night earned us a concert at a higher level than the night before, with a playful side intensified in the *Symphonia domestica*. Andrew Wan, concertmaster, was masterly once again...”

– Christophe Huss, *Le Devoir*, October 23, 2014

“There is rarely a concert in which at the end of each single piece, the audience feel completely satisfied. Tonight, the *Orchestre symphonique de Montréal (OSM)*, conducted by Kent Nagano, has really given us this kind of feeling by presenting three works composed by Richard Strauss,” said the conductor Liu Zheng of the *Beijing Symphony Orchestra* after the concert on October 21 during the *Beijing International Music Festival*.”

– *Beijing Morning Post*, October 23, 2014

10th visit to Japan

The tour began in Japan, in the city of Tokyo on October 10 with Debussy’s *La mer*, the Stravinsky Violin Concerto and Mussorgsky’s *Pictures at an Exhibition*. In Fukui on October 11 and Tokyo on October 16, in addition to the Debussy and the Stravinsky the Orchestra performed symphonic fragments from Ravel’s *Daphnis et Chloé* as well as his *Bolero*. Violinist Ryu Goto was guest soloist for these. In Kyoto on October 12, the program consisted of Ravel’s *Tombeau de Couperin*, Prokofiev’s Piano Concerto No. 2 featuring pianist Boris Berezovsky, and Mussorgsky’s *Pictures at an Exhibition*. In Yokosuka on October 13, the OSM presented an all-Ravel program, with the symphonic fragments from *Daphnis et Chloé*, *Mother Goose*, *La valse* and *Bolero*. The Japanese portion of the tour ended in Sapporo on October 18 with a concert comprising Ravel’s *Tombeau de Couperin* and *Bolero* along with Mussorgsky’s *Pictures at an Exhibition*.

Premiere in China

In China, on October 21 and 22 the OSM presented programs entirely devoted to Richard Strauss. Thus, in Beijing, as part of the Beijing Music Festival, and in Shanghai, on the occasion of the China Shanghai International Arts Festival, the Orchestra offered the *Symphonia domestica* as well as *Tod und Verklärung* (Death and Transfiguration) and *Vier letzte Lieder* (Four Last Songs). The guest soloist here was soprano Olga Peretyatko.

The OSM connecting with the community: Concert in memory of the 2011 Fukushima earthquake

The OSM also made a stop at the Women's University in Kōriyama to offer a concert in memory of the Fukushima earthquake, which took place in 2011. This concert, recorded by the Kōriyama concert hall, presented a special program consisting of Ravel's *Mother Goose*, Mussorgsky's *Pictures at an Exhibition*, and *Onna-no-ko no uta* by Jean-Pascal Beintus, an orchestration of traditional Japanese songs with soprano Erika Colon.

Educational activities

The Orchestra and Kent Nagano welcomed Higashiyama Elementary School to an open rehearsal on October 14 in Tokyo. Maestro Nagano additionally offered an educational activity in the company of Dina Gilbert, assistant conductor, and Pierre Beaudry, OSM bass trombone. In China, on October 20, a masterclass and an open rehearsal were held with the China Youth Symphony Orchestra at the Central Conservatory of Music in the presence of Kent Nagano, Dina Gilbert and Alexander Read, principal second violin with the OSM.

The tour blog

As was the case with the 2013 South American tour and the 2014 European tour, a blog was posted online so that the Montréal audience could experience the tour from one day to the next through the eyes of Kent Nagano, the musicians and members of the administrative personnel. There was strong participation on the part of the OSM team, which was particularly appreciated by the many fans. Thousands of visitors followed the Orchestra's journey via the blog.

ANNOUNCEMENT OF A FIVE-YEAR PARTNERSHIP WITH THE DECCA LABEL

March 2015 – The Orchestre symphonique de Montréal announced a five-year partnership agreement with Decca Classics, a prestigious label on which the Orchestra recorded close to 80 albums from the beginning of the 1980s to the early 2000s. Stated music director Kent Nagano, “We, at the OSM, are delighted to be rejoining our historical partner and excited about the idea of undertaking special artistic projects resulting from that collaboration.”

The relationship with Decca started in 1980 when the OSM signed an exclusive contract with the label. OSM recordings on the Decca label have won some 40 national and international awards, including a Grammy.

Added Decca managing director Paul Moseley, “It gives me great pleasure to be part of the OSM's return to Decca, its record company for many years. Now in a magnificent new concert hall, the Orchestra is in top shape under the musical direction of Kent Nagano. The projects that we've agreed on, beginning with *L'Aiglon*, will add several world premiers to our catalogue, while maintaining the tradition of the French repertoire that was so important during the Dutoit years. In the end, continuing this partnership that means so much to us is a logical continuity.”

Presented as a major North American premiere on March 17, 19 and 21, 2015, at Maison symphonique de Montréal, Honegger and Ibert's *L'Aiglon* will constitute the first project in this partnership.

RECORDINGS – THREE DISC RELEASES FOR THE OSM

Shoka – Japanese Children Songs

September 16, 2014 – At the dawn of an Asian tour that would take it to Japan and China, the OSM released in Canada and internationally, on the Analekta label, a unique recording, a project straight from the heart of Kent Nagano. With soprano Diana Damrau, the Chœur des enfants de Montréal and the musicians of the OSM, the album *Shoka – Japanese Children Songs* presents 22 pieces by Jean-Pascal Beintus, based on well-known Japanese poems written in the late 19th and the 20th centuries but composed in a Western musical style.

The works were recorded in February and March 2010 during a concert at Salle Wilfrid-Pelletier, while Diana Damrau's recording took place at the Orlandosaal, Stadthalle Germering in June 2011.



“This disc of 22 Japanese children songs is a complete delight.... This disc is more than a curiosity, but one every music lover should explore. It ranks among the best Canadian releases of 2014.”

– Joseph So, *La Scena Musicale*, October 5, 2014

“The great German soprano Diana Damrau lends her voice to them and performs them artfully, but the most interesting pieces are those that call on the Chœur des enfants de Montréal.”

– Caroline Rodgers, *La Presse*, September 27, 2014

“This return to Kent Nagano’s sources allows us to discover truly pretty children’s melodies, since they come from a land that is very much so, but they are also spellbinding and graceful.”

– Benoît Bilodeau, *L'Éveil.com*, September 27, 2014

Between the Enlightenment and Revolution:

The complete Beethoven symphonies finished

November 4, 2015 – The Orchestre symphonique de Montréal and Kent Nagano brought out in Canada, on the Analekta label, the complete cycle of Beethoven symphonies, a large-scale project and the result of several years of work. Accompanied by a 56-page booklet, the six-CD box set reflects an extended period in the life of Beethoven, from 1800 to 1830. The project was made possible thanks to the support of the City of Montréal.

The last component in the completed project, the Second and Fourth Symphonies, was recorded in January 2014 during a concert at Maison symphonique de Montréal and released separately as *The Poetry of Freedom*. That album appeared on the Analekta label in Canada and on Sony Classics on the international market.

“The sixth and last disc in the complete Analekta edition of Beethoven’s nine symphonies entrusted to Kent Nagano and the OSM, and undertaken a few years ago, pairs numbers 2 and 4. These are ‘little’ symphonies, not so much for their duration – played here with all the repeats they total 65 minutes – as for their light and impulsive character. With a humor that surprises as much with him as with the somber composer, Nagano renders them in a vast dynamic range, with an orchestra in great virtuoso shape. Sparkling woodwinds and lively bows respond to one another simultaneously, as in chamber music.”

– Claude Gingras, *La Presse*, November 8, 2014

“Nagano’s Beethoven closely fits his description of the orchestra: purebred, elegant, quicksilver, transparent. We’ve described it already time and again here, and we can only conclude that the most exhilarating volumes are the last, with Symphonies Nos. 1, 2, 4 and 7.”

– Christophe Huss, *Le Devoir*, November 16, 2014



French trumpet concertos:

Paul Merkelo as soloist alongside Kent Nagano and the OSM

January 27, 2015 – On this album, OSM principal trumpet Paul Merkelo performs three French concertos, by Henri Tomasi, Alfred Desenclos and André Jolivet, accompanied by his OSM colleagues under Kent Nagano. The pieces were performed at a concert presented on November 10, 2013, at Maison symphonique de Montréal. The recording was the subject of a campaign on the Kickstarter platform.

