

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

2013-2014 ANNUAL REPORT

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A WORD FROM THE CHAIRMAN



The 80th-anniversary season of the Orchestre symphonique de Montréal was memorable, and not only because it offered its devoted audience a regular season every bit a match for its expectations. Also noteworthy was the resounding success of our summer season and the third edition of the OSM Couche-Tard Classical Spree. The Orchestra added to its international prominence by way of recordings that have found tremendous favor with music lovers, along with concert tours in Europe where, under the leadership of Maestro Kent Nagano, it enjoyed tremendous success and rave reviews.

The season concluded in brilliant fashion with concerts and festivities surrounding the inauguration of the Grand Orgue Pierre-Béique drawing 20,000 people. On behalf of the OSM I wish to thank Mrs. Jacqueline Desmarais, who has presented our Orchestra with a true jewel, an organ created in Québec by the firm of Casavant Frères. That instrument will perpetuate the memory of Pierre Béique, the first general manager of the Orchestre symphonique de Montréal, a true visionary who played a decisive role in the OSM's development.

Maestro Kent Nagano has been key in crafting our success since his appointment here, first as music advisor, in 2004, and then as music director, starting in 2006. We were therefore particularly pleased to be able to announce the extension of his contract as music director until 2020. His qualities as an interpreter as well as his ability to draw people together have been demonstrated time and time again over the last few seasons. Maestro Nagano is also recognized for his sustained commitment in the community, an element that makes the OSM a leader in its domain.

Our thanks go also to the various government agencies, sponsors, partners and donors who supported the 80th season of the Orchestra, as well as our loyal subscribers, more numerous than ever.

I must also hail the work of chief executive officer Madeleine Careau, of the administrative staff and of our devoted volunteers, who watch over our Orchestra day in and day out.

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

Lucien Bouchard

A WORD FROM THE CHIEF EXECUTIVE OFFICER



The 80th season of the Orchestre symphonique de Montréal has been a standout on more than one level. A loyal audience turned out for concerts in still greater numbers, whether in regular series, special events, our summer season (which drew 100,000 people) or the inauguration of the Grand Orgue Pierre-Béique, which kindled remarkable interest both in the press and among music lovers.

On the international scene, our Orchestra sparkled in exceptional fashion. Under the direction of Kent Nagano, the OSM performed in nine European cities, including at the Tonhalle in Zurich for the first time in its history, as well as presenting an unforgettable Mahler's Seventh Symphony in Vienna's mythic Konzerthaus. That concert could be seen around the world thanks to a partnership established with medici.tv.

Incidentally, the concert marking the inauguration of the Grand Orgue Pierre-Béique as well as a performance with Marc-André Hamelin were also broadcast on the same international platform. This additional way of abolishing borders between continents fosters a greater proximity with a new audience curious to discover our Orchestra or eager to hear it once again.

The excellence of the OSM was also underscored by two Prix Opus from the Conseil québécois de la musique in January, in the categories "Disc of the Year – romantic, postromantic and impressionist music" for the Analekta recording *Mahler – Orchesterlieder* with baritone Christian Gerhaher, and "Specialized Presenter of the Year" for the second edition of the Cool Classical Journey, in the summer of 2013.

In August 2014 the third edition of that unifying event welcomed over 65,000 people: 40,000 on the Esplanade Financière Sun Life at Olympic Park for a memorable version of Carl Orff's *Carmina Burana* sung by a chorus of 1,500 voices, and 25,000 people for the marathon of some thirty concerts at affordable prices in four halls at Place des Arts. Enjoyed in a festive atmosphere, the OSM Couché-Tard Classical Spree has become an integral part of our musical landscape.

Some other highpoints of the 2013-2014 season

Dazzling and eclectic, the 80th season of the OSM opened with three performances of *La damnation de Faust* by Berlioz, a work of great proportions in which the OSM Chorus, under the direction of Andrew McGill, played a vital role. The Orchestra then had the privilege of hosting violinist James Ehnes – the winner of six Juno Awards, a Grammy and a first prize at the OSM Standard Life Competition, and artist in residence for this season – in three unforgettable concerts.

Kent Nagano conducted a good number of essential scores from the repertoire, including Bach's Mass in B minor (presented to conclude the Bach Festival), Bruckner's Third Symphony, Mahler's Seventh Symphony, Beethoven's Symphonies Nos. 2 and 4 (the final segment in a complete Beethoven cycle released on the Analekta label) and Mussorgsky's *Pictures at an Exhibition*. This last work was at the heart of a program with visual support that also included the premiere of three miniatures inspired by artworks from the Canadian collection of the Montreal Museum of Fine Arts by Scott Good, Simon Bertrand and Jeffrey Ryan. Maestro Nagano also presented three symphonies by Haydn: Nos. 26, 59 and 104. For the OSM Éclaté concert he brilliantly matched Beethoven's renowned Fifth Symphony with

Frank Zappa's *Bogus Pump* and Jörg Widmann's *Teiresias*, the evening running until late at night courtesy of a DJ set by Mistress Barbara.

Other innovative programs were implemented, including the second edition of Fréquence OSM, a co-production with ICI Musique that cast a different look over the first 80 years of the Orchestra. Montreal audiences were also delighted to rediscover Fred Pellerin, in *The Symphonic Hunchback*, a tale unfolding in Saint-Élie-de-Caxton and featuring the character Babine, sitting target of the village inhabitants. (A show, moreover, that was telecast by ICI Radio-Canada Télé and ARTV.)

After inviting the New York Philharmonic, the Budapest Festival Orchestra and the Collegium Vocale Gent in the last few years, the OSM welcomed the Mariinsky Orchestra under the direction of Valery Gergiev in October as part of the tour marking the 25th anniversary of his tenure as music director of the prestigious orchestra, and the Los Angeles Philharmonic with its dynamic conductor, Gustavo Dudamel, in March. On the recital side of things, music lovers packed the hall for the concerts by Yo-Yo Ma in March and Dmitri Hvorostovsky in May.

This 80th season concluded on the highest possible note with the inauguration of the OSM's Grand Orgue Pierre-Béique in May 2014, which included four concerts given to full houses. During these, two works for organ and orchestra were premiered: *Maan varjot* by Finnish composer Kaija Saariaho, and *A Globe Itself Infolding* by young Québec composer Samy Moussa, now living in Europe. An open house that proved to be very popular and that featured organ recitals and demonstrations was also offered, on May 31.

The OSM: educational mission

The 2013 edition of the OSM Standard Life Competition in November rewarded the talent of violinist Yolanda Bruno, who appeared with the OSM on December 11, 2013, as soloist. And the OSM continued, during the 2013-14 season, its collaboration with the Montreal International Musical Competition, with Giancarlo Guerrero leading the Orchestra and coaching candidates at the finals.

Once again this season the OSM carried on with a tradition rooted at the heart of its educational mission. Primary- and secondary-level students were able to attend 11 OSM Youth Concerts built around three programs.

The Orchestra also instituted the Bal des enfants on February 7, 2014, a magical benefit concert that drew attention to the importance of its educational mission, part of the very lifeblood of the OSM since introduced by Wilfrid Pelletier. Hosted by Sophie Nélisse, with the participation of dancers from Anik Bissonnette's ballet troupe, actor Didier Lucien and pianists Leonid Nediak (10 years old) and George Hua (13 years old), the evening featured a concert, desserts and gifts for all.

A season of such scope could not have been achieved without the support of invaluable collaborators. On behalf of the OSM I thank Hydro-Québec, the Orchestra's presenter; National Bank, season collaborator sponsor for the last year after eight seasons with the OSM; and all our other sponsors. I thank the different levels of government, including the principal public funder, Loto-Québec, all the essential partners of the Orchestra and all the members of the fundraising committees, who make an indispensable contribution to the activities of the OSM.

I also salute the outstanding work of music director Kent Nagano – who will continue his collaboration with us until 2020 – of the musicians of the Orchestra, of conductor in residence Nathan Brock and of assistant conductor Dina Gilbert, the dedication of our volunteers, and the unflagging commitment of the members of the board of directors, the donors, and the OSM administrative staff.

Thanks as well to our loyal subscribers, convinced, as we are, of the relevance of the orchestral repertoire in today's world.

A handwritten signature in cursive script, reading "Mcareau".

Madeleine Careau

**2013-2014
HIGHLIGHTS**

A HISTORIC 80th SEASON FOR THE OSM

The inauguration of the Grand Orgue Pierre-Béique, the gem of Maison symphonique de Montréal, was indubitably the crowning event of this 80th season. Audiences responded enthusiastically to Kent Nagano's musical offer for this anniversary season, and excitement for the Orchestra did not flag: the attendance rate for concerts averaged 87 percent, with young people 34 and under now accounting for 20 percent of audiences in the concert hall.

HIGHPOINTS OF THE MUSICAL SEASON

THE KICKOFF OF THE REGULAR SEASON

September 12, 15 and 17 – Riding the formidable momentum that the inauguration of Maison symphonique provided it with, the OSM made its return for 2013-2014. Under the direction of Kent Nagano, the Orchestra launched the anniversary season in a grand manner by offering three performances of *La damnation de Faust*, a sublime work by Hector Berlioz. The principal characters in this “dramatic legend,” Marguerite, Faust and Méphistophélès, were played by soprano Anna Caterina Antonacci, tenor Michael Schade and bass-baritone Philippe Sly, winner of a record number of awards at the 2012 edition of the Montreal International Musical Competition. Often regarded as a character in its own right, the work's important choral part was taken by the OSM Chorus led by Andrew Megill, one of the finest chorus directors of his generation.

“But the orchestra has to be discussed first. When the genetic map of its sonic identity comes to be established, the DNA of Pierre-Vincent Plante will carry a lot of weight. Yesterday he gave us a deeply moving, world-class English horn solo.... The same laurels go to the viola solo of Neal Gripp and to an increasingly incisive first-violin section, under the stewardship of Andrew Wan.”

Christophe Huss, *Le Devoir*, September 13, 2013

“The Damnation orchestra was extremely virtuosic, colored and brilliant, by turns refined and overpowering, and the OSM is all that at once. The woodwinds, notably, handle with incredible accuracy their very long identical sequences.”

Claude Gingras, *La Presse*, September 13, 2013

SECOND EDITION OF FRÉQUENCE OSM

September 24 – In collaboration with ICI Musique and for a second consecutive year, the music director of the OSM invited the public to Fréquence OSM, a radio-musical-theatrical event celebrating the radio medium entitled “The Unauthorized Biography of the OSM.” The second episode of this radio theatre observed – and not without humor – the 80th season of the Orchestra. On stage with the musicians, under the baton of Maestro Nagano and backed by the work of a sound effects engineer, actors Anne-Marie Cadieux, Alexis Martin, Sylvie Moreau and Pierre Verville slipped into the roles of real or fictional characters in relating the story of the OSM from yesterday...to tomorrow. Also featured in this mad

venture were radio hosts Michel Keable and Charles Tisseyre, along with Catherine Perrin at the harpsichord.

Excerpts were heard from works by Stravinsky, Berlioz, Sibelius, Wagner, Tomasi, Shostakovich, Prokofiev, Bach, Rimsky-Korsakov, Tchaikovsky, Philippe Leduc, Bach and Holst. The show was broadcast live over ICI Musique, and was made available online over the Espace.mu platform.

A THIRD OSM ÉCLATÉ CONCERT

October 26, 2013 – After the success of the two previous editions, the Orchestra, in an OSM Éclaté concert at Maison symphonique de Montréal, played Frank Zappa's *Bogus Pomp* and clarinetist Jörg Widmann's *Teiresias* for six double basses, matched with Beethoven's Fifth Symphony. It will be remembered that Maestro Nagano worked closely with Frank Zappa, doubtless the most symphonic of rock artists.

Before the concert, at eight o'clock, Matthieu Dugal chatted with Kent Nagano, Nicolas Masino (a musicologist with a special interest in Frank Zappa) and Ali Yazdanfar, principal double bass with the Orchestra, in a discussion held in Maison symphonique. During the concert, an interview transmitted live on a giant screen with Dweezil Zappa, who was performing at the same time in L'Assomption, made it possible for audiences in the two halls to hear the sounds from each concert.

Still in the framework of the OSM Éclaté concert, 600 young professionals took part in the fourth edition of the OSM+ benefit event. This initiative of the Young Ambassadors Club raises funds for the educational mission of the OSM, with all proceeds going towards supporting its educational programs, while at the same time the event sparks the interest of an audience of young professionals in classical music and the Orchestre symphonique de Montréal. After the concert, the ambiance for this festive benefit evening was entrusted to Montreal DJ Misstress Barbara.



PICTURES AT AN EXHIBITION, IN COLLABORATION WITH THE MONTREAL MUSEUM OF FINE ARTS

October 30 and 31, 2013 – Mussorgsky's *Pictures at an Exhibition*, in the orchestration by Ravel, served as an anchor for this concert accompanied by projections on a giant screen of works from the collection of the Montreal Museum of Fine Arts and selected by curator Anne Grace. Conducted by Kent Nagano and presented on three occasions (two evening concerts and one matinee), the program also included Haydn's highly evocative Symphony No. 59, "Fire," and Prokofiev's Violin Concerto No. 1, performed by Viviane Hagner. Also programmed for the evening concerts was the first performance of miniatures by three Canadian composers who were inspired by works in the Museum's permanent collection. Presented as a world premiere, these works by Scott Good, Simon Bertrand and Jeffrey Ryan were OSM commissions.

Each concert was preceded by a discussion at Maison symphonique, hosted by Katerine Verebely, a contributor to ICI Musique and ICI Radio-Canada Première, with curator Anne Grace and composers Good, Bertrand and Ryan.

"Musically, the OSM and Kent Nagano provided a show of force in these Pictures, with extremely dense colors and intense, sustained strings."