“The general public will discover works that all have as their principal features a colorful and clear orchestration, that are easy to listen to and that at times recalls movie music from Hollywood’s golden age and undeniable connections with jazz.”

– ICI Musique, January 2015

“Paul Merkelo, principal trumpet with the Montreal Symphony Orchestra since 1995, can without a doubt manipulate the trumpet’s voice and bypass any obstacles to its flexibility and expressive power.”

– Jean-Yves Duperron, *Classical Music Sentinel*, February 2015

“Conductor Nagano is yet again brilliant in his ability to lead them both while allowing considerable freedom for individual sound statements.”

– *The Whole Note*, April 7, 2015

“Merkelo converses sweetly with his fellow OSM principals here, before shaking off the reverie in the finale with brilliant solos that combine lustrous tone and spot-on technique.”

– Arthur Kaptainis, *The Gazette*, April 9, 2015

MULTIMEDIA BROADCASTS OF OSM CONCERTS

MEDICI.TV: THE COLLABORATION CONTINUES FOR A THIRD SEASON

After airing a first concert during the 2012-2013 season and three concerts in the course of the 2013-2014 season, medici.tv made it possible for hundreds of thousands of people from here and elsewhere to watch two concerts of the Orchestre symphonique de Montréal under Kent Nagano at no cost. In total, 91,834 people have viewed one or another of the Orchestra's performances on this platform:

- *Emanuel Ax and the Brahms First Concerto*, a concert presented on February 18 at Maison symphonique de Montréal: in addition to this being a performance by one of the most in-demand pianists on the international scene, the program contained a work commissioned by the OSM from Canadian composer Samy Moussa, crowned Composer of the Year at the last edition of the Opus Awards.

Audience (live and delayed): 32,784

- *OSM Éclaté: Travels with Philip Glass*, a program presented on March 7 at Maison symphonique de Montréal and featuring one of the most important artists of our time.

Audience (live and delayed): 59,050

medici.tv offered these performances free of charge live on the evening of the concerts or delayed for a period of three months following each of the concerts. The OSM thus continued its collaboration with medici.tv, an international Web platform offering an enormous catalogue of classical music online and broadcasting concerts from the finest orchestras, festivals and events and contemporary classical artists. medici.tv is also available on iPhone, iPad and Android mobile applications.

BROADCAST OF CONCERTS BY RADIO-CANADA

The concerts *OSM Éclaté: Travels with Philip Glass* and *Kent Nagano Greets Lang Lang* were broadcast later on by ICI Musique as part of the program *Soirées classiques*, while *Fréquence OSM: Symphonic Crossing* was broadcast both live and delayed.

Two Classical Spree concerts were also broadcast on Radio-Canada television and radio: *Respighi's Pines of Rome* and *Tchaikovsky's Swan Lake*.

FOR THE FIRST TIME: OSM CONCERTS RECORDED FOR THE MEZZO LIVE HD CHANNEL, NEWLY AVAILABLE IN CANADA

The OSM associated itself with the television network devoted to classical music, jazz and dance called Mezzo Live HD. A partner of the Orchestra's and of the Montréal International Jazz Festival's, the network, newly launched in Canada, recorded three OSM concerts presented at Maison symphonique for broadcast to its subscribers in some 40 countries during the 2015-2016 season:

- *The Voice of Romanticism*, a program recorded on November 19 and 20, consisting of works by Wagner, Schoenberg, Schubert and Richard Strauss, under the direction of Kent Nagano and with soprano Miah Persson.
- *Schumann's Spring*, a concert recorded on April 14 and 15 conducted by Sir Roger Norrington and comprising works by Brahms and Schumann, with violinist Arabella Steinbacher making her debut with the OSM.
- *Kent Nagano conducts Sibelius*, a program recorded on May 12 and 14, offering works by Grieg, Mozart and Sibelius, with pianist Piotr Anderszewski.

AN OSM CONCERT OVER SHANGHAI RADIO – CLASSIC FM 947

On October 22, as part of the Asian tour, Kent Nagano and the OSM performed at the Shanghai Oriental Arts Center. Taped by Shanghai Radio – Classic FM 947, the program for this concert devoted to Richard Strauss consisted of *Sinfonia domestica*, *Tod und Verklärung* (Death and Transfiguration), and the *Vier letzte Lieder* (Four Last Songs) sung by soprano Olga Peretyatko. The recording was made available in January for a 30-day period.

TWO CONCERTS BROADCAST IN CHICAGO BY RADIO STATION WFMT

August 17 and 18, 2015 – The last two of the Orchestra's concerts conducted by Maestro Nagano and presented at Maison symphonique de Montréal as part of the 2015 Classical Spree, *Tchaikovsky's Swan Lake* and *Respighi's Pines of Rome*, were broadcast on August 17 and 18 by Chicago radio station WFMT.

SUPPORT FOR THE RISING GENERATION AND MUSIC EDUCATION

2014 EDITION OF THE OSM STANDARD LIFE COMPETITION – 75TH ANNIVERSARY

November 18 to 22, 2014 – The 2014 edition of the OSM Standard Life Competition enjoyed great success, welcoming candidates from all regions of Canada.

Celebrating its 75th anniversary during the season, Canada's most prestigious national performance competition showcased 24 candidates from all over the country, who vied for over \$100,000 in awards and grants.



Semi-finals at Tanna Schulich Hall

Finals at Maison symphonique de Montréal and on the Web

Enthusiastic audiences came out to encourage the dazzling performances given by these candidates during the semi-finals in Tanna Schulich Hall at McGill University's Schulich School of Music, and during the finals, which were held for a third straight year at Maison symphonique thanks to a generous donation to the OSM from Mrs. Barbara Bronfman and her family. For a second year, the finals were also broadcast live on the OSM website so that audiences across the country could follow this round from a distance.

A prestigious international jury chaired by Jesse Rosen

The illustrious international jury was chaired by Jesse Rosen, president and CEO of the League of American Orchestras. The grand jury, who selected the winner of the Grand Prize, was made up of Kent Nagano and Welz Kauffman, president and CEO of the Ravinia Festival. The jury for the "Voice" category consisted of soprano Miah Persson, tenor Michael Schade and Georges Delnon, intendant of the Hamburg Opera; the jury for the "Woodwinds" category consisted of Vincent Lucas, principal flute with the Orchestre de Paris, clarinetist Yehuda Gilad, teacher at the USC Thornton School of Music, and oboist Louise Pellerin, teacher at the Zurich University of Arts; and for the "Brass" category the judges were trumpeter Jens Lindemann, soloist and teacher at UCLA, Johannes Dengler, principal horn with the Bayerische Staatsorchester, and trombonist Ian Bousfield, soloist and former principal with the Vienna Philharmonic and the London Symphony Orchestra.

Baritone Hugo Laporte, winner of the Grand Prize

The winner of the 2014 OSM Standard Life Competition Grand Prize was Québec baritone Hugo Laporte, 23 (Université Laval). He received a \$10,000 grant offered by Standard Life, in addition to the opportunity of plating in concert with the OSM under the direction of Sir Roger Norrington on April 14, 2015 at Maison symphonique de Montréal. The young baritone also received the Orford Arts Centre Prize, this being a recital at the Orford Arts Centre at some point in 2015; the National Arts Centre Award, a concert at the National Arts Centre during the 2015-2016 season; the Prix ICI Musique, a professional audio recording at one of the Radio-Canada studios and its broadcast, in whole or in part, over ICI Musique; the Newfoundland Symphony Orchestra Prize, a concert in St. John's, Newfoundland, as part of the NSO'S 2015-2016 season; the Northern Arts

and Cultural Centre Award, a recital in Yellowknife, Northwest Territories, as part of the 2015-2016 season; and the YOA Orchestra of the Americas Award, a concert tour in North America during the summer of 2015, generously offered by Ms. Ariane Riou. The winner also received the Prix Michèle-Paré, a \$5,000 scholarship in support of the development of a professional career in music. Lastly, Hugo Laporte earned a Banff Centre Award, consisting of a grant covering tuition and lodging for an advanced-training stay at the Banff Centre in 2015.

Stingray Music Audience Award

In addition, for the first time, audiences were invited to vote for the finalist of their preference, both in the hall and on the Web, to choose the Stingray Music Audience Award, which this year was presented to flutist Lara Deutsch.

Masterclasses as part of the Competition

A fine tradition continued this year, with the OSM Standard Life Competition as in years past offering the unique opportunity of participating in masterclasses in the company of members of the international jury. Soprano Miah Persson, flutist Vincent Lucas and trumpeter soloist Jens Lindemann dispensed their advice to some of the semi-finalists. Also, the Competition collaborated with music-education institutions so that classes could be presented at Conservatoire de musique de Montréal by oboist Louise Pellerin and horn player Johannes Dengler; at the Université de Montréal Faculty of Music by clarinetist Yehuda Gilad and tenor Michael Schade; and at McGill University's Schulich School of Music by trombonist Ian Bousfield.

Mentoring program

A much appreciated and distinctive component of the OSM Competition, mentoring was developed so that competitors might benefit from the expertise of professionals. Musicians from the OSM and competitors met for a roundtable discussion dealing with the calling of a professional musician as well as a session on reading chamber music. This year, eight of the Orchestra's musicians agreed to serve as mentors: Pierre Beaudry, Russell de Vuyst, Michael Dumouchel, Dina Gilbert, Mathieu Harel, Amy Horvey, Austin Howle and Alexa Zirbel.

14 MASTERCLASSES FOR HIGHER-LEVEL MUSIC STUDENTS

The OSM makes a point of offering masterclasses during visits to town by internationally recognized artists, musicians who can benefit talented local students with their learning and experience. During the 2014-2015 season, 14 masterclasses were offered in three of the city's major institutions: Conservatoire de musique de Montréal, the Schulich School of Music at McGill University and the Université de Montréal Faculty of Music.

Specifically, the OSM this year hosted pianist Lang Lang (March 10) at the Schulich School of Music; pianist Boris Berezovsky (September 19) and violinist Arabella Steinbacher (April 13) in Salle Claude-Champagne at the Université de Montréal Faculty of Music; pianist Nikolai Lugansky (September 10), violinist Christian Tetzlaff (November 3) and cellist Alisa Weilerstein (March 31) in the Conservatoire de musique de Montréal concert hall.

As noted earlier, masterclasses were also offered as part of the 2014 edition of the OSM Standard Life Competition.

YOUNG CONDUCTORS

The OSM allows master's- and doctoral-level conducting students – as well as young conductors who have recently completed their training – the chance to attend open rehearsals. As the rehearsals are led by different internationally renowned conductors, students are exposed to a

wide variety of conducting styles. During the 2014-2015 season, seven open rehearsals were accessible to about 20 new-generation conductors. They also had the opportunity of attending a discussion with Kent Nagano.

YAN ENGLAND: NEW OSM YOUNG-AUDIENCE CONCERT AMBASSADOR

A well-known face on the small screen, Yan England has always been involved with the young. For the 2014-2015 season, the OSM invited him to apply his considerable energies and his talents as a communicator to transmitting his passion for music to the young audience. He developed a special relationship with the Orchestra after an initial collaboration in 2014. Convinced of the relevance of the OSM's educational mission, he feels that music can lead young people to push back their limits. Besides hosting a new Youth Concert this season, Yan England wrote a column to kindle young people's curiosity and awaken their interest in classical music. He also recorded a video-clip in order to present the Grand Orgue Pierre-Béique in the company of OSM organist in residence Jean-Willy Kunz.

"The OSM Youth Concerts are the best way of being introduced to orchestral music. These concerts have existed for 80 years! I invite all young people to come to the concerts: you'll see, it's great!"

– Yan England

YOUNG-AUDIENCE CONCERTS: YOUTH CONCERTS AND CHILDREN'S CORNER

As part of the OSM Youth Concerts, a tradition rooted in the heart of its educational mission, the Orchestra presented two programs intended for primary students during the 2014-2015 season, introducing them to musical notions in a theater context: *Peter and the Wolf*, in collaboration with Platypus Theatre (November 11, 12 and 13), and *The Magic of Mozart* (February 3, 4 and 5). The OSM also prepared and presented a program intended specifically for high-school students, *The Science of Music* (January 27, 28 and 29).



The Magic of Mozart, an OSM production that originally premiered in 2011, brought to the stage the young composer visiting Juliette, a young girl of today. In a concert led by Dina Gilbert, OSM assistant conductor, and featuring actors and scriptwriters Mélanie Delorme and Éloi Cousineau, Mozart discovers the particular characteristics of our time, while little Juliette begins to learn about classical music. Students also got to hear two young soloists: pianist Daniel Clarke Bouchard and soprano Claire De Sévigné (winner of a second prize at the OSM Competition in 2014). This concert was also presented as part of the *Children's Corner* series (February 22).

An original new production of the Orchestra's, *The Science of Music* offered high-school students the chance to explore the close ties between music and science at a concert also led by Dina Gilbert and hosted by actor Yan England, the OSM's ambassador for young-audience concerts. This concert allowed students to discover the Grand Orgue Pierre-Béique on stage and in a video-clip produced for the occasion.

The OSM welcomed a total of 19,401 people (students and accompanying adults) from 211 schools at its Youth Concerts. In preparation for these performances the OSM supplied about 2,000 teaching guides and made musical excerpts available online so that students could be well prepared.

Moreover, 1,150 students from 21 schools attended a concert in the *Symphonic Matinees* series.

As always, the support of the OSM Volunteers Association was vital in the preparation for concerts. Some 20 volunteers visited schools to direct preparation activities with roughly 6,600 students, in close to 303 classes in 80 schools in the greater Montreal area. Ten music students from universities also participated in these visits.

In the Children's Corner series, in addition to *The Magic of Mozart* (February 22), the concerts *Peter and the Wolf* (November 16) and *Classical Clown* (May 3) were a hit with younger and older spectators alike.

Special project *The Magic of Mozart – from classroom to concert hall*

February 3, 4 and 5, 2015 – In the framework of the OSM Youth Concerts, the educational project *The Magic of Mozart – from classroom to concert hall* owed its implementation to the generous contribution of Ruth and David Steinberg. Thanks to their donation, the OSM invited 300 schoolchildren from disadvantaged areas in the greater Montreal region to attend the matinee free of charge. This was a first experience for these students, who had never had the chance to attend a concert by the Orchestra.

To prepare for this very special excursion, the students had received a visit from a cultural mediator and done an artistic project in class inspired by the composer Mozart and his time. Thus, the children were led to discover the music of Mozart and the OSM by way of a participatory project that enabled them to get the most out of their experience. The drawings and comic strips designed by the students were exhibited in the lobbies of Maison symphonique de Montréal during performances of the concert. Moreover, Dina Gilbert's visit to École Garneau also made possible the production of a series of seven video-clips in connection with the project, available on the newly created OSMEducation YouTube channel.



Schools invited thanks to a donation from the volunteers

Thanks to a special donation from the OSM Volunteers Association amounting to \$3,840, 480 students from seven disadvantaged schools in Montreal had the opportunity to attend OSM Youth Concerts during the 2014-2015 season. The project took place with the collaboration of the organization École montréalaise pour tous.

INCENTIVES FOR PRIMARY AND SECONDARY SCHOOLS

Thanks to the subvention *Mesure de soutien aux sorties culturelles destinées au milieu scolaire* from the Québec Ministry of Culture, Communications and the Status of Women, the OSM was in a position to offer, in 2014-2015, a refund of 40 percent on the rental cost for student transport to the 76 schools that made a request. As part of the program *Soutenir l'école montréalaise*, the schools targeted by the “stratégie d'intervention” of the Québec Ministry of Education, Recreation and Sports benefited from a preferential rate at the OSM.

VISITS AND PUBLIC REHEARSALS FOR SCHOOLS

Organized by the box office or by the Education sector, eight schools were able to tour Maison symphonique de Montréal and/or the OSM Archives Department. Further, Orchestra rehearsals were open to 10 classes.

STUDENT PERFORMANCES

In the course of the 2014-2015 season, high-school students were invited to play in the Maison symphonique de Montréal lobbies at concerts in the *Children's Corner* series or at OSM fundraising department events, before the performances. Those students came from these schools: Joseph-François-Perrault (three concerts), Saint-Luc (one concert) and La musique élite des cadets du Grand Montréal (one concert).