Christophe Huss, *Le Devoir*, October 31, 2013

SCHUBERT'S ROSAMUNDE

November 6, 9 and 10, 2013 – Conducted by Maestro Kent Nagano, the musical program for these three concerts comprised excerpts from Schubert's *Rosamunde* showcasing the OSM Chorus under Andrew Megill and Canadian mezzo-soprano Susan Platts, Haydn's Symphony No. 26 in D minor, "Lamentatione," and Dvořák's Cello Concerto in B minor, Op. 104, featuring Truls Mørk.

The performance on November 6 was the opening concert of the 2013 IAMA Montreal conference.

"Immense. Extraordinary. Fabulous. The OSM and Kent Nagano picked the day on which an international collection of players in the classical-music profession arrived for a convention to pull the concert of the year out of the hat. Well played! That's the sign of a great squad... But the beauty of the evening wasn't ostentatious, it was real, luminous, private, profound, internal and radiant."

Christophe Huss, *Le Devoir*, November 7, 2013

"But the proposed interpretation transforms everything: the orchestra strings played with extreme finesse and the small mixed chorus of 20 singers was by turns somber and luminous."

Claude Gingras, *La Presse*, November 7, 2013

THE MASS IN B MINOR CONDUCTED BY KENT NAGANO

December 6 and 7 – Under the direction of Kent Nagano, the musicians of the OSM performed the Mass in B minor, a sublime work by Johann Sebastian Bach, with the collaboration of four soloists: German soprano Sibylla Rubens, Swedish mezzo-soprano Ann Hallenberg, German tenor Julian Prégardien and Austrian baritone Markus Werba. The concert also featured the OSM Chorus under the direction of Andrew Megill, the Orchestra's chorus director. The performances were presented as the closing concert of the Montreal Bach Festival, of which the OSM is official orchestral partner.

"The chorus has never disappointed me – bravo to Andrew Megill – and they were as supple and sensitive as a busload of people can be, while Nagano's polish and attention to instrumental detail revealed moments where others might have only produced a pleasant mush."

Arthur Kaptainis, The Gazette, December 9, 2013

"At one and the same time a lesson in music and in spirituality, the B minor Mass, performed so well, spoiled its audience. And the audience was equally generous with their applause for the performers, which lasted so long we feared at one point the musicians might never be able to leave the stage!"

Hugo Prévost, Pieuvre.ca, December 9, 2013

THE SYMPHONIC HUNCHBACK: A NEW CHRISTMAS TALE WITH FRED PELLERIN

December 16, 17, 18 and 19, 2013 – Two years earlier, *The Bellybutton-Lint Tuque*, the first collaboration between storyteller Fred Pellerin and Maestro Kent Nagano, had enjoyed enormous success, and a true sense of partnership developed between the two men at the time. That feeling gave rise, this year, to a new collaboration rich in music, madness and poetry. With stage direction by René Richard Cyr, *The Symphonic Hunchback* transported the audience to the special world of the storyteller from Saint-Élie-de-Caxton, with an orchestral soundtrack.



In light of the enthusiasm of public and press over the first three stagings of this concert, another was added on December 19.

The Symphonic Hunchback was broadcast on two occasions over ICI Musique, twice on Radio-Canada's television network and once on ARTV. The Christmas concert was also available online on Espace.mu and on Radio-Canada.ca's Portail des fêtes.

Spectacular ratings

According to Radio-Canada, ratings for the *Symphonic Hunchback* concert represented the all-time best performance for a program featuring the OSM. Average ratings were 652,000 spectators, for a market share of 20 percent. For 90 minutes, the ratings are remarkable for this type of content: 1,700,000 people watched, for an average of 35 minutes of watching time.

"His *Symphonic Hunchback* is more a moralistic fable, more serious, with a background of melancholy, if not sadness, beautifully illustrated by borrowings from the classical repertoire, from Vaughan Williams to Brahms by way of Saint-Saëns and Grieg."

Alain de Repentigny, *La Presse*, December 17, 2013

"Mission accomplished once more with this evening of laughter, emotions and music. There's already something magical about setting foot in Maison symphonique, but imagine what it's like when Fred Pellerin takes up residence with the larger-than-life characters from Saint-Élie-de-Caxton. That rather different, amusing and poetic world of Pellerin's charmed spectators from the very beginning alongside an OSM conducted in masterly fashion by Maestro Nagano."

Canoe.ca, December 17, 2013

A COMPLETELY BEETHOVEN EVENING

January 7, 8 and 9, 2014 – It was in the company of one of the most important musicians of his generation, Romanian pianist Radu Lupu, that the OSM started the new year with three major evenings entirely devoted to the music of Ludwig van Beethoven. Under the direction of Kent Nagano, the winner of the prestigious Van Cliburn and Leeds international competitions performed the German composer's Piano Concerto No. 4.

The concert was also the opportunity for Kent Nagano and the Orchestra to conclude their reading of the complete Beethoven symphonies begun a few years ago. This time, the Symphony No. 2 in D major, composed at a time when Beethoven's deafness was making itself felt, and the Symphony No. 4 in B-flat major, which still expressed a spring-like calm, full of sun and cheer, before the turbulence of the famous Fifth, were on the program. The concert was recorded for an album to be released in the fall of 2014.

As a prelude to each concert, Kelly Rice hosted Kent Nagano and Marianne Dugal, 2nd associate concertmaster, for a discussion at Maison symphonique.

"Particularly worthy of mention are the fabulous circulation of the music between the string sections in the third movement of the Fourth Symphony, the two-section interventions just before the work's last tutti and the euphoric energy of the Second Symphony."

Christophe Huss, *Le Devoir*, January 8, 2014

THE OSM CELEBRATES BRITTEN

January 15 and 16, 2014 – In observance of the centenary of Benjamin Britten's birth in November 2012, the Orchestra presented the concert "The OSM Celebrates Britten" under the direction of Sir Andrew Davis. The performances, which showcased virtuosity and adversity, first offered two of the British composer's most often heard works: *Four Sea Interludes* (an orchestral suite taken from the opera *Peter Grimes*) and *The Young Person's Guide to the Orchestra*. French cellist Gautier Capuçon, winner of a number of prestigious awards, was on hand to perform Shostakovich's Cello Concerto No. 1 on his 1701 Matteo Goffriller.

"In the two Britten works, the OSM deployed its most spectacular virtuosity and its most sparkling colors in the woodwinds and percussion."

Claude Gingras, *La Presse*, January 17, 2014

"Davis and the OSM moved lightly and were obviously energized by the wit of one of Britten's most beloved works."

Lev Bratichenko, *The Gazette*, January 17, 2014

KENT NAGANO AND MAHLER'S SEVENTH SYMPHONY

February 5, 6 and 15, 2014 – Both on disc and in concert, Kent Nagano has frequently presented his interpretation of the music of Gustav Mahler. Before performing this same work at the Konzerthaus in Vienna on March 17, 2014, as part of the OSM's European tour, Maestro Nagano, at Maison symphonique de Montréal, conducted the most modern of the composer's symphonies: the Seventh, known as "Song of the Night." A slow progression from shadow to light, a symphonic masterwork of the composer's, the Seventh Symphony never fails to fascinate for its continuous changes of lighting, its harmonic boldness and its unusual character. The work was also presented at a concert in Toronto's Roy Thomson Hall on February 12.

"One thing's for sure: in choosing Mahler's Seventh Symphony as a showcase overseas, Kent Nagano proves that he's got an acute perception of the works where he has something strong to say."

Christophe Huss, *Le Devoir*, February 6, 2014

"It is a virtuoso score, even a madcap for orchestra. And so it was treated, with a plethora of confident solos, led

by a wonderfully alluring principal horn, a shimmering trumpet and a technically spot-on performance of the cruelly exposed music for tenor horn.”

Arthur Kaptainis, *Ottawa Citizen*, February 7, 2014

SPOTLIGHT ON CHINA

February 26 and 27, 2014 – For the first time in Montreal, the OSM hosted Chinese cellist Jian Wang in Tchaikovsky's *Variations on a Rococo Theme*. Led by conductor Long Yu, the program also included *Enchantements oubliés* by Quigang Chen and *Toy*, a work for two flutes and orchestra by Canadian composer Denis Gougeon, to whom the Société de musique contemporaine du Québec was paying tribute this year. The soloists for the latter work, given as a North American premiere, were Quian Jun and Jin Kai, on traditional Chinese bamboo flutes. Shostakovich's Fifth Symphony concluded the program.

By entering this "Spotlight on China" concert in its lineup, the OSM joined the event "Spectacular China," which took place from February 15 to March 1 at Place des Arts.

On the Shostakovich: "The performance we just heard, or more precisely just lived, is one of the most intense and true in the experience of this writer, who places this score at the absolute pinnacle of his preferences, a score he has always known and loved."

Claude Gingras, *La Presse*, February 27, 2014

OSM EXPRESS: RAVEL, CHIN AND STRAVINSKY

March 6, 2014 – Accompanied by the OSM and under the direction of Kent Nagano, Ekaterina Lekhina performed *Snags and Snarls* by Unsuk Chin, to whom the OSM devoted an album in 2009. Inspired by Lewis Carroll's *Alice in Wonderland*, the music testifies to the bewitching imagination of the South Korean composer. The Russian soprano and the Orchestra also presented the same piece on the European tour, in Vienna and Madrid on March 16 and 19 respectively. Fitting perfectly into a concert that paid tribute to the world of fairy tales and other tales, Igor Stravinsky's famous *Petrushka* became an echo of Maurice Ravel's *Mother Goose* and the Suite No. 1 from Ravel's *Daphnis and Chloe*.

Held in the early evening, short and without intermission, concerts in the brand new OSM Express series were designed to be especially attractive to music lovers with the busiest schedules or those wanting to wind up their day – or begin their evening – far from the rush-hour scramble.

MIDORI PLAYS THE MENDELSSOHN VIOLIN CONCERTO

April 30 and May 1, 2014 – In three concerts, the OSM under the direction of James Conlon accompanied Midori in the renowned and virtuosic Mendelssohn Violin Concerto. Recognized for among other things his interpretations of the music of Zemlinsky, James Conlon also led one of that composer's most performed works, the large-scale symphonic poem *Die Seejungfrau* (The Mermaid), which takes up the plot of the Andersen tale. Brahms's *Variations on a Theme by Haydn* completed the program.

Each concert was preceded by a discussion hosted by Katerine Verebely, with guests conductor James Conlon and musicologist Marie-Hélène Benoit-Otis, associate professor and in charge of the musicology program at the Université de Montréal's Faculty of Music.

"The music of this mermaid, highly lyrical and heir to Wagner and Mahler, is close to the inspiration of the Schoenberg of *Transfigured Night*, a work premiered at the same concert, in January 1905. An undulating, evocative and poetic music. A work not far removed from Josef Suk's *Asrael* Symphony (1906), which allows us to point to a Vienne-Prague axis of a sort of "common musical genome." Conlon demonstrated the necessity of bringing this repertoire back to life: all our thanks!"

Christophe Huss, *Le Devoir*, May 1, 2014.

SEASON CLOSING CONCERT: KENT NAGANO AND PINCHAS ZUKERMAN

May 21, 22 and 24, 2014 – Violinist and violist, conductor at the helm of a number of ensembles, including Ottawa's National Arts Centre Orchestra, Pinchas Zukerman placed his virtuosity at the service of a Béla Bartók's Viola Concerto. Under Kent Nagano the Orchestra also performed Brahms's Third Symphony. Haydn's Symphony No. 104, "London," and *Zipangu*, a work for string orchestra by Claude Vivier, completed the program.

The concert on May 24 included a slight variation: besides Brahms's Academic Overture replacing the Haydn symphony, the work *Passacaglia* by OSM principal viola Neal Gripp was premiered as an encore in recognition of the departure of Carolyn Christie, the Orchestra's 2nd flute.

PRESTIGE GUEST ENSEMBLES

VALERY GERGIEV AND THE MARIINSKY ORCHESTRA

October 4, 2014 – The Mariinsky Orchestra of Saint-Petersburg, led by its conductor and artistic director, Valery Gergiev, presented three essential works of Rachmaninov's. An officer of the Légion d'honneur and recipient of the Polar Music Prize in 2006, Valery Gergiev was celebrating, during the 2013-2014 season, 25 years at the head of the prestigious orchestra. On the program for this passionately Russian concert, the Piano Concerto No. 2 featuring Denis Matsuev, *The Rock*, Op. 7 and the *Symphonic Dances*, Op. 45, the composer's final work. The concert was a presentation of Show One – Svetlana Dvoretzkaia.

"A full house for the Mariinski Orchestra, Valery Gergiev and Denis Matsuev. Three works by Rachmaninov. Three learned, fervent and original visions and incarnations. Musicians, free, as one with one another in an act of re-creation. Something rare; something precious."

GUSTAVO DUDAMEL AND THE LOS ANGELES PHILHARMONIC IN MONTREAL

March 20, 2014 – The Los Angeles Philharmonic will be celebrating its centenary in 2018-2019. Its music director, Gustavo Dudamel, was crowned “musician of the year” by *Musical America* in December 2012. The Los Angeles Philharmonic offered the Maison symphonique de Montréal audience two symphonies composed exactly one century apart: Tchaikovsky’s Fifth, certainly one of the dozen most popular symphonies in the repertoire, and John Corigliano’s First Symphony, written following the deaths of friends from AIDS, at the time in its critical stage. It has become the most played American symphony of the last 50 years.

A FIRST ARTIST IN RESIDENCE FOR THE OSM

JAMES EHNES, ARTIST IN RESIDENCE FOR THE 2013-2014 SEASON

September 2013 – First-prize winner on two occasions at the OSM Standard Life Competition, James Ehnes undertook an artist residency during the 2013-2014 season, a first for the OSM. The violinist appeared as a soloist with the Orchestra and as a chamber musician, but also as a teacher, coaching young artists in a masterclass setting.