OSM MUSICIANS IN SCHOOLS

In 2014-2015, five schools with a music concentration received a visit from an Orchestra musician, whether for ensemble training or to give a talk about the life of a musician.

DEVELOPMENT OF DIGITAL CONTENT FOR THE YOUNG AUDIENCE

The OSM increased its digital presence with a young audience in mind. By creating the page osm.ca/matinees on its website, the Orchestra made available teaching guides in pdf format, playlists and links to sites and videos complementing the young-audience music programming. Video-clips have also been produced, including *Secrets of the Grand Orgue Pierre-Béique* (with Yan England and Jean-Willy Kunz), *Dina Gilbert Responds to Students* (series of six video-clips) and *The Magic of Mozart from School to Concert* (mini-documentary dealing with the benefits for students of attending OSM concerts). With the idea of centralizing all the video content associated with the Orchestra's educational mission, including performances by candidates in the OSM Competition, a YouTube Education channel was created.

Production of audiovisual content as part of the OSM Competition

To mark the 75th anniversary of the OSM Competition, a video-clip was produced and released on the Orchestra's platforms. That video brings together testimonials of former winners like Louis Lortie, Jan Lisiecki, Gordon Bintner, James Ehnes and Joseph Rouleau, who stress the importance of this experience in their careers. Also, semi-finalist presentation videos were featured. The finalists' performances, which had aired live on the Web, were additionally made available on the OSM's YouTube channel.

DEVELOPMENT OF TWO NEW PARTNERSHIPS

École secondaire Pierre-Laporte

Thanks to this new association, the students at École secondaire Pierre-Laporte could attend five OSM concerts, while the Orchestra's assistant conductor, Dina Gilbert, sponsored the school's music program. In that respect, she hosted workshops and offered presentations to students during the season. Special activities were designed for students were also organized, including musician visits to the school and a get-together with conductor Sir Roger Norrington.

Exeko

Exeko is a social-innovation organization, established in Montréal since 2006, that uses creativity for the social inclusion of marginalized people. During the 2014-2015 season, a dozen people either at risk of or suffering from social exclusion had a chance to attend a concert in the *OSM Youth Concerts* series.

DINA GILBERT ONCE AGAIN SPOKESPERSON OF THE FESTIVAL *ON JOUE ENSEMBLE!*

February 19 and 20, 2015 – Dina Gilbert was spokeswoman for the festival *On joue ensemble!* for a third consecutive year, an event introduced by the Rassemblement des harmonies de la Commission scolaire de la Pointe-de-l'Île And Cégep Marie-Victorin. The event brought together over 200 student musicians. The OSM also offered participating classes the possibility of attending a public rehearsal.

DINA GILBERT AND CADETS OF MUSIQUE ÉLITE DE MONTRÉAL

April 13, 2015 – The Orchestre symphonique de Montréal's assistant conductor, Dina Gilbert, led a weekly rehearsal of cadets from Musique Élite de Montréal, aged 12 to 18, at the Fusiliers du Mont-Royal armory.

CONCERTS AND ACTIVITIES OFFERED BY THE OSM AS PART OF THE CLASSICAL SPREE FESTIVAL

August 7 and 8 – For the fourth edition of the OSM Classical Spree Festival, a young people's component was added to the programming with a concert featuring organist in residence Jean-Willy Kunz and actor Patrice Bélanger (*Carnival of the Animals*) and a concert with the quartet Quasar (*From Bach to Zappa!*). Free workshops in making instruments and workshops in orchestra conducting were also offered to the delight of young visitors.

YOUNG PERFORMERS AND COMPOSERS

The young-audience concerts spotlighted young performers: Daniel Clarke Bouchard, a 15-year-old pianist studying at the Conservatoire de musique de Montréal (*The Magic of Mozart*); and Claire De Sévigné, second prize at the 2015 OSM Standard Life Competition in voice (*The Magic of Mozart*).

Also appearing at the OSM in concerts were Hugo Laporte, Grand Prize winner of the OSM Competition in 2014 (in recital and in the cast of *Carmen* at the 2015 Classical Spree) and Florie Valiquette, Christianne Bélanger and François-Olivier Jean, also in the cast of that production of *Carmen*.

We also heard a work by composer Maxime Goulet (*The Science of Music*) and another by Dominique Lafortune (as part of the Classical Spree).

OTHER HIGHPOINTS

VISIT BY CHINA'S NATIONAL CENTER FOR THE PERFORMING ARTS ORCHESTRA

November 13, 2014 – After an Asian tour in October that took it for the first time to China, the OSM welcomed China's National Centre for the Performing Arts Orchestra, under the direction of Lü Jia, in collaboration with the National Arts Centre of Canada. The program included two Chinese works: *Wu Xing* (Five Elements) by Qigang Chen and the Violin Concerto "The Butterfly Lovers" by He Zhanhao and Chen Gang, performed by Lü Siqing, first prize at the prestigious Niccolò Paganini International Violin Competition in 1999. Dvořák's Symphony No. 8 completed the concert.

JE FAIS MONTRÉAL

November 17, 2014 – In the framework of *Je fais Montréal*, the Orchestre symphonique de Montréal presented its International Orchestra Academy project. Alongside other Montréal leaders, the OSM pledged to carry out this project benefiting or young musicians from Québec and elsewhere by the year 2016. Geared to the transfer of knowledge and aiming primarily at participation by young Québec musicians, this specialized-training program, like that of the great international academies, will offer participants intensive orchestral training with great performers and international teachers under the auspices of Kent Nagano and musicians from the OSM. The Academy will position Montréal, a town of universities and music, as a key place in North America for the training of young musicians. Through this project the Orchestra will make it possible to perpetuate its tradition by passing the OSM style and "sound" to a new generation.

TWO OPUS AWARDS FOR THE OSM

February 2015 – At the gala for the 18th edition of the Conseil québécois de la musique's Opus Awards at Bourgie Hall, the Orchestre symphonique de Montréal was awarded the special "International Achievement" award for its 2014 European tour under the direction of Kent Nagano as well as the special "Music Event of the Year" award for the concerts surrounding the inauguration of the Grand Orgue Pierre-Béique in May and June 2014, which drew close to 20,000 people.

It should be noted in passing that a special "Composer of the Year" award was presented to Samy Moussa at the Gala; as part of the Grand Orgue Pierre-Béique inaugural concerts, the OSM had premiered *A Globe Itself Infolding*, a work commissioned by the Orchestra from the young composer.

"The musical event of the year is – logic cannot deny – the inauguration of the two Casavant organs, at Palais Montcalm in Québec City and at Maison symphonique de Montréal, whereas the OSM and Kent Nagano distinguished themselves for their impact abroad, primarily during the European tour in the spring of 2014."

– Christophe Huss, *Le Devoir*, February 2, 2015

Nominations at ADISQ and the Juno awards

For their recording *Departure – Utopia: Beethoven Symphonies Nos. 1 and 7*, the OSM was nominated at the ADISQ gala (category Album of the Year – Classical / Orchestra and Large Ensemble) as well as at the Juno Awards (category Classical Album of the Year – Large Ensemble or Soloist with Large Ensemble).

**A GREAT REUNION:
ZUBIN MEHTA AND THE OSM IN MAHLER'S THIRD SYMPHONY**



Photos: Paul Doumit

May 19, 2015 – For a concert benefiting the OSM Foundation, Zubin Mehta, music director of the Orchestra from 1961 to 1967, mezzo-soprano Michelle DeYoung, the OSM Women's Chorus, the Chœur des enfants de Montréal and the musicians of the OSM performed Mahler's Third Symphony. In six movements, this grand-scale symphony addresses the stages of Creation, from inanimate nature through the inception of plant life, to animals and humans, before finally ascending to angels and love.

"With a simple gesture or look, Mehta will snatch from the innards of the orchestra double-bass sounds that we had never heard before. Or else, he pushes the reeds and violins to the end of their possibilities of sound and expressiveness. And gets from the tympani the most minuscule nuances. In a word, under his baton it could be said that the entire orchestra resounds as never before. Not only in terms of color, but in power as well. And the individual voices are always very clear, even in the busiest episodes."