At Maison symphonique he was heard under the direction of Kent Nagano in Mozart’s Violin Concerto No. 5 (September 19 and 21) and in a chamber-music program devoted to Clara Schumann and Johannes Brahms with OSM concertmaster Andrew Wan, principal viola Neal Gripp, associate cello Anna Burden and pianist Philip Chiu at Maison symphonique de Montréal (September 20). In addition, James Ehnes presented a masterclass at Pollack Hall in association with McGill University (September 18).

RECITALS

GREAT GUESTS IN COLLABORATION WITH PRO MUSICA

On February 2, Canadian pianist Louis Lortie, after consigning it to disc in 2011, performed a reading of the complete Liszt *Années de pèlerinage* for his first appearance at Maison symphonique. The recital was preceded by a 45-minute lecture-discussion hosted by Georges Nicholson.

On March 1, soprano Natalie Dessay, accompanied by pianist Philippe Cassard, presented a program consisting of French and German art songs.

On March 9, cellist Yo-Yo Ma gave a recital to a full house with his accompanist of long standing, pianist Kathryn Stott.

Lastly, on April 25, violinist Hilary Hahn, winner of two Grammy Awards, presented a recital consisting of works by Barrett, Telemann, García Abril, Mozart, Schoenberg and Schubert with pianist Cory Smythe.

“This intense, well-defined, generous and luxuriant recital culminated in *After a Reading of Dante*, the final piece of the *2nd Year*. My own last memory of the work in a performance as strong as this one goes back to...1982, when Claudio Arrau, doing a recital tour in Europe, played the Beethoven Sonatas Nos. 23 and 26 and the Liszt Sonata and this fantasy. No small compliment.”

Christophe Huss, *Le Devoir*, February 3, 2013

“Lortie is a more deeply refined musician. As though in contact with the spirit of Liszt, Lortie always had something to say to us.”

Claude Gingras, *La Presse*, February 3, 2013

“The dulcet instrument of the cello megastar admirably filled the hall, which responded with great precision to the infinitesimal nuances, the essence of Yo-Yo Ma’s art.”

Christophe Huss, *Le Devoir*, March 20, 2014

“In this hall designed for the orchestra and where a string quartet or a singer, for example, may seem so far away, the violin of Hilary Hahn reached us in all its fullness and all its colors. The woman pressing it to her heart inhabits it entirely, at every bar of music; at no time was this listener aware of the distance separating him from the stage.”

Claude Gingras, *La Presse*, April 26, 2014

DMITRI HVOROSTOVSKY IN MONTREAL

May 16, 2014 – Russian baritone Dmitri Hvorostovsky, in the company of Estonian pianist Ivari Ilja, performed works by Tchaikovsky, Rachmaninov, Medtner and Liszt in the course of a memorable evening. The recital, at Maison symphonique, was a presentation of Show One – Svetlana Dvoretzkaia.

CHAMBER MUSIC

The OSM chamber-music series was presented principally in Bourgie Hall at the Montreal Museum of Fine Arts, in partnership with Fondation Arte Musica. In 2013-2014 the series offered seven concerts, three of them geared to exhibits held at the MMFA and two linking literature and music.

And it will be remembered that, as part of his artist residency with the OSM, Canadian violinist James Ehnes gave a chamber-music recital at Maison symphonique de Montréal alongside Andrew Wan, Neal Gripp, Anna Burden and Philip Chiu.

In addition, two chamber-music concerts were presented in Montreal boroughs: on April 10, 2014, at Chapelle historique du Bon-Pasteur, and the following day, April 11, at Centre communautaire Anjou. Three musicians from the OSM took part in these concerts, performing works by Beethoven and Dohnányi. 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

The OSM Chorus, under the direction of Andrew Megill, offered Montreal audiences two programs in a reduced ensemble showcasing the high caliber of its singers.

On March 9 and 11, accompanied by the Sixtrum percussion ensemble and by pianists Marie-Eve Scarfone and Esther Gonthier, the Chorus presented an eloquent performance of Carl Orff's *Carmina Burana* in a chamber version. The program also contained works by Poulenc and Brahms.

Based on one of the most touching texts in liturgical prose, the *Stabat Mater* fluctuates between prayer and tears, pain and acceptance. In addition to the well-known works by Palestrina and Pergolesi, an ensemble of musicians and the OSM Chorus, all directed by Andrew Megill, performed a cantata from Johann Sebastian Bach's early years at a concert with a liturgical theme staged on May 4.

The OSM Chorus was of course also featured in Bach's Mass in B minor, conducted by Kent Nagano and presented on December 6 and 7.

"A work of complete lightness, the Liebeslieder Waltzer gave Andrew Megill, the OSM chorus director, the opportunity to play the singers like a single instrument, with all the control and mastery that that allows."

Hugo Prevost, Pieuvre.ca, March 11, 2014

CANADIAN WORKS

The OSM contributes to the recognition of homegrown composers. Thus, throughout the season, works by Canadian composers were heard. Audiences could enjoy compositions by Serge Arcuri, Simon Bertrand, Julien Bilodeau, Alexis Contant, Anne Eggleston, Nicolas Gilbert, Scott Good, Denis Gougeon

(two compositions), Christos Hatzis, Samy Moussa, Jeffrey Ryan, R. Murray Schafer and Claude Vivier. Among the works presented, seven were OSM commissions (Arcuri, Bertrand, Bilodeau, Good, Hatzis, Moussa and Ryan).

Furthermore, at the 2013 edition of the OSM Standard Life Competition, devoted to strings and harp, candidates chose 16 works by 14 Canadian composers: Serge Arcuri, Eugene Astapov, Ka Nin Chan, Stephen Chatman, Malcolm Forsyth, Srul Irving Glick, Scott Good, Jean Lesage, Caroline Lizotte, Alexina Louie, Kelly Marie-Murphy, Imant Raminsh, Sid Robinovitch and John Weinzwieg.

Relatedly, the Orchestra also performed arrangements done by Daniel Bélanger, Simon Leclerc, Philippe Leduc and Blair Thompson.

OSM POP SERIES

In the framework of the OSM Pop series, the Orchestre symphonique de Montréal welcomed Adam Cohen and Cœur de Pirate at concerts given on October 2 and 3 at Maison symphonique. Then, on December 10 it was singer Bruno Pelletier's turn to perform alongside the OSM, this time at Notre-Dame Basilica. The musical *Les Belle-sœurs*, based on the stage work by Michel Tremblay and hailed both in Québec and in Paris, took on a true orchestral dimension at two evenings presented on April 16 and 17 at Maison symphonique. These five concerts were under the direction of Simon Leclerc, a conductor who was also responsible for the orchestrations.

Finally, on May 6 and 7, the OSM presented “La symphonie rapaillée,” a concert conducted by Jean-François Rivest and featuring the “Douze hommes rapaillés” and the poetry of Gaston Miron.

BRUNO PELLETIER AND THE OSM: ALREADY 10 YEARS

December 10, 2013 – On the occasion of the tenth anniversary of the release of the album *Concert de Noël avec l'OSM*, Bruno Pelletier was delighted to revisit conductor and orchestrator Simon Leclerc as well as the musicians of the OSM for an evening on the theme of music and peace. In the sumptuous and enchanting setting of Notre-Dame Basilica, which was also the Pelletier/OSM meeting place ten years ago, the singer and his collaborators performed some of the loveliest melodies of Christmas.

“His powerful angelic voice, in perfect harmony with the melodies of the OSM musicians under the direction of conductor Leclerc, filled the basilica entirely, thrilling the intent spectators.”

Canoe.ca, December 11, 2013

“As if it wasn't already enough, he took our breath away with ‘Adeste Fideles’ and warmed our hearts with ‘What a Wonderful World,’ making us realize just how lucky we were to be attending the sole staging of this sublime show.”

Samuel Larochelle, *Huffington post Québec*, December 12, 2013

HATS OFF TO LES BELLES-SŒURS

April 16 and 17, 2014 – In 1968, *Les Belles-sœurs* revolutionized the cultural landscape of Québec. More than forty years later, borne by the vision of René Richard Cyr and Daniel Bélanger, and with the support of Michel Tremblay, the musical *Belles-Sœurs* enjoyed immense success in Montreal, across Québec and in Paris. Set to music by composer Daniel Bélanger, the show “Hats off to Les Belles-Sœurs” was carried by a bevy of singer-actresses who gave Tremblay's unforgettable characters an orchestral dimension. In a staging by René Richard Cyr, they joined their voices to the music of the OSM under the direction of conductor and orchestrator Simon Leclerc. All this at Maison symphonique. “Hats off to Les Belles-Sœurs” brought together 14 women, acclaimed by audiences and critics alike: Marie-Thérèse Fortin, Maude Guérin, Sonia Vachon, Sylvie Ferlatte, Kathleen Fortin, Michelle Labonté, Suzanne Lemoine, Hélène Major, Christiane Proulx, Milène Leclerc, Monique Richard, Édith Arvisais, Marie-Evelyne Baribeau and Maude Laperrière. The actor Janine Sutto, who was part of the cast for the premiere of Michel Tremblay's play in 1968, attended the concert.

“The contrast between the dialogue, the costumes, the attitudes of the characters and the OSM lent an especially tasty quality to Michel Tremblay’s play.”

Canoe.ca, April 17, 2014

LA SYMPHONIE RAPAILLÉE

May 7 and 8 – When, in November 2008, the first of two albums entitled *Douze hommes rapaillés* was released, those taking part in the adventure little suspected what proportions the project would assume. After 70,000 copies sold and several shows, the formula imagined by Gilles Bélanger took on a whole new coloring courtesy, this time, of the orchestral dress of Blair Thompson. With stage direction by Marc Béland and under the artistic direction of Louis-Jean Cormier, the musicians of the OSM and the “12 hommes rapaillés” conducted by Jean-François Rivest offered an exceptional evening around the poetry of Gaston Miron. The concert featured Vincent Vallières, Michel Rivard, Louis-Jean Cormier, Richard Séguin, Jim Corcoran, Yann Perreau, Martin Léon, Yves Lambert, Daniel Lavoie, Michel Faubert, Pierre Flynn and Gilles Bélanger.

THE GRAND ORGUE PIERRE-BÉIQUE

OVER 20,000 ADMISSIONS CELEBRATING THE INAUGURATION OF THE GRAND ORGUE PIERRE-BÉIQUE

“We thank the public for coming out to meet the Grand Orgue Pierre-Béique,” declared OSM chief executive officer Madeleine Careau, “whether for the inaugural concerts with more than 8,000 tickets sold or for the open-doors day, which accounted for a distribution of more than 12,000 tickets all by itself. Thanks to the public for demonstrating such pride; it was truly heartwarming.”

The festivities comprised, in addition to a dress rehearsal attended by among others the families of the musicians, the employees of Casavant Frères, and donors, a major inaugural concert on May 28 and two other concerts on May 29 and June 1, as well as an additional concert on June 9, all conducted by Kent Nagano and featuring OSM organist emeritus Olivier Latry and organist in residence Jean-Willy Kunz.

Inaugural concerts of the Grand Orgue Pierre-Béique

May 28, 2013 – The program for the major inaugural concert presented on May 28 included the Third Symphony of Camille Saint-Saëns, performed by France’s Olivier Latry, organist emeritus, Kent Nagano and the OSM. The titular organist at the Cathedral of Notre-Dame in Paris also played Bach’s famous Toccata and fugue in D minor, BWV 565, and, with orchestra, Liszt’s Prelude and fugue on B.A.C.H. The OSM’s annual gala benefit took place on this occasion.

May 29 and June 1, 2013 – At two concerts under the direction of Maestro Kent Nagano, two new pieces were performed as world premieres. Featuring Olivier Latry, the first piece, *Maan varjot* by Finnish composer Kaija Saariaho, was a joint commission of the OSM, the Orchestre national de Lyon and London’s Southbank Centre. With Jean-Willy Kunz as soloist, the second, *A Globe Itself Infolding*, was commissioned by the OSM from Canadian composer Samy Moussa. To these works were added the pieces heard at the major inaugural concert, with Olivier Latry.

As a prelude to these two concerts, Georges Nicholson interviewed Kent Nagano and Olivier Latry for a discussion at Maison symphonique.

“The Third Symphony of Saint-Saëns illustrated other facets of the colossal success known as the Grand Orgue Pierre-Béique: the phenomenal richness in the lower frequencies (start of the slow movement).”

Christophe Huss, *Le Devoir*, May 29, 2014

“As soon as Olivier Latry, the organist, began to play, one felt all the power of that organ.... If sound could be in 3D, I can tell you that that was the case here with the Orchestre symphonique de Montréal.”

Valérie Micaela Bain, *Téléjournal, Radio-Canada*, May 29, 2014

“The sound mass generated by Casavant’s Opus 3,900 coexisted perfectly with the velocity produced by the musicians of Kent Nagano. Lucien Bouchard spoke of a love marriage. Myself, I had the impression that the orchestra had made a new friend.”

Claude Deschenes, May 29, 2014

“From the soft, layered textures of the slow movement to the thunderous processions of the finale, the sounds seemed entirely apt and perfectly matched with the OSM. Nagano and the players were in top form.”

Arthur Kaptainis, *The Gazette*, May 30, 2014

“The much anticipated great organ in Maison symphonique is far, very far, from giving up all its secrets.... Despite the distance, organist and orchestra were always in perfect accord, and Mr. Latry especially extracted maximum power from his meager soloist part.”

Claude Gingras, *La Presse*, May 29, 2014

“It is an imposing instrument with 83 stops (types of sounds) and 6,489 pipes – more than 25 tons of high-octane power, brilliance, flexibility and coloristic variety. But the organ’s highest achievement is how beautifully it blends into the aural fabric of the orchestra and how well it sounds in the pleasingly reverberant 1,900-seat hall.”

Barbara Jepson, *The Wall Street Journal*, June 5, 2014

Open-doors day: a popular success

On May 31, Montrealers were invited to make the acquaintance of the new OSM instrument on the occasion of a free open-doors day, with seven 45-minute recitals on the theme “The Organ in the City” and activities in Place des Arts that included an exhibition by Casavant Frères in the Espace culturel Georges-Émile-Lapalme and a discussion hosted by Georges Nicholson in the Salon urbain with Kent Nagano, Olivier Latry and Jacquelin Rochette, artistic director of Casavant Frères. During the day, the public got to enjoy the playing of organist Jean-Willy Kunz along with actor Patrice Bélanger as part of a young-audience program, and then organists Christian Lane, Régis Rousseau, Hans-Ola Ericsson, Mireille Lagacé, Philippe Bélanger and, in a duo in *The Rite of Spring*, Olivier Latry and Shin-Young Lee.



Extra concert on June 9

In light of the public’s excitement surrounding the new instrument crowning Maison symphonique, the OSM added a concert to the inaugural festivities entitled “Bach, Debussy, Saint-Saëns and Ravel.” At this additional concert, OSM organist in residence Jean-Willy Kunz performed Bach’s Toccata and fugue in D

minor, BWV 565, for solo organ. Besides the Saint-Saëns Third Symphony, “Organ,” Kent Nagano conducted the Orchestra in Debussy’s *Prelude to the Afternoon of a Faun* and Ravel’s renowned *Boléro*.

LIVE BROADCAST OF THE MAY 29 CONCERT ON MEDICI.TV

So that people could enjoy the experience of the Grand Orgue Pierre-Béique, a larger-than-life instrument, two broadcasts of the May 29 concert, “Bach, Liszt and Saint-Saëns” at Maison symphonique de Montréal, were made available to audiences here and elsewhere.

- Live broadcast on ICI Musique (100.7 FM in Montreal), as part of *Soirées classiques* hosted by Mario Paquet.
- Live and delayed broadcast for three months on medici.tv. This was the fourth concert of the OSM’s presented on medici.tv, an internationally recognized Web platform offering a huge catalogue of classical music online and broadcasting concerts from the finest orchestras, festivals, events and contemporary classical artists. The broadcast on medici.tv was presented in association with Air Canada.

THE GRAND ORGUE PIERRE-BÉIQUE ON THE SOCIAL NETWORKS

The arrival of this great instrument sparked unprecedented excitement on the OSM social networks. Throughout the different stages of the inauguration of the Grand Orgue Pierre-Béique, informational videos and sound clips along with numerous photos helped users get to know the OSM’s new instrument. For example, the public was able to learn more about Pierre Béique, founder and first general manager of the OSM (from 1939 to 1970), Olivier Latry, organist emeritus of the OSM, and Jean-Willy Kunz, OSM organist in residence, in addition to discovering the various steps in the completion of the project and enjoying the sounds of some of the instrument’s eighty-three stops thanks to short excerpts performed by Willy Kunz.

ABOUT THE GRAND ORGUE PIERRE-BÉIQUE

The organ at Maison symphonique de Montréal, inaugurated on May 28, 2014, was produced by the house of Casavant on behalf of the OSM with the collaboration of architects Diamond Schmitt + Ædifica for its visual design, and is the Orchestra’s property. This is a large organ intended for orchestral use, and is recorded in the books of the Saint-Hyacinthe builder as Opus 3,900. It consists of 109 registers, 83 stops, 116 ranks and 6,489 pipes.



the forerunner of the OSM.

The instrument bears the name Grand Orgue Pierre Béique in tribute to the OSM founder and first general manager (from 1939 to 1970). An astute administrator and a committed music lover, Pierre Béique took over from Antonia Nantel, wife of Athanase David, who had acted, since 1934, as secretary of the board of directors of the Société des concerts symphoniques de Montréal,

Purchase of this organ was made possible courtesy of Mrs. Jacqueline Desmarais, who assumed the total cost and who in so doing, and with this designation, wished to keep alive the memory of the inimitable contribution made by Mr. Pierre Béique to the OSM's mission of excellence.

THE OSM'S SUMMER



OSM concert at Olympic Park. Photo: Frédérique Ménard-Aubin

OVER 100,000 PEOPLE CAME OUT TO HEAR THE OSM DURING THE SUMMER SEASON

Kent Nagano and the musicians of the Orchestre symphonique de Montréal had the opportunity to perform before a truly vast audience, whether at Maison symphonique de Montréal or beyond the walls of their home, during the summer of 2014. This year again the mission of the Orchestra and Maestro Nagano to make classical music accessible to the greatest number of people proved to be a grand success. Host Charles Lafortune, greatly appreciated by the public, serves as spokesman for the OSM's summer season.

First, three free "OSM in the parks with SiriusXM" concerts brought together close to 25,000 people in Terrebonne, Beauharnois and Montreal North. The Orchestra then traveled to the Festival de Lanaudière to present two open-air performances under the direction of Kent Nagano, which nearly 6,000 people came out to see. The OSM also took part in different festivals in town, drawing 4,000 spectators in two evenings during the Montreal International Jazz Festival as well as tens of thousands for the FrancoFolies de Montréal and the Fashion & Design Festival. Kent Nagano then launched the OSM Couché-Tard Classical Spree Festival, staging a major free concert at Olympic Park's Esplanade Financière Sun Life with *Carmina Burana* and a chorus of 1,500 voices before over 40,000 spectators. The Festival carried on at Place des Arts, with 25,000 people turning up to hear some 30 low-priced concerts and participate in free activities for the entire family designed to introduce visitors to classical music in a festive atmosphere.

CLOSING EVENING OF THE FRANCOFOLIES DE MONTRÉAL

June 22, 2014 – When, in 2008, the first of two albums entitled *Douze hommes rapaillés* was released, those taking part in the adventure little suspected what proportions the project would assume. The formula imagined by Gilles Bélanger around the poetry of Gaston Miron took on a whole new complexion thanks to the orchestral dress of Blair Thompson, featuring Vincent Vallières, Michel Rivard, Louis-Jean Cormier, Richard Séguin, Jim Corcoran, Yann Perreau, Martin Léon, Yves Lambert, Daniel Lavoie, Michel Faubert, Pierre Flynn and Gilles Bélanger. After the success of “La symphonie rapaillée” conducted by Jean-François Rivest and presented on May 7 and 8, 2014, at Maison symphonique in a staging by Marc Béland under the artistic direction of Louis-Jean Cormier, the concert was re-staged as part of the grand closing evening of the FrancoFolies de Montréal at Place des festivals.



The OSM onstage at Place des festivals

MONTREAL INTERNATIONAL JAZZ FESTIVAL

June 26 and 27, 2014 – The OSM took part in the Montreal International Jazz Festival, attracting 4,000 people in two evenings and playing to full houses at Maison symphonique. The Orchestra presented concerts devoted to two giants of American music and starring pianist Alain Lefèvre. Among the works heard were George Gershwin’s renowned *Rhapsody in Blue* and his Piano Concerto in F, along with the Symphonic Dances drawn from *West Side Story*, Leonard Bernstein’s immortal work. The concert was under the direction of Jean-François Rivest.

THE OSM IN THE PARKS WITH SIRIUMXM

July 30 and 31 and August 1, 2014 – In keeping with one of its long traditions, the OSM offered free concerts at three inspiring spots in the greater metropolitan area: l’Île-des-Moulins in Terrebonne on Wednesday, July 30, the field in front of École secondaire des Patriotes-de-Beauharnois on Thursday, July 31, and Charleroi Park in Montreal North on Friday, August 1. The three concerts were once again under the direction of OSM conductor in residence Nathan Brock and were hosted by Charles Lafortune. Violinist Alexandre Da Costa was the guest soloist.

The concert given in the borough of Montreal North was presented by the Nussia and André Aisenstadt Foundation, the Mirella and Lino Saputo Foundation and BMO Financial Group.

Again this year the OSM invited the public to take part in creating the musical program, offering it the chance to participate in “playoffs” of classical works. For a second time a contest was introduced on Instagram, asking audiences to photograph and share their concert in the parks experience. Those submitting the three finest shots earned a pair of tickets for the concert presenting *A Quiet Place* in the OSM Couche-Tard Classical Spree.



Photo: Antoine Saito

“There are summer evenings that remain etched in people’s memories, as if all the stars lined up to lend them a magical glow. The concert “The OSM breathes fresh air with SiriusXM,” presented in Beauharnois, will probably be one of those for a lot of the people who attended the event.”

Valérie Lessard, *Cybersoleil*, August 1, 2014

FESTIVAL INTERNATIONAL DE LANAUDIÈRE

August 8 and 9, 2014 – Under Kent Nagano, the Orchestra gave two concerts at the Amphithéâtre Fernand-Lindsay as part of the Festival international de Lanaudière. On Friday, August 8, the program was devoted to the music of Ravel and Debussy. From the former, the *Rhapsodie espagnole*, *Gaspard de la nuit* and *La valse*; from the latter, the *Prelude to the Afternoon of a Faun*, *La mer* and *Clair de lune*.

The next evening, Saturday, August 9, Maestro Nagano led the OSM in Mahler's monumental Symphony No. 2, "Resurrection." Appearing in it were soprano Erin Wall, mezzo-soprano Susan Platts and the Ensemble choral du Festival under the direction of Andrew Megill.

"With the good weather lending a hand there were more than 4,000 people in attendance. Even better: they were listening as attentively as possible and there was none of that applause between movements that ruins the ambience. But they made up for it at the very end: an ovation to raise the rafters, perfectly earned by what had just been heard."

Claude Gingras, *La Presse*, August 10, 2014

"There were fine solos (violin, trombone, trumpet) and impressive sectional interludes (noble lower brass). Of course, the final apotheosis (with Platts and soprano Erin Wall aptly highlighting the texture) was magnificent. This was, after all, the OSM. Yet equally impressive was the plummy and perfectly-in-tune Ensemble Choral du Festival as prepared by Andrew Megill. This is not hard music to sing, but my, what shivers it creates when done just right"

Arthur Kaptainis, *The Gazette*, August 11, 2014

OSM COUCHE-TARD CLASSICAL SPREE – 3RD EDITION A SUCCESS ALL ALONG THE LINE

A spectacular kickoff at Olympic Park

August 14, 2014 – As part of the OSM Couche-Tard Classical Spree, the Orchestre symphonique de Montréal treated the public for a third consecutive year to the experience of a free concert at Olympic Park's Esplanade Financière Sun Life, presenting a breathtaking performance of Carl Orff's *Carmina Burana*.

Before over 40,000 spectators, Kent Nagano led the OSM in a one of the most spectacular performances of *Carmina Burana* ever staged, working jointly with three other conductors to conduct the massive 1,500-voice chorus. A large-scale project that originally envisaged bringing together 1,000 choristers, the production generated such excitement that the OSM had to throw open wide its doors in welcoming a manna of voices, who were joined by soprano Aline Kutan, tenor Antonio Figueroa and baritone Trevor Scheunemann.

From the Centre-du-Québec region, the Eastern Townships, the Outaouais, the Lower St. Lawrence, Montérégie, Laval or Montreal, 42 Québec choirs and choruses united their voices in an evening hosted by Charles Lafortune, with Marc Hervieux taking the stage to introduce the monumental 20th-century work.



OSM concert at Olympic Park. Photos: Fanny Ducharme

“In selecting a choral work known to the general public, one of the goals of the OSM was to demonstrate that the power of classical music can reach everyone. Observing the many spectators of all ages and styles who braved the cold to attend this musical evening, one had the feeling that the orchestra’s mission was certainly accomplished.”

Catherine-Chantal Boivin, *Canoe.ca*, August 14, 2014

“Carmina Burana made us forget our frozen bodies, transporting us somewhere between heaven and earth, and leaving us with the impression of being one of the lucky crowd who’ll be able to say, ‘I was there.’”

Samuel Larochelle, *Huffington Post Québec*, August 14, 2014

“Over 40,000 spectators! What a thrill running up the spine: who was it who said classical is elitist?”

Christophe Huss, *Le Devoir*, August 14, 2014

“It was hard to keep from shivering before the waves of sound coming from so many cohesive voices, especially in the louder passages. What a pleasure to enjoy the melodic verve and rhythmic inventiveness of Carl Orff in such a grand-scale context!”

Caroline Rodgers, *La Presse*, August 14, 2014

A flurry of concerts and activities at Place des Arts



OSM Couche-Tard Classical Spree. Photos: Antoine Saito

August 15 and 16, 2014 – In addition to that large-scale free concert at Olympic Park’s Esplanade Financière Sun Life, the OSM Couche-Tard Classical Spree consisted of some 30 concerts lasting 45 minutes presented in a flurry at Maison symphonique de Montréal, Théâtre Jean-Duceppe, Salle Claude-Léveillée and Cinquième Salle, with ticket prices ranging from \$10 to \$40. Close to 25,000 people attended.

The third edition of the event once again showcased great masters from one generation to the next. This year a major free entertainment program for the entire family was offered throughout the festival. Activities, interviews, exhibits and get-togethers with the artists rounded out the programming. At the ARTVstudio, hosts Françoise Davoine and Katherine Verebely conducted a series of interviews live over ICI Musique in the afternoon. Then radio CISM in turn broadcast a series of live interviews.

In addition, at a concert-event staged on August 15, musicians from the Orchestra, the OSM vocal ensemble and 10 soloists (among them soprano Claudia Boyle, mezzo-soprano Susan Platts, baritone Gordon Bintner and bass-baritone Nathan Berg), all under the direction of Maestro Nagano, presented a concert version of the Leonard Bernstein opera *A Quiet Place*, given as a North American premiere. The event was presented in collaboration with Montréal Pride.

The festival attracted artists of international caliber like violinist Vadim Repin, pianists Rafał Blechacz, Andreas Haefliger and Marc-André Hamelin and soprano Erin Wall, stars on today’s classical-music scene. Among the younger artists whose careers are in full flight may be mentioned pianists Tengku Irfan and Karin Kei Nagano and violinist Veronika Eberle.

The Grand Orgue Pierre-Béique was also showcased, in an unusual concert bringing together singer Pierre Lapointe and OSM organist in residence Jean-Willy Kunz.