– Claude Gingras, *La Presse*, May 20, 2015

"Any Mahler success is made of individual efforts. James Box and Paul Merkelo, principal trombone and trumpet respectively, were bold or mellow on demand. Concertmaster Andrew Wan played his violin solos with pure sound and European style"

– Arthur Kaptainis, *The Gazette*, May 21, 2015

**C2MTL: KENT NAGANO PARTICIPATES IN
A DISCUSSION WITH ALEC BALDWIN**

May 26, 2015 – On the occasion of a visit by American actor Alec Baldwin, a music lover who collaborates regularly with the New York Philharmonic, in addition to being a member of its board of directors, Kent Nagano joined a discussion bearing on creativity and classical music presented as part of the C2MTL international convention and hosted by Andy Nulman.



THE OSM WELCOMED THE ANNUAL INTERNATIONAL CONVENTION OF THE MAJOR ORCHESTRA LIBRARIANS' ASSOCIATION

May 29 to June 1 – The OSM received delegates to the annual international convention of the Major Orchestra Librarians' Association (MOLA). The event consisted of a series of lectures, roundtables and peer sessions on topics like the rich tradition surrounding the profession and innovative practices, as well as a tour of the Grand Orgue Pierre-Béique and the opportunity to hear the OSM at the closing event of the 2015-2016 season, the concert version of Act One of Wagner's *Die Walküre* under Kent Nagano. A non-profit organization with members in close to 270 organizations, MOLA was founded in the United States in 1983. It seeks to serve as a link among music librarians at different orchestras, ballet companies, festivals and other professional ensembles, while enabling them to improve their competencies and offering them essential support and resources.

VICTOR AWARD CONFERRED BY JUST FOR LAUGHS

July 2015 – The concert *Les trois accords*, presented free of charge at Place des Festivals as part of the 2015 Just for Laughs festival, won a Victor Award in the "Creative Daring" category.



COLLABORATIONS

The OSM during the 2014-2015 season continued its collaborations with, among others, the Montreal International Musical Competition (MIMC) and Opéra de Montréal.

2015 MONTREAL INTERNATIONAL MUSICAL COMPETITION – VOICE

June 2014 – The Orchestre symphonique de Montréal accompanied the finalists of the MIMC (devoted this year to voice) on June 2 and 3, as well as taking part in the gala concert on June 5 recognizing the winners of the 2015 edition. The OSM was under the direction of Johannes Debus, who was adept at providing candidates all the necessary support. The finals and gala concert were webcast on osm.ca.

SAMSON ET DALILA WITH OPÉRA DE MONTRÉAL

January 24, 27, 29 and 31, 2015 – The Orchestre symphonique de Montréal, led by conductor Jean-Marie Zeitouni, was in the pit at Salle Wilfrid-Pelletier for four Opéra de Montréal performances of Camille Saint-Saëns's *Samson et Dalila*, which featured mezzo-soprano Marie-Nicole Lemieux (Dalila), tenor Endrik Wottrich (Samson), baritones Gregory Dahl (High Priest of Dagon) and Philip Kalmanovitch (Abimélech) along with bass Alain Coulombe (Old Hebrew).

THE OSM COMMITTED TO ITS COMMUNITY

KENT NAGANO AND OSM MUSICIANS AT THE MONTRÉAL CHILDREN'S HOSPITAL DURING THE HOLIDAY SEASON



December 18, 2014 – Kent Nagano and musicians from the OSM shared the magic of the holiday season with young patients at the Montréal Children's Hospital, who had a chance to enjoy a concert prepared just for them. On a winter and festive theme, the musicians and their conductor performed works by Angerer, Handel, Tartini and Vivaldi. Soloists were Jennifer Swartz on the harp, Paul Merkelo on trumpet and Marie-André Chevrette on the violin. Musicians Andrew Wan, Ramsey Husser, Alison Mah-Poy, Ann Chow, Natalie Racine, Eric Chappel, Denis Bluteau, Virginia Spicer and Serge Desgagné also took part in the performance, which the children and their parents will not soon forget.

THE OSM PLAYS A LULLABY FOR PATIENTS AT THE NEW MONTRÉAL CHILDREN'S HOSPITAL

May 26, 2015 – As part of the moving operation of the Montreal Children's Hospital to its new quarters, Kent Nagano and musicians from the Orchestra played a series of lullabies to calm the young patients and help them sleep better in their new environment. The atrium of the hospital was transformed into a one-of-a-kind concert hall, scarcely two days after the big move, with a giant bed so that young patients and their families could enjoy the performance in comfort. Under the direction of Maestro Kent Nagano, the musicians performed works by Bach, Beintus, Dvořák and Brahms.



Photos: BuzzFeed.com

FUNDRAISING EVENTS



SECOND EDITION OF THE OSM BAL DES ENFANTS: OVER \$275,000 COLLECTED

February 14, 2015 – Presented by Sun Life Financial, the second edition of the OSM Bal des enfants made it possible for nearly 1,000 children from all backgrounds to discover orchestral music at a grand party created especially with them in mind and inspired by the tale of *Alice in Wonderland*. Thanks to the contribution of a number of firms, the Bal des enfants is now firmly a part of Montréal culture and musical tradition. Hundreds of families had the opportunity to attend free of charge this benefit event, proceeds from which help fund the Orchestra’s mission of education and accessibility.

Presided over by Mrs. Isabelle Hudon, executive chair, Québec, and senior vice-president, Client Solutions with Sun Life Financial Canada, this concert-spectacle conducted by Kent Nagano allowed the young audience to discover works by Debussy, Ravel, Glass, Xenakis, Ligeti, Beintus, Stravinsky, Satie and Britten by way of a series of tableaux relating the Lewis Carroll story. In addition to entertainment in the lobbies of Maison symphonique de Montréal, a snack and desserts were served to everyone. The children left with a gift and with memories that will last for quite some time.

“How beautiful they were to see, all these children come to discover great music at the OSM Bal des enfants!... The musical pieces, extremely varied and well chosen, admirably served the narration. And thus did the young spectators – without being too aware of it, since above all they were captivated by the story – got to hear works by nine composers, including Xenakis, Stravinsky, Ligeti and Britten.”

– Caroline Rodgers, *La Presse* +, February 16, 2015

MIDSUMMER NIGHT'S BALL AT THE UNIPRIX STADIUM: THE RETURN OF A DINNER DANCE TO THE SOUNDS OF THE ORCHESTRA

May 28, 2015 – After holding its principal fundraising event at Maison symphonique de Montréal for four years, the OSM brought together some 500 guests from the business community and Canadian public life for its traditional *Midsummer Night's Ball*, which this year was held at the Uniprix Stadium.



The event was conceived on the theme “A free mind is the vanguard of creativity,” and guests could dance to well-known tunes from the 1930s, 1940s and 1950s performed by the Orchestra’s musicians under the direction of Maestro Kent Nagano, in addition to enjoying a gourmet meal. The evening was under the honorary co-presidency of Louis Audet, president and chief executive officer, Cogeco; Raymond Bachand, strategic advisor, Norton Rose Fulbright; and Peter Letko, partner, Letko Brosseau; and enabled the OSM to raise a total of close to \$900,000.

THE OSM YOUNG AMBASSADORS CLUB

The Young Ambassadors Club actively supports the OSM in its strategy with the younger generation: there has been consistent progress in ticket sales to those 34 and under and an upturn in Club memberships.



During the 2014-2015 season, after certain concerts, the OSM Young Ambassadors Club organized a total of four networking events for all those 34 and under attending concerts on September 17, 2014 (*Boris Berezovsky plays Prokofiev*), November 29, 2014 (*Saint-Saëns' First Two Violin Concertos*), February 19, 2015 (*Emanuel Ax & the Brahms First Concerto*) and April 15, 2015 (*Schumann's Spring*). Each event attracted about 100 spectators 34 and under, who go the chance to chat with OSM musicians and other young music lovers. These networking activities are financially underwritten by BMO Financial Group.

On September 28, 2014, young ambassadors could also attend a public rehearsal of the Orchestra's. Kent Nagano led the OSM in some of the works programmed for the Asian tour. This activity was a special opportunity for promoting membership in the Club and its advantages.

On October 31, for Halloween, the Young Ambassadors Club welcomed close to 400 young philanthropists as guests at Maison symphonique de Montréal for the fifth edition of its benefit event.