This year the Classical Spree ambassadors were violinists Andrew Wan and Marianne Dugal, bassist Ali Yazdanfar and clarinetist André Moisan, who suggested a variety of itineraries to music lovers with or without experience.

“The atmosphere was feverish. Everywhere it was crammed with people attending discussions with OSM musicians, autograph sessions, instrument exhibits and various games and workshops.”

“After three years, the Classical Spree is making its mark as a don’t-miss event in Montreal’s cultural summer. It’s proving that classical music is accessible to everyone and that despite the pessimistic pronouncements

announcing its imminent demise over the last several decades, it's still alive and has plenty to say."

Caroline Rodgers, *La Presse*, August 18, 2014

"The OSM shrewdly sensed that predisposition for discovery: screens display the number of seats left for each concert, an incentive to pounce on the musical spread before it becomes unavailable."

Christophe Huss, *Le Devoir*, August 17, 2014

"The Spree is a great time whatever my doctor says. It's a pleasure to jostle through Place des Arts past grandparents and families gathering to see how instruments work up close. We need more of this friendliness in our concerts."

Lev Bratishenko, *The Gazette*, August 18, 2014

JEAN-WILLY KUNZ AND PAUL MERKELO AT THE FASHION & DESIGN FESTIVAL

August 20, 2014 – OSM organist in residence Jean-Willy Kunz took part in the launch of the Montreal Fashion & Design Festival, accompanying the "Mouvement: à la rencontre de la mode et du classique" parade on the Grand Orgue Pierre-Béique. Although the musician was installed in Maison symphonique de Montréal, it was still possible for the public to see him thanks to a giant screen set up behind the runway at Place des festivals where the models paraded before a crowd of thousands. Paul Merkelo, OSM principal trumpet, also took part in the event.

INTERNATIONAL CELEBRITY

A TRIUMPHANT TOUR IN EUROPE

The Orchestre symphonique de Montréal, under the direction of Kent Nagano, scored an unqualified success with its European tour, which ran from March 11 to 25, 2014. Whether in a first concert at the Tonhalle in Zurich, which kicked things off in eloquent fashion, an unforgettable Mahler Seventh Symphony at the Vienna Konzerthaus seen around the world on medici.tv, or a final electrifying concert at Munich's Philharmonie im Gasteig, the OSM was welcomed from the beginning to the end of its travels with full houses, enthusiastic audiences and rave reviews both locally and internationally. The tour consisted of 11 concerts, presented in nine cities in four different countries (Switzerland, Austria, Spain and Germany).

The tour began in Switzerland with a concert in Zurich (Tonhalle) on March 11, followed by a concert in Bern (Kulturcasino) on March 12 and then another in Geneva (Victoria Hall) on March 13. The OSM then visited Austria, with two concerts at the Konzerthaus in Vienna, on March 16 and 17, before traveling to Spain for two concerts in Madrid, on March 19 and 20 (Auditorio Nacional de Música), and a concert in Oviedo (Príncipe Felipe Hall) on March 22. The tour wound up in Germany with a concert in Cologne (Köln Philharmonie) on March 23 followed by a performance in Essen (Essen Philharmonie) on March 24 and a final concert in Munich (Philharmonie im Gasteig) on March 25.



OSM concert at the Kulturcasino in Bern on March 12, 2014



OSM concert at the Konzerthaus in Vienna on March 17, 2014

Maestro Nagano conducted three programs, allowing the OSM to present works that are part of the Orchestra's tradition and works that reflect the Orchestra's broad repertoire, as well as contemporary works: *Orion* by Canadian composer Claude Vivier, and *Adagio*, a premiere by Swiss composer David Philip Hefti – which made it possible to demonstrate in persuasive fashion the entire range of the virtuosity of the Orchestra, and its depth. The first program, in which pianists Marc-André Hamelin and Kit Armstrong were guest soloists, comprised works by Wagner, Hefti, Vivier, Liszt, Debussy and Berlioz. The second program, which featured the talent of soprano Ekaterina Lekhina, contained works by Ravel, Chin and Stravinsky. Finally, the third program presented Mahler's Seventh Symphony.

Unanimous critics

Audiences and critics alike were won over by the orchestra's performances, as these excerpts from the local and European press clearly indicate:

“The orchestra...has clearly defined, acoustically excellent sections that mix superbly; they create a *forte* of cultivated precisely *not* American, but clear French power, and they show their strength in a really soft but expressive *piano*.”

Peter Hagmann, *NZZ (Neue Zürcher Zeitung)*, Zurich, March 13, 2014

“Nagano revealed himself here to be a real warlock, masterfully driving the orchestral musicians to the climax of this musical orgy.”

Tages-Anzeiger, Zurich, March 14, 2014

“...the Orchestre symphonique de Montréal and its conductor, Kent Nagano, focused on every nuance of sound with sensuous precision. ...it was in itself a small miracle of controlled impulsiveness and transparency.”

Daniel Ender, *Der Standard*, Vienna, March 17, 2014

“Everything we hoped for, everything we imagined, was as nothing alongside the purely mind-blowing moment we experienced. First of all a lesson in conducting. In eight years I have never seen Kent Nagano conduct like that: a constant buzz of activity, not overlooking the slightest accent, with unbelievable energy, clarity and relevance. The cameras of medici.tv documented something for the ages.”

Christophe Huss, *Le Devoir*, from Vienna, March 18, 2014

“A few minutes before 9 on Monday evening – 3 p.m. for hometown fans of the OSM watching the Internet broadcast – Mahler’s wild, woolly, manic, marvellous, palpable, delusional, ineffable and otherwise indescribable Seventh Symphony came to a full-tilt fortissimo conclusion in the Vienna Konzerthaus.... Results were likewise positive on Sunday night.”

Arthur Kaptainis, *The Gazette*, from Vienna, March 17, 2014

“You have to take your hat off to the playing of the Orchestre symphonique de Montréal. The sound is magnificent and of enormous power, but never strident. All the sections combine the virtuosity of North American orchestras with the suppleness of those in Europe.”

La Razón, March 24, 2014

Kent Nagano conducts his Orchestre symphonique de Montréal in Munich. The audience gives him an ovation.... From this conductor we never expect total musical intoxication, but rather the careful illumination of the score.”

Süddeutsche Zeitung, Munich, March 26, 2014

The tour blog

As with the South American tour in 2013, a blog went online so that the Montreal audience could enjoy the tour from day to day through the eyes of Kent Nagano, the musicians and members of the administrative team. There was substantial participation on the part of the OSM team, which was especially appreciated by the many fans. Thousands of people visited the blog to follow the orchestra on its travels.

RECORDINGS

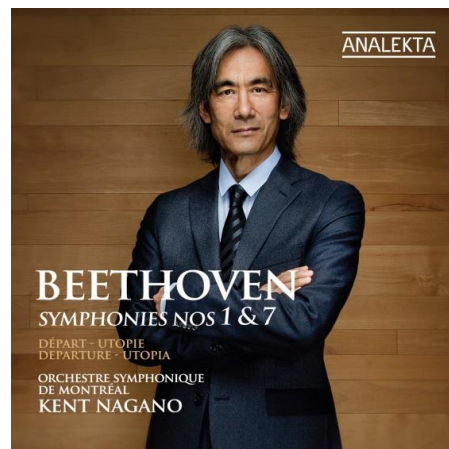
Departure – Utopia:

Kent Nagano and the OSM release the final chapter in the complete reading of Beethoven symphonies

March 4, 2014 – Continuing their recording project of the complete symphonies of Beethoven, the Orchestre symphonique de Montréal and Kent Nagano released the album *Departure – Utopia*, which was made in January 2013 at Maison symphonique de Montréal and consisted of Symphony No. 1 in C major, Op. 21 and Symphony No. 7 in A major, Op. 92.

Released on the Analekta label (in Canada) and on Sony (for distribution internationally), the recording was the ninth by the OSM under Maestro Nagano. The project was made possible thanks to the support of the City of Montreal.

Departure – Utopia was hailed by Canadian and international critics:



“This disc is possibly the finest in this complete series, which is now missing only one coupling (Symphonies Nos. 2 and 4). Taking all the reprises without exception, Nagano artfully details the counterpoint of the First Symphony and pushes the orchestra to the limit in the Seventh, which he leads to an absolutely electrifying finale.”

Claude Gingras, *La Presse*, March 9, 2014

“The orchestra is crisp and in top form, just like we’ve come to expect from one of Canada’s finest ensembles.”

Michael Morreale, CBC Music, February 25, 2014

“Each performance ends with justifiable rousing applause from the audience. Combined with clear production, this is a recording to listen to, contemplate and appreciate as Nagano and the OSM offer a fresh and modern take on two Beethoven symphonic chestnuts!”

Tiina Kiik, *The Whole Note*, March 27, 2014

Mahler – Orchesterlieder continues to conquer

The recording *Mahler – Orchesterlieder*, featuring German baritone Christian Gerhaher, conquered critics both here and internationally from the moment it appeared and continues to receive the highest praise. The album was made at Maison symphonique in January 2012, and was released on Analekta (in Canada) and the Sony label (for international distribution) on April 16, 2013.

At the gala of the 17th edition of the Conseil québécois de la musique’s Prix Opus, held on January 26, 2014, at Bourgie Hall in Montreal, the Orchestre symphonique de Montréal was awarded the Prix Opus for “Disc of the Year – romantic, postromantic and impressionist music” for *Mahler – Orchesterlieder*.

The album was also nominated at the ADISQ gala for “Album of the year in the Classical/Vocal category.”

Furthermore, the recording was acclaimed by the press and figured on a number of charts. Named album of the year by the *Los Angeles Times*, the disc also ranked among the finest recordings of 2013 according to *The New Yorker* (among the remarkable performances and recordings of 2013), *The Guardian*, *NPR Music* (one of the 10 best albums of 2013), *The (Newark) Star-Ledger* and *The New York Times*. The CBC also included it on its playlist for the summer of 2013.

“This is one of the great albums of 2013. Period.”

John Terauds, *The Toronto Star*, December 16, 2013

“The Gerhaher-Nagano collaboration stands out among many excellent accounts of Mahler’s orchestral songs.”

Marion Lingnana Rosenberg, *Time Out New York*, September 25, 2013

“Conductor Kent Nagano and the Montreal Symphony are equally detailed. Listen to the eerie string slide, near the close, carrying us into the next world”

Tom Huizenga, *NPR Magazine*, December 13, 2013

“Nagano leads the Orchestre symphonique de Montréal in colorful performances that paint the text’s sunrise, storm, sorrow and celestial sphere vividly.”

NJ.com, December 22, 2013

OSM CONCERT BROADCASTS

THREE OSM CONCERTS BROADCAST ON MEDICI.TV

Further to the success of a first concert transmitted over medici.tv during the 2012-2013 season, three key concerts of the 2013-2014 season enabled audiences here and elsewhere to hear the Orchestre symphonique de Montréal free of charge. In all, 183,613 people viewed one or the other of the three concerts.

All of them under the direction of Kent Nagano, the concerts were broadcast live and then continuously over medici.tv:

- *The Symphonie fantastique*, a program presented on March 5 at Maison symphonique de Montréal showcasing one of the most prominent works in the OSM repertoire as well as one of the great Canadian pianists of our time, Marc-André Hamelin;

Audience (live and delayed): 53,025

- *Mahler's Seventh Symphony*, a concert presented on March 17 at the Konzerthaus in Vienna during the OSM'S European tour – the first time the public could hear its Orchestra on tour, and in a mythic hall to boot;

Audience (live and delayed): 74,353

- *The Saint-Saëns Organ Symphony*, inaugural concert of the Grand Orgue Pierre-Béique, a historic event presented on May 28 at Maison symphonique.

Audience (live and delayed): 56,235

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

OTHER HIGHLIGHTS

THE OSM RENEWS KENT NAGANO'S MANDATE UNTIL 2020

November 11, 2013 – The Orchestre symphonique de Montréal announced the extension, until 2020, of the contract of Maestro Kent Nagano as music director of the Orchestra. Since its association with Maestro Nagano, the OSM had consolidated its standing among leading North American orchestras and increased initiatives to get closer to its audience, while contributing to making the OSM a cultural institution that is well rooted in the community in Montreal, in Quebec and across Canada.

After serving as music advisor for two years, Maestro Nagano became the Orchestra's music director in 2006. His first five-year term was renewed twice, most recently until 2016.

"My attachment to Montreal and the close relationships I have developed with the OSM's talented musicians over the years are among the reasons that prompted me to renew my commitment to the Orchestra," stated Maestro Nagano. "Montreal is a friendly city that abounds with creativity and a vibrant culture where European and North American cultures mesh perfectly. I've had the good fortune in recent years to be part of a great period in the Orchestra's history. I hope to help create and develop other important projects during my extended tenure as music director, which will raise the OSM's profile both in Montreal and beyond."



Lucien Bouchard, chairman of the board of the OSM, Kent Nagano, music director and conductor of the OSM, and Marie-José Nadeau, executive vice-president – Corporate affairs and secretary general of Hydro Québec

KENT NAGANO RECEIVES THE INSIGNIA OF GRAND OFFICER OF THE ORDER OF QUÉBEC

November 7, 2013 – At the National Assembly, then Québec premier Pauline Marois presented the insignia of grand officer of the Order of Québec to Kent Nagano, music director of the Orchestre symphonique de Montréal. This distinction is the most prestigious recognition bestowed by the Québec state, and is conferred on eminent personalities who have contributed to the building of a creative, innovative and united Québec society.

“It is with considerable emotion and gratitude that I find myself named to the Order of Québec as a grand officer,” said Kent Nagano. “Allow me to thank the government of Québec, the premier, and the people of Québec for the honor that has been paid me. As music director of the OSM for seven years now, I’ve had the privilege of developing a fruitful collaboration with the musicians of the Orchestra, a unique synergy with our audience, and a profound relationship with the citizens of Québec. I’ve discovered a culturally rich society here, a continuous source of inspiration and an openness of mind and heart that makes me feel at home. I find great satisfaction in developing projects that are filled with promise and that make it possible to share the beauty of the classical repertoire with audiences, whether that be in our home, Maison symphonique de Montréal, or anywhere else in Québec they can be found.”