Besides attending the projection of the film *The Phantom of the Opera* accompanied by an improvisation on the Grand Orgue Pierre-Béique by William O'Meara, guests enjoyed an exclusive cocktail before the concert and could continue festivities in the lobbies of Maison symphonique to intense DJ-supplied rhythms.

SPONSORSHIP DEVELOPMENTS

A NEW FIVE-YEAR PARTNERSHIP WITH BMO FINANCIAL GROUP



More than 40 organizations were eager to associate their brands with the excellence of the OSM in 2014-2015, whether during the regular season, the Asian tour, concerts presented as part of the summer season or during the OSM Classical Spree Festival.

In addition to banking on keeping partner loyalty, the Orchestra also brought new players into the fold. This was notably the case with BMO Financial Group, associated as a season partner for the next five years, and Investors Group, with whom the OSM signed a three-season agreement.

For its fourth edition, the OSM Classical Spree Festival welcomed new sponsors that included Domtar, SiriusXM and Complexe Desjardins.

ENRICHING THE OSM EXPERIENCE AND CREATING EXCLUSIVE CONTENT

In order to heighten the concert experience and increase customer loyalty, the Orchestra continued to pay very special attention to enriching the OSM experience, notably through the creation of exclusive content disseminated by way of the Orchestra's different tools, platforms and communication activities.

PRECONCERT DISCUSSIONS

In 2014-2015 the OSM presented 11 different preconcert discussions during their regular season, on one, two or three occasions each (for a total of 20 discussions). As a prelude to certain concerts, different hosts and prominent guests discussed the program to be performed in order to introduce the audience to that particular repertoire, or touched on current OSM projects. There is a constant concern to enhance the content of the discussions with the goal of making them more dynamic and attractive, something the public appreciates. Thus, based on the concert program and the targeted clientele, different hosts were chosen. The number of guests was increased, and audio and visual content was presented, in addition to short performances by musicians. Attendance for the discussions, held in the concert hall or in the foyer Allegro at Maison symphonique, ranged from 200 to 400 people.



CONCERT PROGRAMS

In addition to artist biographies and program notes, brief interviews with 10 musicians from the Orchestra were conducted and published: audiences thus had the opportunity to discover, in a different way, Luis Grinhauz, Virginia Spicer, Anna Burden, Ali Yazdanfar, Pierre-Vincent Plante, Natalie Racine, Serge Desgagnés, Theodore Baskins, Andrew Wan and Richard Roberts. The 50 years of Gratiel Robitaille as a violinist with the Orchestra were also recognized on the occasion of a concert conducted by Zubin Mehta. Lastly, retirements were also observed. Again this year, historical texts were developed in collaboration with the OSM Archives Department to spotlight certain highpoints in the Orchestra's history.

OSM DIGITAL PRESENCE: SIGNIFICANT GROWTH ON SOCIAL NETWORKS

In the course of the 2015-2016 season the OSM continued to reach an ever-growing number of people on social networks. At the end of the summer season (August 2015), the OSM was connected to 28,929 fans on its Facebook page (7,432 more than in late 2014, amounting to an increase of 35 percent), and to more than 5,524 people on its Twitter account (1,307 more people than in late 2014, for an increase of 31 percent). The OSM's Instagram account, operated throughout the season, and more especially during special events, made it possible to reach a younger customer base, with 734 subscribers at the end of the season. Finally, a tour blog was placed online as part of the Orchestra's tour in Asia: it was visited by several thousand people leading up to and during the tour.

On August 31, 2015:

- Facebook: 28,929 fans (increase of 35 percent)
- Twitter: 5,524 subscribers (increase of 31 percent)

AUDIOVISUAL CONTENT

In collaboration with DMAQ, a digital program-note project was initiated. A first video prototype was released on the Orchestra's platforms in February (dealing with the Overture from Rossini's *William Tell*); a second was produced for Respighi's *Pines of Rome* as part of the Classical Spree Festival.

Among the many other clips produced by the OSM, a short video starring Jean-Willy Kunz in support of the Montréal Canadiens was produced and released on all the Orchestra's digital platforms.



OSM ARCHIVES

The permanent position of full-time archivist was created in September 2013 at the OSM. In a direct line with the Orchestra's mandate, the archives department has as its goal making accessible and disseminating the collective heritage of the organization to the widest possible audience, while seeing to the conservation and preservation of documents in the best possible conditions. Among the projects carried out, the archives department set up a timeline to mark the 75th of the OSM Competition. That timeline was exhibited and available online. In addition to researching historic pictures for various OSM events, historical notes were produced for among other events the benefit concert conducted by Zubin Mehta.

Tours of the archives

Since 2014, the archives department has offered tours to the OSM audience. Those tours are intended to raise audience awareness about the importance of archives in general and those of the OSM in particular, the cultural heritage of an entire society. On these tours, the role of the archivist is explained and different documents are presented to illustrate more concretely the path that the Orchestra has taken over the years. During the 2014-2015 season, close to 570 people took part in one or another of the 23 tours offered. Visitors consisted of school groups (elementary and high-school level), groups of donors, and 100 or so music librarians (on the occasion of the Major Orchestra Librarians' Associations' convention).

ADMINISTRATION

SIGNING OF A COLLECTIVE AGREEMENT WITH THE GUILDE DES MUSICIENS ET MUSIENNES DU QUÉBEC

October 1, 2014 – Orchestre symphonique de Montréal management and the Guilde des musiciens et musiciennes du Québec announced the renewal of the OSM musicians' collective agreement, which expired on August 31, 2014, for a term of four years. This was the result of negotiations that took place in a harmonious way without a labor disruption: the parties used an interests-based, reasoned negotiation approach, in the presence of a mediator from the Ministry of Labor, attending at the request of the parties.

ACCESS TO A PREVENTION MUTUAL

In 2014-2015, the OSM qualified for access to a prevention mutual that covers the administrative staff and the musicians. Integration into a mutual makes it possible to improve prevention interventions and to reduce health and safety costs when these arise.

INTRODUCTION OF TELEMARKETING SERVICES

For better management of fundraising and subscription campaign activities and at a lesser cost, the OSM moved to integrate the telemarketing services that were previously handled by an outside firm.

CHANGES IN WORK ORGANIZATION

The OSM continued its efforts to improve efficiency and effectiveness in the workplace. To ensure greater activity cohesion, the Orchestra made other changes to the operational structure, including institution of the position of chief operating officer, entrusted to Marie-Josée Desrochers.

THE OSM IN NUMBERS: 2014-2015 SEASON

107 regular-season concerts:

- 48 regular-series concerts¹ (including the TSO and NAC concerts)
- 14 young-audience concerts (3 *Children's Corner* concerts and *OSM Youth Concerts*)
 - 4 holiday-season concerts
- 4 non-series concerts (opening concert [2 performances]), Fréquence OSM, OSM Éclaté
 - 3 performances of *L'Aiglon: Son of Napoleon* as a North American premiere
 - 8 *OSM Pop* concerts
 - 2 OSM Chorus concerts
- 1 guest orchestra (China's National Centre for the Performing Arts Orchestra)
 - 10 recitals (Organ, Pro Musica and *In recital: Kremer & Trifonov*)
 - 8 chamber-music concerts at Bourgie Hall
 - 2 concerts for the opening of the Bach cantata cycle at Bourgie Hall
 - 2 chamber-music concerts in the Montréal boroughs
 - 1 guest ensemble (Angèle Dubeau & La Pietà)

First season of the Grand Orgue Pierre-Béique

- 5 recitals (including an additional 1 for *The Phantom of the Opera*)
 - 3 OSM Youth Concerts around the organ
 - 2 concerts with the OSM Chorus
- 2 works for organ and orchestra (Héту and Handel)
 - 2 pre-concerts on the organ

9 concerts on the Asian tour

- 7 concerts in Japan
- 2 concerts in China (first Chinese appearance for the OSM)

1 concert in Toronto (May 13)

37 summer-season concerts:

- 1 concert as part of the Just for Laughs Festival (OSM and Les Trois Accords)
 - 2 concerts at Festival international de Lanaudière
 - 3 concerts in the parks
- 1 concert at Olympic Park (including the pre-concert commemorating the events in Hiroshima)
- 30 concerts during the OSM Classical Spree Festival

For a grand total of 154 concerts

4 commissioned works

(Régis Campo, Dominique Lafortune, Samy Moussa, Kiya Tabassian)

4 recordings released

Shoka – Japanese Children Songs

French Trumpet Concertos

The Poetry of Freedom: Beethoven Symphonies Nos. 2 and 4

Complete Beethoven symphonies: *Between Enlightenment and Revolution* (compilation)

¹ Regular series consist of Tuesday, Wednesday (1 and 2), Thursday (1 and 2) Grand Concerts, Symphonic Matinees, OSM Saturday Evenings and Musical Sundays.

2 broadcasts on medici.tv
3 concerts recorded for Mezzo Live HD
1 broadcast on ICI Musique
1 broadcast on Shanghai Radio – Classic FM 947

2 benefit concerts
(Bal des enfants and concert benefiting the Pierre-Béique Endowment Fund conducted by Zubin Mehta)

1 Midsummer Night's Ball
1 fundraising event (OSM+ event on October 31)

2 private concerts (*Enjoy the experience of the Asian tour*, BMO Christmas concert)

5 private subscriber-loyalty concerts
2 organ recitals for Friends of the OSM
3 chamber-music recitals

3 concerts presented as part of the Montreal International Musical Competition

4 performances of the opera *Samson et Dalila* for Opéra de Montréal

2 Opus Awards
1 Victor Award

10 open rehearsals

20 preconcert discussions

14 masterclasses

175,755 tickets issued (admissions) during the regular season
including complementary tickets and commercial agreements (20,406 admissions, counting 1,900 tickets for the *Enjoy the experience of the Asian tour* concert)

53,276 tickets issued in subscriptions
122,479 individual tickets

Over 130,000 spectators during the summer season

OSM MUSICIANS

Kent Nagano, music director
Dina Gilbert, assistant conductor
Andrew Megill, chorus director

Olivier Latry, organist emeritus **Jean-Willy Kunz**, organist in residence
Wilfrid Pelletier (1896-1982) & **Zubin Mehta**, conductors emeriti
Pierre Béique (1910-2003), general manager emeritus

First violins

Richard Roberts, concertmaster
Andrew Wan¹, concertmaster
Olivier Thouin², associate
concertmaster
Marianne Dugal², 2nd associate
concertmaster
Luis Grinhauz, assistant
concertmaster
Ramsey Husser, 2nd assistant
Marc Béliveau
Marie Doré
Sophie Dugas
Marie Lacasse
Jean-Marc Leblanc
Ingrid Matthiessen
Myriam Pellerin
Susan Pulliam
Claire Segal Sergi

Second violins

Alexander Read, principal
Marie-André Chevrette, associate
Brigitte Rolland, 1st assistant
Ann Chow
Mary Ann Fujino
Johannes Jansonius
Jean-Marc Leclerc
Isabelle Lessard
Alison Mah-Poy
Katherine Palyga
Monique Poitras
Gratiel Robitaille
Daniel Yakymyshyn

Violas

Neal Gripp, principal
Jean Fortin, 1st assistant
Chantale Boivin
Rosemary Box
Victor Fournelle-Blain
Sofia Gentile
Anna-Belle Marcotte
Charles Meinen
David Quinn
Natalie Racine
Megan Tam

Cellos

Brian Manker², principal
Anna Burden, associate
Pierre Djokic, 1st assistant
Gary Russell, 2nd assistant
Karen Baskin
Li-Ke Chang
Sylvie Lambert
Gerald Morin
Sylvain Murray
Peter Parthun

Double basses

Ali Yazdanfar, principal
Brian Robinson, associate
Eric Chappell, assistant
Jacques Beaudoin
Scott Feltham
Lindsey Meagher
Peter Rosenfeld
Edouard Wingell

Flutes

Timothy Hutchins, principal
Denis Bluteau, associate
Virginia Spicer, piccolo

Oboes

Theodore Baskin, principal
Margaret Morse³, associate
Alexa Zirbel, 2nd oboe
Pierre-Vincent Plante, principal
English horn

Clarinet

Todd Cope, principal
Alain Desgagné, associate
Michael Dumouchel, 2nd and E-flat
clarinet
André Moisan, bass clarinet and
saxophone

Bassoons

Stéphane Lévesque, principal
Mathieu Harel, associate
Martin Mangrum
2nd bassoon
Michael Sundell, contrabassoon

Horns

John Zirbel, principal
Denys Derome, associate
Catherine Turner, 2nd horn
Louis-Philippe Marsolais, 3rd horn
Jean Gaudreault, 4th horn

Trumpets

Paul Merkelo, principal
Russell De Vuyst, associate
Jean-Luc Gagnon, 2nd trumpet
Christopher P. Smith

Trombones

James Box, principal
Vivian Lee, 2nd trombone
Pierre Beaudry, principal bass
trombone

Tuba

Austin Howle, principal

Timpani

Andrei Malashenko, principal

Percussion

Serge Desgagnés, principal
Hugues Tremblay

Harp

Jennifer Swartz, principal

Piano & celesta

Olga Gross

Music librarian

Michel Léonard

¹ Andrew Wan's 1744 Bergonzi violin is on generous loan from patron David Sela.

² Marianne Dugal's 1737 Domenico Montagnana violin and Sartory bow, Olivier Thouin's 1754 Michele Deconet violin, and Brian Manker's c. 1728-30 Pietro Guarneri cello and François Peccate bow are on generous loan from Canimex.

³ Absent in 2015.

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Orchestre symphonique de Montréal

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Evelyne Rheault, *project manager, marketing*
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Sales advisors

Koralie Deetjen-Woodward
Dominique Leblanc-Bolduc
Alexis Anderson
Anne Frédérique Préaux
Annie Calamia
Adèle Lacas
Guillaume Roy
Évelyne Lafortune
Laurence Lafortune

OSM fundraising and Foundation

Céline Choiselat, *head of philanthropic development – Honour Circle*
Catherine Lussier, *project manager, special events*
Marina Dobel, *coordinator, donation management and Foundation*
Jean-Pierre Primiani, *acting head of philanthropic development*
David Bréban, *donation management agent*
Gabrielle Blackburn, *acting coordinator – Honour Circle*
Bellande Montour, *coordinator, individual donations*

Financial and administrative services

Nathalie Mallet, *comptroller*
Patrick Gelot, *head of IT*
Bruno Valet, CRHA, *human resources advisor*
Manon Brisson, *accounting technician*
Choukri Belhadj, *IT technician*
Freddy Excellent, *messenger / packer*
Joannie Lajeunesse, *archivist*

PARTNERS IN EXCELLENCE

Official presenter

Hydro-Québec

Season partner

BMO Financial Group

Official carrier

Air Canada

Series sponsors

BBA

Fillion Électronique

Fondation J.A DeSève

Power Corporation of Canada

Young-audience series sponsors

Great West, London Life and Canada Life

Industrial Alliance

Partner in the OSM's educational program

Rio Tinto Alcan

Sponsors of the OSM

Standard Life

Competition

Standard Life

Stingray

Partner in the 34 and under program

TD Canada Trust

Evening sponsors

Spinelli Lexus

Aéroports de Montréal

COGECO

Milos

Desjardins

Royal Bank

Pratt & Whitney

Tourisme Montréal

Sponsors of *The OSM in the Parks* concerts

SiriusXM

BMO Financial Group

Première Moisson

Service sponsors

Blue Cross

Hyatt Regency

Ritz-Carlton

Official water of the OSM

ESKA

Sponsors of the Classical Spree

SiriusXM

Domtar

Tourisme Montréal

Complexe Desjardins

Archambault

Yamaha

Place Deschamps

Fillion Électronique

Première Moisson

Sponsors of the Asian tour

Air Canada

BMO Financial Group

CN

Sibylla Hesse Foundation

Power Corporation of Canada

Media partners

Archambault

CTV

Ensuite Média

Ici Radio-Canada

Montreal Gazette

La Presse

Public partners

Québec Ministry of Culture and Communications

Conseil des arts et des lettres du Québec

Canada Council for the Arts

Conseil des arts de Montréal

City of Montréal

Secrétariat à la région

métropolitaine

2014-2015 HONOUR CIRCLE

\$250,000 and up

Larry & Cookie Rossy Family Foundation

\$100,000 and up

Kent Nagano

David Sela*

\$25,000 and up

The Azrieli Foundation

Ann Birks*

Barbara Bronfman & Family*

Myriam and Dr. J-Robert Ouimet, C.M.; C.Q.; Ph.D.