*Kent Nagano, music director of the OSM,
and the premier of Québec then in office, Pauline Marois*

KENT NAGANO NAMED GREAT MONTREALER BY THE BOARD OF TRADE OF METROPOLITAN MONTREAL

November 14, 2013 – Kent Nagano made his entrance into the Academy of Great Montrealers of the Board of Trade of Metropolitan Montreal, in the cultural sector. A music director of international repute, Kent Nagano has made the Orchestre symphonique de Montréal a powerful cultural emblem of our metropolis. The wealth of his experience and his repertoire comprise an exceptional contribution to the prestige and the musical renown of the city of Montreal. And it was in recognition of the excellence of the

OSM under his leadership that the city finally saw the Maison symphonique de Montréal come to fruition, an acoustical masterpiece recognized by all.

At the tribute ceremony, the Board of Trade also honored Lise Watier in the economic sector, astronaut Julie Payette in the scientific sector and philanthropist Pierre Bourgie in the social sector. Since 1978 the Academy of Great Montrealers has honored 127 personalities, including this year's.

PRIX OPUS GALA: A WONDERFUL YEAR FOR THE OSM

January 26, 2014 – At the gala for the 17th edition of the Conseil québécois de la musique's Prix Opus, the Orchestre symphonique de Montréal received the special "Specialized Presenter of the Year" award for the second edition of A Cool Classical Journey (August 16 and 17, 2013). The OSM was also awarded the Prix Opus for "Disc of the Year – romantic, postromantic and impressionist music" for *Mahler – Orchesterlieder*.

Other productions of the Orchestre symphonique de Montréal were in the running as well. First of all, the OSM was a finalist in the category "Concert of the Year – romantic, postromantic and impressionist music" for the program Mahler: Symphony No. 2, "Resurrection," conducted by music director Kent Nagano and presented on September 8, 2012, at Maison symphonique de Montréal. The excellence of the Orchestra was also hailed with a nomination in the category "International Achievement" for its tour in South America (April 23 to May 3, 2013).

ACCEPTANCE OF THE GRAND ORGUE PIERRE-BÉIQUE

January 16, 2014 – The acceptance of the Grand Orgue Pierre-Béique by the OSM took place at its home, Maison symphonique de Montréal. This major stage, which confirmed that production of the organ is now complete, began the break-in period for the instrument. The event took place in the presence of Olivier Latry, OSM organist emeritus and titular organist at the Cathedral of Notre-Dame in Paris, whose role for the occasion was to carry out acceptance of the instrument, and Jacquelin Rochette, artistic director at Casavant Frères, who received the acceptance. Acceptance is a contractual procedure that confirms receipt of the instrument, at the conclusion of a stringent inspection when installation is completed and the organ is ready for use.

"Through this acceptance, harmonization work on the OSM's Grand Orgue Pierre-Béique is now concluded," stated Olivier Latry. "I've been very impressed by the ability of the Casavant builders to develop and modify the organ's sound settings on the basis of the aimed-at result. I have no doubt: we're in the presence of a true musical instrument, and there's every reason to believe that its adaptability, the great variety of its timbres and their wonderful musicality will be important assets in the performance of works with orchestra and organ repertoire."

"We receive this acceptance from the OSM with much joy and humility," added Jacquelin Rochette, artistic director at Casavant Frères. "Casavant's Opus 3,900, the Grand Orgue Pierre-Béique, is quite certainly the most accomplished instrument that we've had the opportunity to build. In fact, I think I can safely say that the Grand Orgue Pierre-Béique will make the company's name on an international scale in the years to come. And that makes us very proud."



Olivier Latry, organist emeritus of the OSM; Jacquelin Rochette, artistic director, Casavant Frères; and Madeleine Careau, OSM chief executive officer.



Olivier Latry performing on the Grand Orgue Pierre-Béique for the benefit of the media for the first time.

Photos: Luce T.G.

50th ANNIVERSARY OF PLACE DES ARTS

September 21, 2013 – Kent Nagano led the OSM in the premiere of a work by the young Québec composer Nicolas Gilbert, *Le coeur battant de la ville* (The Beating Heart of the City), commissioned by Place des Arts in observance of its 50th anniversary.

Worth noting is that the Orchestra had been invited to present, on September 21, 1963, the inaugural concert of the Grande Salle at Place des Arts, which became Salle Wilfrid-Pelletier. The musical program then also included a premiere by a Canadian composer, Jean Papineau-Couture.

2013 IAMA MONTREAL CONFERENCE: A FIRST EDITION OUTSIDE EUROPE

November 6 to 9, 2013 – The classical-music industry met in Montreal for the first American edition of the International Artist Managers' Association's classical-music conference: IAMA Montreal 2013. Recognized for its European conferences, IAMA organized the event in collaboration with CINARS (Conférence internationale des arts de la scène) and the Orchestre symphonique de Montréal. The goal was to redefine and stimulate the place for classical music in America while at the same time creating business opportunities, partnerships and co-productions. On the theme "Dynamics of Discovery," close to 300 professionals from classical-music circles and some 20 countries gathered together and took part in panels, concerts, visits and networking activities.

During the event, Maestro Nagano gave a lecture on the theme "Connecting in a new world." A visit to Maison symphonique de Montréal in the company of OSM conductor in residence Nathan Brock was also on the program so that participants could discover what goes on behind the scenes there and learn about the acoustics adjustment process.

FIRST CONCERT OF DINA GILBERT WITH THE OSM

October 20, 2013 – Dina Gilbert, assistant conductor of the OSM since April 22, 2013, led the Orchestra in a Children’s Corner concert, The Phantoms of the Orchestra, with the duo Magic Circle Mime, a concert inspired by the story of Dukas’s *Sorcerer’s Apprentice*. The program also contained Mussorgsky’s *Night on Bald Mountain*, Kodaly’s Ballet Music and Bach’s Toccata and fugue in D minor and “Little” fugue in G minor.

END OF NATHAN BROCK’S MANDATE

August 2014 – The mandate of Nathan Brock, conductor in residence with the Orchestre symphonique de Montréal, came to an end in August 2014. Appointed assistant conductor of the OSM in July 2009, Nathan Brock led family shows and educational and community concerts as well as orchestral concert programs. He also collaborated closely with Maestro Kent Nagano and guest conductors, in addition to working as assistant producer on numerous critically acclaimed OSM recordings. His expertise was crucial in the fine-tuning of Maison symphonique de Montréal, the acoustics of which are adjustable.

COLLABORATIONS

The OSM during the 2013-2014 season continued its collaborations with, among others, the Montreal International Musical Competition (MIMC) and Opéra de Montréal.

MONTREAL INTERNATIONAL MUSICAL COMPETITION 2014 – PIANO EDITION

June 2014 – The Orchestre symphonique de Montréal accompanied the finalists in the MIMC (devoted this year to piano) and took part in the gala concert on June 6, which rewarded the prize-winners of the 2014 edition. The OSM for the occasion was under the direction of Giancarlo Guerrero, who very capably provided candidates with all the necessary support.

PORGY AND BESS AT OPÉRA DE MONTRÉAL

January 25, 28 and 30 and February 1 and 3, 2014 – The Orchestre symphonique de Montréal, led by conductor Wayne Marshall, was in the pit at Salle Wilfrid-Pelletier for the Opéra de Montréal's five performances of George Gershwin's *Porgy and Bess*, the cast for which included Marie-Josée Lord, Measha Brueggergosman and the Montreal Jubilation Gospel Choir. To the four performances initially announced – January 25, 28 and 30 and February 1 – another was added for February 3.

“The Orchestre symphonique de Montréal, conducted for the occasion by Britain's Wayne Marshall, proved to be very much on top of the score.”

Daniel Lemay, *La Presse*, January 26, 2014

THE OSM COMMITTED TO ITS COMMUNITY: SUPPORT FOR SOCIAL CAUSES

Since its very beginning, eighty years ago now, the Orchestre symphonique de Montréal has been involved in its community, and the get-togethers it arranges are wholly in keeping with its educational and popular mission.

PROJECT LOVE

October 28, 2013 – LOVE (Leave Out ViolencE) is a Canada-wide organization founded in 1993 that works to prevent violence in teenagers by way of educational programs in media art and training in leadership. Each year for the past four, between 100 and 150 concert tickets have been offered by the OSM to young beneficiaries of the organization. This time, some 30 young people between 16 and 18 had the chance to talk with Maestro Nagano at a 45-minute private meeting.

MAISON DE JEUNES KEKPART

November 5, 2013 – The following week, Kent Nagano paid a visit to Maison de jeunes Kekpart, both an organization helping prevent juvenile delinquency and a meeting place, located in Longueuil. Since 1981, Kekpart has supported and supervised young people from 12 to 17 with the goal of making them active, critical and responsible. Various activities are organized for them, including prevention workshops, and personalized services are provided when the teenagers are faced with a particular situation or problem.

MAISON TANGUAY

December 15, 2013 – With the approach of the holiday period, Kent Nagano and musicians from the OSM dropped in at Maison Tanguay, a provincial house of detention for women serving sentences of two years or less. After a visit of the premises and an open discussion with Maestro Nagano, beneficiaries got to enjoy a musical performance of around 25 minutes with Pierre Beaudry, bass trombone of the OSM, Paul Merkelo, principal trumpet, Austin Howle, principal tuba, Catherine Turner, 2nd horn, and Amy Horvey, trumpet. The inmates were particularly touched by the visit of Maestro Nagano and the OSM musicians. The get-together was the subject of an article by Nathalie Petrowski in the newspaper *La Presse*. (photo: *La Presse*)



“At the end of the concert, Maestro Nagano left his makeshift table to lead an encore of an excerpt from Handel’s *Messiah*. Sitting on the ground at his feet, a young Aboriginal began to imitate him with her hands. At the final bar, the girls got up spontaneously to applaud the musicians and the maestro. ‘For an hour I was no longer in Tanguay,’ confided Noella. For Maria, it was even better. ‘Me, it’s not just for an hour that I escaped,’ she explained. ‘For the next two or three days I’ll be living somewhere else with that music.’”

THE BIG CONCERT: A MUSICAL TRIBUTE TO MENTORS

Standard Life and the OSM partner up to salute Big Brothers Big Sisters

September 29, 2013 – Hundreds of mentors from Big Brothers Big Sisters of Canada attended, with their mentees, the Big Concert, created especially for them and offered free of charge by the Orchestre symphonique de Montréal at Maison symphonique. An initiative of Standard Life and of the OSM, the private concert was also the opportunity to call attention to the 80th, 100th and 180th anniversaries of the OSM, of Big Brothers Big Sisters and of Standard Life Canada respectively.

Created for young people, the Big Concert was an introduction to classical music in an energetic and festive atmosphere. Under the direction of Nathan Brock, OSM conductor in residence, the program featured works by Mozart, Brahms, Rossini, Rachmaninov, Bizet, Tomasi and Bernstein. Guest soloists were Paul Merkelo, OSM principal trumpet, and pianist Xiaoyu Liu, a 15-year-old virtuoso and winner of the 2012 OSM Standard Life Competition. TV and radio host Pierre-Yves Lord served as emcee for the event.

The Big Concert was an opportunity for Standard Life to show its support for Big Brothers Big Sisters and raise awareness of the value and importance of youth mentoring and the need for recruiting new mentors.

“Many of our musicians benefited from mentoring throughout their career,” stated Madeleine Careau, CEO of the Orchestre symphonique de Montréal. “We are pleased to have created this program to celebrate all of the role models who have transformed lives.”

Standard Life earned five distinctions for this concert: an honorable mention and an award for excellence from the Insurance & Financial Communicators Association; honorable mention in the category “Best Stakeholder/Employee Engagement” at the PR Daily’s Corporate Social Responsibility Awards; and two Gold Quill Awards from the International Association of Business Communicators (IABC), in the categories “Communications Skills – External Communications, Special Events” and “Communication Management – Corporate Social Responsibility.”

LAC-MÉGANTIC: MUSIC SWEETENS

November 1, 2013 – When Lac-Mégantic underwent a catastrophic turn of events in July 2013, the OSM immediately wanted to act in order to bring support and comfort to the population. Obviously there was no question of doing so during the first few weeks following the accident. But with reconstruction work well under way, and citizens having rediscovered a “normal” rhythm of life, OSM management got in touch with the office of mayor Colette Roy-Laroche to propose holding an exceptional concert. On Friday, November 1 the Orchestra and its music director, Kent Nagano, traveled to the area to offer the population a concert that paid tribute to their courage and their determination, which had left an impression on all of Québec. The OSM performed at the Centre sportif in Lac-Mégantic. On the program, the overture to Mozart’s *Marriage of Figaro* followed by Vivaldi’s *Four Seasons* with a chamber

ensemble and solo violinists Alexander Read, Marianne Dugal, Olivier Thouin and Marie-Andrée Chevrette. And for the pièce de résistance, the OSM performed Mussorgsky's *Pictures at an Exhibition*. The event was made possible thanks to the contribution of Hydro-Québec.

SUPPORT FOR THE RISING GENERATION AND MUSIC EDUCATION

2013 EDITION OF THE OSM STANDARD LIFE COMPETITION

November 19 to 23, 2013 – The 2013 edition of the OSM Standard Life Competition, devoted to strings and harp, was a genuine success, welcoming candidates from all regions of Canada. Twenty semi-finalists were selected, with nineteen participating. Alan Fletcher, president and chief executive officer of the Aspen Music Festival and School, had the honor of chairing the jury for this edition. The Grand Jury was made up of Bramwell Tovey, music director of the Vancouver Symphony Orchestra, and Matthias Naske, director of the Vienna Konzerthaus. For the strings, the judges were violinist Mark Kaplan of the Jacobs School of Music, and cellist Fred Sherry of the Juilliard School. Finally, the young harpists were judged by Kateřina Englichová of New York University Prague, and French harpist Xavier de Maistre, professor at Hamburg's Hochschule für Musik und Theater.