Larry & Cookie Rossy

Ruth & David Steinberg Foundation*

Margarita Ciurana estate

\$10,000 and up

Michel P. Archambault

Claudine & Stephen Bronfman Family Foundation*

Marjorie & Gerald Bronfman Foundation

Bitá & Paola Cattelan

Hélène De Corwin

Shirley Goldfarb

Satoko & Richard Ingram

Jack & Harriet Lazare

Eunice & Alexander (Bob) Mayers

Constance V. Pathy

Ariane Riou et Réal Plourde*

Lillian Vineberg

Groupe Vo-Dignard Provost Primeau*

Martin Watier

\$5,000 and up

Jocelyne and Louis Audet

Fondation Victor et Rita Bertrand

The Birks Family Foundation

In memory of Jean-Paul Cholette

In memory of Jacques Dansereau

Mr. & Mrs. Aaron Fish

Nahum Gelber

Alexandra & Peter Hutchins

Bernard Lamarre, Ing., O.C., G.O.Q.

François Leclair

Tom Little & Ann Sutherland

Irving Ludmer Family Foundation

Dr. R. Mackler

Michèle and Jean Paré*

Robert Raizenne

Pierrette Rayle & John H. Gomery

Céline Robitaille and Jacques Lamarre

The Blema & Arnold Steinberg Family Foundation

Fondation Denise et Guy St-Germain

Gérard and Rachèle Taillon

David Tarr & Gisèle Chevrefils

Dr. Gilles Tremblay and John Wendover

Anonymous (2)

\$2,500 and up

Susan Aberman & Louis Dzialowski

Renée and Pierre Béland

Robert P. Bélanger

Bunny Berke & Lawrence Lusko

Joan & Hy Bloom

Réjean and Louise-Marie Breton

Louise Brunet

Annette Caron

Cecily Lawson & Robert S. Carswell

Sigrid and Gilles Chatel

Lucie Contant-Marcotte

Rachel Côté and Paul Cmikiewicz

Fran & Reuben Croll

Dr. Richard & Dr. Sylvia Cruess

Dr. Claude David

Rona & Robert Davis

Michèle Deschamps

Abe & Ruth Feigelson Foundation

Kappy Flanders

Brenda & Samuel Gewurz

Émile Ghattas and Mona Latif-Ghattas

Nancy & Marc Gold

Dr. Antoine S. Grayib

Marina Gusti

Marie-Claire Hélie

Jonathan Paul Hopkins

Joan F. Ivory

M. Paul Jarry and Mme Lise Powell

Serge Laflamme

Maryse Lassonde

Lise Lavoie and Jacques Tremblay

Thérèse Martin

Peter & Margie Mendell

Klaus & Nina Minde

Eric & Jane Molson

Jean-Yves Noël

Shirley Quantz

Daniel Perreault

François Poirier

Dr. François Reeves

Dr. Michael & Doreen Rennert

Jinder Sall

Dr. Bernard & Lois Shapiro

David & Neysa Sigler

Ronald & Carol Slater

Ian & Helgi Soutar

Norm Steinberg & Renee Kessler

Rasma Stepls Kirstein

Anne-Marie Trahan

Bill Tresham and Madeleine Panaccio
Sue & Soren Wehner
Charlene & Reginald Weiser
Roslyn & Harvey Wolfe
Anonymous (1)

\$1,500 and up

Nicole Beauséjour and Daniel Picotte
Liliane Benjamin
Mildred & Morton Bessner
André Bineau
Jocelyne Biron
Naomi & Eric Bissell
Marlene G. Bourke
Kim Boutet
Suzanne Brillant Fluehler
Susan Casey Brown
Maureen & Michael Cape
Ariane Champoux-Cadoche and Simon Cadoche
Famille Louise and André Charron
Dr. Louise Choinière
Mrs. Brock F. Clarke
Dominique Soulard and Dr. Serge Côté
Dr. Louis Crevier
Claudette Debbané
Dr Jacques Demers et Nicole Kirouac
Melvyn A. & Mitzi Dobrin, C.M.
André Dubois
André Dubuc
Monique Dupuis
Josée and Jean A. Élie
Dr Francis Engel and Dr Diane Francoeur
Henry & Marina Etingin
Sharron Feifer
In memory of Lillian & Harold Felber
Gilberte Fleischmann
Louise Fortier
Edgar Fruitier
Dr. Stéphan Gagnon
Thérèse Gagnon Giasson
Dr. Dominique Garrel
André Gauthier and Sylvie Lavallée
Dr. & Mrs. Harry Glick
Colette & Alan Golden
Mildred Goodman
Rena & Dr. Mervyn Gornitsky
André Gravel
Blair Hankey
Riva & Thomas Hecht
Frank Hoffer
Vincent Jean-François
Fondation Pierre J. Jeannot
Eva & Gabor Jellinek
Monique Jérôme-Forget
Mina & Minel Kupferberg
Kwitko Family Foundation
Claude Landry
Michael Laplante

Honorable Charles Lapointe, c.p.
Nicole Latortue
Mimi and Jacques Laurent
Jean Leclerc
Solange Lefebvre and Jean Grondin
Eric Le Goff
James Le Voguer and Danielle Claude
Viateur Lemire
Dr. André Levasseur
Dr. Suzanne Lépine and Gilles Lachance
James Le Voguer and Danielle Claude
Erna & Arnie Ludwick
Carole & Ejan Mackaay
Gaétan Martel
Charlotte McAllister
Pierre Meloche, O.C.
François Milette
Jean C. Monty family
Caroline Ouellet and Pierre Marsolais
Martin Ouellet and Francine Cholette
Monique and Robert Parizeau
Dr. Richard Payeur
Charles Perreault, C.M.
Richard Perron
Wakeham Pilot
Jack & Mary Plaice
Juliana Pleines*
Thérèse and Peter Primiani
Sylvie Piérard and François Ramsay
Sigisbert Ratier
Dr. Jack & Dr. Sabina Ratner, in celebration of
Kent Nagano's 10 years at the OSM
Cyril & Dorothy, Joe & Jill Reitman Family
Foundation
Jean Remmer & Marvin Rosenbloom
Suzanne Rémy
Katherine & James Robb
Lucien G. Rolland
Dr. Harry & Delores Rosen
Jeannine M. Rousseau
Pat & Paul Rubin
Denys Saint-Denis and Mireille Brunet
Eli Salm
Gyulaine Saucier, C.M., F.C.A.
Barbara & Mel Schloss
Dr. Ewa Sidorowicz
Paul Simard
Joan & K. Warren Simpson
Dr. Wendy Sissons
Richard Taylor
In memory of Douglas H. Tees
Jacques & Hope Tetrault
Julien Thibault-Roy
Enda Nora Tobin
Lucie Vincelette
Michael & Margaret Westwood
Rhonda Wolfe & Gary Bromberg
Anonymous (6)

MANAGEMENT REPORT

During the 2014-2015 fiscal year, the Orchestre symphonique de Montréal posted net income of \$907,000, including a windfall gain of \$437,000 on the reevaluation of a violin mostly as a result of the exchange rate.

REVENUE

For the 2014-2015 season, box-office revenues, fees and grants are pretty much identical to those during the 2013-2014 fiscal year.

The Asian tour generated gross income of \$1,244,000 and a tax payment of \$261,000, before the musicians' cost.

As for revenues from donations and sponsorships, these rose by \$262,000 thanks to major donations spread out over three years. A capitalized donation of \$609,000, presented under Endowments in the balance sheet, was also received.

EXPENSES

Production costs experienced a decrease of \$1,100,000, now totaling \$23,600,000. That deduction can be accounted for by the total cost of the Asian tour, which was less than that of the 2014 European tour.

An amount of \$1,800,000 from the OSM Foundation was collected. Part of that total is presented under deferred revenue in order to pay retirement packages for musicians along with the costs connected with the American tour that will be taking place in March 2016.

BALANCE SHEET

Accounts receivable increased by \$2,500,000 following the repayment of the OSM's bank debt. That amount comes essentially from the increase in deferred revenue.

Given the reevaluation of a violin presented under Investment, a donation made, and the excess of revenue over expenses, the OSM deficit was reduced by around 50 percent. It now stands at \$1,500,000.