The OSM Standard Life Competition was under the presidency for the first time of Pierre Goulet, and marked the twenty-first year of a fruitful collaboration between the OSM and Standard Life, presenter and principal sponsor of the Competition. Standard Life incidentally renewed its association for five years beginning in 2014.

The Competition's final round and the awards presentation took place again this year in the confines of Maison symphonique, thanks to a generous gift, confirmed for five years, made to the OSM by Mrs. Barbara Bronfman and her family. The semifinals and masterclasses took place in Tanna Schulich Hall at McGill University's Schulich School of Music.

The public came out to encourage the candidates in great numbers, creating a human ambience despite the high demands of such a competition. About 1,000 people were on hand at Maison symphonique to attend the finals. In addition, listeners for the first time could follow the finals live on the OSM website. The Competition also kindled considerable interest in the social media. Various exclusive video-clips, made thanks to the support of Standard Life with certain mentors, former participants and judges, were broadcast and shared leading up to and throughout the Competition.

The winner of the OSM Standard Life Grand Price was violinist Yolanda Bruno, 24, from Ontario (Guildhall School of Music and Drama). She was awarded a \$10,000 grant courtesy of Standard Life. She shared the stage with the OSM, under the direction of conductor Edward Gardner, on December 11, 2013, at Maison symphonique de Montréal. The young violinist also received the Orford Arts Centre Prize, a recital at the Orford Arts Centre presented at some point in 2014; the National Arts Centre Award, a performance in concert at the National Arts Centre presented during the 2014-2015 season; the Prix ICI Musique, a professional audio recording at one of Radio-Canada studios and broadcast of a recital by the winner over ICI Musique; the Newfoundland Symphony Orchestra Prize, a concert in St. John's, Newfoundland, as part of the NSO's 2014-2015 season; the Northern Arts and Cultural Centre Award, a recital in Yellowknife, Northwest Territories, as part of the NACC'S 2014-2015 season; the Royal Conservatory of Music Award, a recital at the Royal Conservatory of Music in Toronto in May 2014; and the YOA Orchestra of the Americas Award, a concert tour in South America in the summer of 2014, courtesy of Mrs. Ariane Rioux. The Grand Prize winner also receives the Prix Michèle-Paré, a \$5,000 grant in recognition of the exceptional talent of the prize-winner who leaves the deepest impression, all categories considered. She also receives an additional grant of \$2,500, awarded by Mrs. Barbara Bronfman.

The other winners were offered prizes with a value ranging from \$2,000 to \$10,000 and grants enabling them to take advanced training. In total, the Competition handed out over \$100,000 in prizes and grants.

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 jury. This is an exceptional chance to benefit from the experience and counsel of internationally renowned musicians. This year, masterclasses were given by judges Mark Kaplan (violin), Fred Sherry (cello) and Kateřina Englichová (harp). For the first time, masterclasses were also offered to semifinalists who did not make it to the finals.

A much appreciated and distinctive element of the OSM Standard Life Competition, mentorship was developed so that competitors could take advantage of the professional expertise of OSM musicians. This year, fourteen of them agreed to serve as mentors: Andrew Wan, Marianne Dugal, Alexander Read, Marc Béliveau, Natalie Racine, Sofia Gentile, Anna Burden, Sylvain Murray, Alison Mah-Poy, Luiz Grinhauz, Olga Gross, Pierre Beaudry, Ramsey Husser and Lambert Chen. A major new feature this year: musicians from the OSM and the semi-finalists got together for a roundtable discussion on the calling of a professional musician, and then a chamber-music reading session.

In another development, the brand image of the Competition was overhauled this year, partly to achieve a better harmonization with the brand image of the OSM.



2013 OSM Standard Life Competition. Photos: Luce T.G.

MASTERCLASSES FOR HIGHER-LEVEL MUSIC STUDENTS

The OSM makes a point of offering masterclasses during visits by internationally recognized artists who are visiting town, musicians who can benefit talented local students with their learning and experience. In that light, this year the OSM welcomed violinist James Ehnes, the Orchestra's first artist in residence, at Pollack Hall in collaboration with McGill University (September 18); pianist Stephen Hough (October 16) and cellist Yo-Yo Ma (March 18) at Salle Claude-Champagne, in collaboration with the Université de Montréal (October 16); and baritone Markus Werba (December 7), violinist Midori (May 1), soprano Natalie Dessay and pianist Philippe Cassard (May 3) at the conservatory concert hall in collaboration with the Conservatoire de musique du Québec à Montréal.

As part of the 2013 edition of the OSM Standard Life Competition, violinist Mark Kaplan (November 21), cellist Fred Sherry (November 21) and harpist Kateřina Englichová (November 22) also offered masterclasses, at Tanna Schulich Hall.

OSM MUSICIANS IN SCHOOLS

On February 17, violinist Marc Béliveau gave a two-hour lecture-workshop to a fifth-year secondary class at École du Côteau in Mascouche in a cultural-exploration course. The students also attended the Beyond the Score® concert “Beethoven’s Fifth Symphony: Fate knocks at the door” presented on February 19 at Maison symphonique.

On October 23, three one-hour workshops were given by bassoonist Mathieu Harel to students at Académie des Sacrés-Cœurs in Saint-Bruno-de-Montarville.

TEACHING ACTIVITY

A group of some thirty young people from the Université de Montréal’s SEUR project, a program to raise awareness about university study, was welcomed by the OSM for a discussion of different career possibilities in a cultural organization. Besides a presentation of the OSM and the relevant careers, participants had the opportunity to visit Maison symphonique de Montréal, attend a rehearsal by the Orchestra and chat with two musicians, violinist Marianne Dugal and bassoonist Mathieu Harel, on the subject of the challenges connected with a professional musician’s calling.

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 2013-2014 season, six open rehearsals were accessible to these new-generation conductors (October 9: Jakub Hrůša; October 28 and February 5: Kent Nagano; April 2: Michel Plasson; April 23: Jean-Claude Casadesus; and May 21: Kent Nagano).

The musicians of the OSM are also generous with their time and their talent when it comes to training the musicians of tomorrow. That was the case this year with Dina Gilbert, OSM assistant conductor, who gave two orchestra workshops to young musicians from music-oriented secondary schools: Eastview Secondary School in Ontario on April 16, and West Catholic High School in Michigan on June 25.

INSTRUMENT DEMONSTRATIONS

Instrument demonstration workshops were presented to the young audience by students from École Joseph-François-Perrault before three concerts in the Children’s Corner series, on September 29, November 24 and April 13.

DINA GILBERT, SPOKESWOMAN FOR THE FESTIVAL *ON JOUE ENSEMBLE!*

February 20 and 21, 2014 – OSM assistant conductor Dina Gilbert was spokeswoman for the festival *On joue ensemble!* At that annual event of the Rassemblement des harmonies de la Commission scolaire de la Pointe-de-l’Île, a group of secondary-school students was chosen to attend an OSM rehearsal on April 30: a rare opportunity for young people to observe the work of an international orchestra, at no cost, in Maison symphonique de Montréal.

MAESTRO KENT NAGANO CONDUCTS THE ORCHESTRE SYMPHONIQUE DU CONSERVATOIRE DE MUSIQUE DE MONTRÉAL

May 3, 2014 – Kent Nagano conducted the Orchestre symphonique du Conservatoire de musique de Montréal in a concert at Église Saint-Jean-Baptiste in Montréal. On the program, the Fifth Symphony of Jean Sibelius as well as the Violin Concerto No. 1 by Max Bruch featuring OSM concertmaster Andrew Wan in the solo role. During rehearsals, students from the Montreal institution were able to benefit from the advice of Maestro Nagano. This project was very much a part of the history of OSM collaboration with music-education institutions, which has involved a variety of initiatives implemented year after year.

KENT NAGANO AT MCGILL UNIVERSITY: GUIDING THE YOUNG, SHARING KNOWLEDGE

November 3, 2013 – For the first time in its history, the McGill Symphony Orchestra occupied the stage at Maison symphonique de Montréal for a single concert presented as a matinee. The Schulich School of Music at McGill University had invited Kaija Saariaho for the purposes of awarding her an honorary doctorate, which she received from the hands of Kent Nagano during an official ceremony before the start of the concert.

A few days earlier, Kent Nagano attended a rehearsal in order to share his knowledge of the composer and her music with the young musicians. It will be recalled that Maestro Nagano is a collaborator of long standing with Kaija Saariaho, whose opera *L'Amour de loin* (Love from Afar) he recorded with the Deutsches Symphonie-Orchester, a disc that was crowned with a prestigious Grammy Award.

YOUNG-AUDIENCE CONCERT AND GENERAL-PUBLIC EDUCATION FOR THE INAUGURATION OF THE GRAND ORGUE PIERRE-BÉIQUE

May 31, 2014 – As part of the open-doors day for the Grand Orgue Pierre-Béique, a recital featuring Jean-Willy Kunz and actor Patrice Bélanger was presented. On the program, Saint-Saëns's *Carnival of the Animals* in an arrangement by the OSM's organist in residence.

As a prelude to each of the recitals presented during the day, Jean-Willy Kunz made a brief introduction of the instrument, with the participation of Pierre Beaudry, OSM bass trombone, and Mathieu Harel, associate bassoon.

OSM YOUTH CONCERTS

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, introducing them to musical notions in a theater context: "How the Gimquat Found Her Song," in collaboration with Platypus Theatre, and "Russian Legends." The OSM also presented a program intended specifically for secondary students, "Come See the Music."

The "Russian Legends" concert, a new production of the OSM's, concluded this season with fantastical characters from Russian folklore that came to life under the direction of Dina Gilbert, the Orchestra's assistant conductor, as well as actors and scriptwriters Mélanie Delorme and Éloi Cousineau. Inspired by tales from the land of the tsars, this journey into the imagination made good use of some of the gems of the Russian orchestral repertoire, including Mussorgsky's *Pictures at an Exhibition*. Another new original

production of the Orchestra's, "Come See the Music," presented on January 28, 29 and 30, offered secondary students the chance to explore the close connections between music and the visual arts at a concert conducted by Nathan Brock, conductor in residence, and hosted by actor Yan England. This was a first collaboration with the OSM for the actor-director.

The OSM welcomed a total of 17,394 people (15,818 students and 1,576 accompanying adults) 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.

Again this year, 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 5,600 students, covering close to 70 schools in the greater Montreal area. Ten music students also participated in these visits.

Special project *Pictures at an Exhibition*

April 8, 9 and 10, 2014 – In the framework of the OSM Youth Concerts, the educational project "Pictures at an Exhibition" owed its implementation to the generous contribution of Ruth and David Steinberg. Thanks to their donation, the OSM invited 300 schoolchildren from 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 done a multidisciplinary project in class inspired by the concert themes: the imagination and Russian orchestral music. Thus, the children were led to discover this great music and the OSM by way of a participatory project that enabled them to get the most out of their experience.



*Ruth Steinberg; OSM assistant conductor Dina Gilbert;
Catherine Messier, cultural mediator; and David Steinberg.*

A couple of comments from teachers at École Petite-Bourgogne, which took part in the project:

“This project gave my students a taste for classical music and orchestral music. I heard several of them say that they’d like to go back with their parents. Thank you for letting us enjoy this beautiful experience.”

“The students were ‘surprised,’ because they expected not to enjoy classical music but they really liked the concert! The participation of actors contributed a lot to their interest. They were very good. The musical notions tackled and the instruments of the orchestra that were presented in class were a plus for our students, considering that there’s no music at the school!”

Schools invited thanks to a donation from the volunteers

Thanks to a special donation from the OSM Volunteers Association amounting to \$2,891, 411 students from seven disadvantaged schools in Montreal had the opportunity to attend OSM Youth Concerts during the 2013-2014 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 2013-2014, a refund of 40 percent on the rental cost for student transport to the 67 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.

ACTIVITIES OFFERED BY THE OSM AS PART OF THE CLASSICAL SPREE

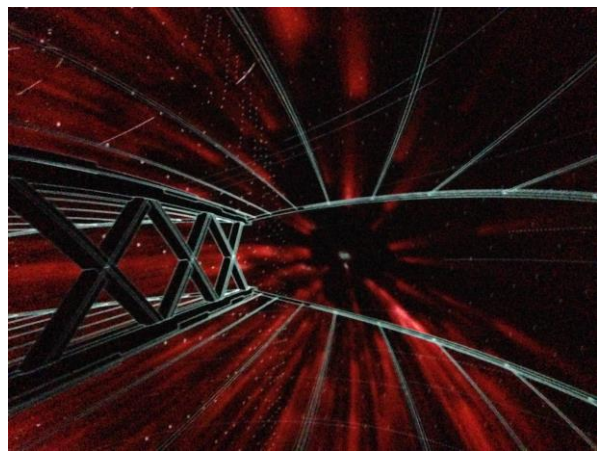
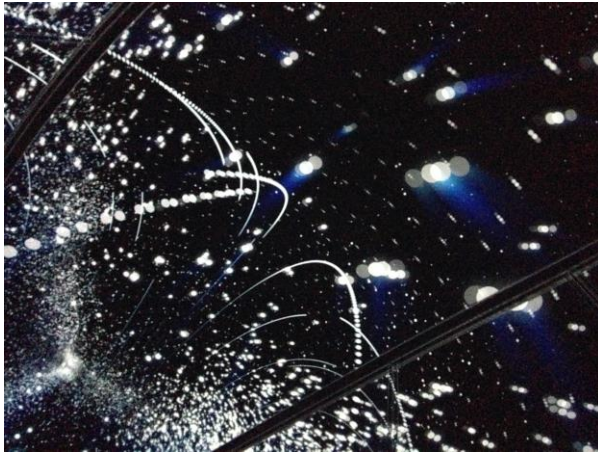
August 15 and 16, 2014 – Once again this year, for the third edition of the OSM Couche-Tard Classical Spree Tard, a young-audience component was added to the programming, with three concerts enjoying great success. In addition, instrument making workshops were offered once more, to the great delight of youngsters.

MULTIMEDIA / DIGITAL

HARMONIELEHERE: THE OSM AT SAT

February 20 to March 21 and June 30 to August 15, 2014 – First as part of the Montreal Highlights Festival, the immersive and musical film *Harmonielehre*, featuring the Orchestre symphonique de Montréal and music director Kent Nagano, was screened in the Satosphère from February 20 to March 21, 2014, taking viewers to the heart of American composer John Adams' piece *Harmonielehre* by way of a unique 360-degree capture of the OSM at Maison symphonique. A second series of screenings was added from June 30 to August 15.

The project was a coproduction of Figure 55 and the Société des arts technologiques [SAT], in partnership with the Orchestre symphonique de Montréal.



FUNDRAISING EVENTS

OSM+: THE FOURTH EDITION OF THE OSM YOUNG AMBASSADORS CLUB EVENT RAISES OVER \$40,000

October 26, 2013 – At the OSM Éclaté concert, the OSM Young Ambassadors Club welcomed 600 guests from the younger generation to Maison symphonique de Montréal for the fourth edition of its benefit event. In addition to access to an exclusive reception followed by the “Frank Zappa and Beethoven’s Fifth” concert, guests could extend the evening to the frenzied rhythms of Montreal DJ Mistress Barbara on a private floor.

In the course of the season the OSM Young Ambassadors Club also organized four networking events for its members: September 19, 2013 (at the “James Ehnes plays Mozart” concert), December 17, 2013 (at the “Christmas according to Fred Pellerin” concert), February 19, 2014 (organized as part of the “Beethoven’s Fifth Symphony: Fate knocks at the door” concert) and March 9, 2014 (after the *Carmina Burana* concert).



THE FIRST EDITION A SUCCESS FOR THE OSM BAL DES ENFANTS

February 7, 2014 – The OSM Bal des enfants, presented by Sun Life Financial, enabled close to 1,000 children from all backgrounds to discover orchestral music at a grand party created especially with them in mind. The success was such that thoughts of turning the event into a tradition are fully justified!

Under the honorary co-presidency of Isabelle Hudon, president of Sun Life Financial, Québec, and explorer Bernard Voyer, the benefit concert played to a full house. A first that enabled the OSM to bring to life its commitment to the young, while contributing to its young-audience and accessibility mission. At the evening, the concert conducted by Maestro Kent Nagano was hosted by young actor Sophie Nélisse. On the program: Saint-Saëns’s *Carnival of the Animals*, Prokofiev’s *Peter and the Wolf* and Debussy’s *The Toy Box*. In addition to entertainment in the lobbies of Maison symphonique de Montréal, a snack and desserts were served to everyone. At the end of the evening, the children all left with a gift and a headful of memories!



INAUGURAL GALA CONCERT FOR THE GRAND ORGUE PIERRE-BÉIQUE: MORE THAN \$1.3 MILLION RAISED

May 28, 2014 – The Orchestre symphonique de Montréal inaugurated the Grand Orgue Pierre-Béique on the occasion of a major concert under the direction of Kent Nagano and with the participation of Olivier Latry, organist emeritus, at Maison symphonique de Montréal.

In connection with this unique concert, close to 700 guests from the business community and Canadian public life got together for a benefit gala for the Orchestra. The event was under the honorary co-presidency of Mrs. Jacqueline Desmarais and Mr. Lucien Bouchard. Co-presidents for the evening were Mr. Louis Vachon, president and chief executive officer of National Bank, and Mr. Tom Little, president of Bell Business Markets, and a total of over \$1.3 million was raised for the OSM.

Over 2,000 people were present for the Grand Orgue Pierre-Béique inaugural concert.



SPONSORSHIP DEVELOPMENTS

The OSM's sponsorship department enjoyed a successful year, with over \$2.7 million in sponsorship revenue – an outstanding year given the current economic context – as well as the funding of two international tours.

In total, 40 sponsors took part in the regular season, the summer season and the European tour.

DEVELOPMENT

In the matter of sponsorship development, the 2013-2014 season saw some major achievements. First, BMO will be season presenter for five years, beginning in 2014-2015. Then, Air Canada was partner on two tours, which corresponds to an increase of 150 percent compared to the year before. Group Investors becomes a new series partner for the 2014-2015 season. And Standard Life renewed its association with the OSM Standard Life Competition until 2018.

NEW PARTNERSHIPS

The sponsorship department confirmed a number of new partnerships in 2013-2014, in addition to those mentioned above. These are La Fabrique de la paroisse Notre-Dame, Milos, Canimex, Yamaha, Ivanohé Cambridge, Ritz Carlton and Archambault.

SUMMER SEASON

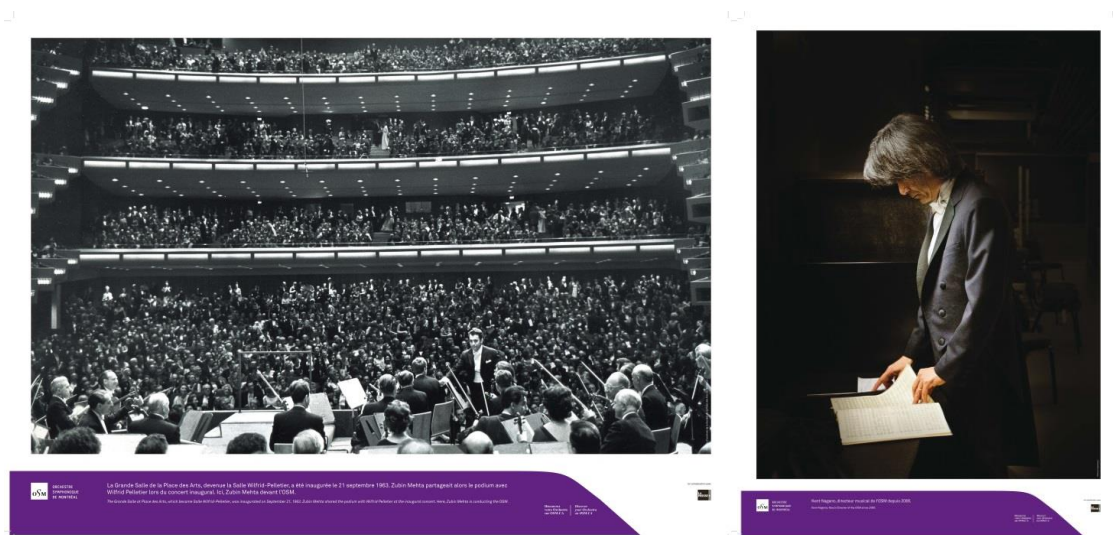
Sponsor support was also renewed to the benefit of the OSM's summer season. This included SiriusXM (presenter of the concerts in the parks and at Olympic Park), Couche-Tard (presenter of the Classical Spree), Yamaha and Archambault.

80th ANNIVERSARY OF THE OSM: ENRICHING THE EXPERIENCE

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

EXHIBIT OF THE OSM'S PHOTO ARCHIVES

August 2014 – As part of the Orchestra's 80th season, an exhibit consisting of large-format pictures and music was installed on the Promenade of the Quartier des spectacles for the entire month of August. The exhibit featured previously unpublished highpoints from the history of the Orchestre symphonique de Montréal since its founding and allowed people to listen to OSM recordings, which are also possible to hear continuously thanks to Ambiance OSM, accessible at www.osm.ca.



QUARTIER DES SPECTACLES FIBER OPTIC NETWORK

August 1, 2014 – The administrative offices of the OSM and Maison symphonique de Montréal were connected to the fiber optic network of the Quartier des spectacles, making possible the visual and audio dissemination in the sector of content produced by the Orchestra.

AMBIANCE OSM

In collaboration with Analekta, the OSM launched Ambiance OSM, a continuous music streaming platform accessible at www.osm.ca. It is now possible to listen to recordings of the OSM with Kent Nagano free of charge.

CONCERT PROGRAMS

To improve the legibility of evening programs, their layout was modified and their format slightly enlarged. In addition to artist biographies and program notes, historical content, worked out in collaboration with the OSM's Archives department, was published in a timely fashion, the idea being to spotlight certain highpoints from the Orchestra's 80 seasons and its archival materials. This archival content was always closely related to the musical program.

PRECONCERT DISCUSSIONS

In 2013-2014 the OSM presented nine 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. This season, a special effort was made to enhance the content of the discussions with the goal of making them more dynamic and attractive, which the public appreciated. 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. Attendance for the discussions ranged from 200 to 400 people.

CONTENT CREATION

Archival material was showcased and exclusive content created to mark the 80th anniversary. The OSM moreover continued the development of content undertaken in recent seasons, one way being the OSM Exclusive videos, which offer the general public and OSM customers interviews with visiting artists, classical-music specialists, musicians from the Orchestra, and so on. That content was made available to the public in the form of written interviews, video-clips disseminated on the OSM platform, which consists of concert programs, preconcert mailings, monthly and promotional newsletters and the Orchestra's social networks.

THE OSM ON SOCIAL NETWORKS: IMPORTANT GROWTH

In the course of the 2013-2014 season the OSM continued to reach an ever-growing number of people on social networks. At the end of the summer season (August 2014), the OSM was connected to 21,377 fans on its Facebook page (9,968 more than in late 2013, amounting to an increase of 87.37 percent), and to more than 4,217 people on its Twitter account (1,173 more people than in late 2013, for an increase of 38.54 percent). The OSM's Instagram account, operated during the summer season, made it possible to reach a younger customer base. Finally, a tour blog was placed online as part of the Orchestra's tour in Europe: it was visited by several thousand people leading up to and during the tour.

ADMINISTRATION

ADMINISTRATIVE RESTRUCTURING

January 2014 – Further to an organizational evaluation and the identification of operational needs, the administrative structure of the Orchestre symphonique de Montréal was revised in order to make the best

possible use of resources with respect to work processes, the level of collaboration among departments, internal communications, and the overall planning of activities. To enhance cohesiveness and improve decision-making, the management committee has been relieved by the introduction of senior management overseeing all departments.

NEGOTIATIONS COMMITTEE: A NEW APPROACH

January 2014 – With the OSM musicians’ collective agreement due to expire in the fall of 2014, negotiations began in January of the same year. In order, on the one hand, to develop working relationships based on mutual trust and transparency, and, on the other, to ensure the renewal of the musicians’ collective agreement by reducing the risk of pressure tactics, the use of a reasoned approach to negotiations was proposed. All meetings took place in the presence of a mediator from the Québec Ministry of Labor in a harmonious, respectful and transparent climate.

NEW PREMISES FOR THE ADMINISTRATION

June 2014 – After 16 years on the second floor at 260 de Maisonneuve West, the OSM administration moved to an open-concept office adjacent to Maison symphonique de Montréal. To promote a harmonious working atmosphere for all employees in this new environment, an internal policy was distributed to the whole of the administrative team.

A NEW PERFORMANCE MANAGEMENT PROGRAM

Summer 2014 – In order to adapt the OSM’s performance management program to the best practices in this area, significant changes were made with a view to better integrating it into organizational realities. The new program takes account of each employee’s specific organizational skills to more effectively further his or her development. Everything was applied in a thorough and equitable manner to all employees of the administration thanks to the establishment of a follow-up committee.

THE OSM IN NUMBERS

2013-2014 SEASON

98 regular-season concerts:

- 48 series concerts (including the TSO and OSQ concerts)
- 14 young-audience concerts (3 Children's Corner concerts and 11 OSM Youth Concerts)
 - 7 holiday-season concerts
- 3 non-series concerts (OSM Éclaté, Fréquence OSM, Beyond the Score)
 - 6 OSM Pop concerts
 - 3 OSM Chorus concerts (including 1 added)
- 2 guest orchestras (Los Angeles Philharmonic, Mariinsky Orchestra)
 - 5 recitals (Pro Musica and Dmitri Hvorostovsky)
 - 7 chamber-music concerts at Bourgie Hall
- 1 chamber-music concert at Maison symphonique (James Ehnes)
- 2 chamber-music concerts in Montreal boroughs

13 concerts for the inauguration of the Grand Orgue Pierre-Béique

- 1 major inaugural concert
- 3 inaugural concerts
 - 7 recitals
- 1 open-doors day
- 1 open rehearsal

11 concerts on the European tour

- 1 concert in Ottawa (October 29)
- 1 concert in Lac-Mégantic (November 1)
- 1 concert in Toronto (February 12)

39 summer-season concerts

- 1 concert as part of the FrancoFolies de Montréal
- 2 concerts as part of the Montreal International Jazz Festival
- 2 concerts at the Festival international de Lanaudière
 - 3 concerts in the parks
 - 1 concert at Olympic Park
- 29 concerts during the OSM Couche-Tard Classical Spree
- 1 concert event as part of the Fashion & Design Festival

For a grand total of 164 concerts

7 commissions and 9 premieres

1 recording released for sale

Departure – Utopia: Beethoven Symphonies Nos. 1 and 7

1 concert telecast on Radio-Canada/ARTV
4 concerts broadcast on ICI Musique
1 tour concert recorded and broadcast in Switzerland and made available to the European Broadcasting Union
3 broadcasts on medici.tv
1 live broadcast on philharmonie.tv then delayed on Deutschlandfunk 4

2 benefit concerts
(Bal des enfants, Grand Orgue Pierre-Béique Inaugural Gala)
1 fundraising event
(OSM+ event)

3 private concerts (Merkelo, November 10, 2013; BMO Christmas; Big Concert, September 29, 2013)
3 private subscriber-loyalty concerts
2 private recitals by Jean-Willy Kunz

2 concerts presented as part of the Montreal International Musical Competition

5 performances of the opera *Porgy and Bess* for the Opéra de Montréal

Project SAT: *Harmonielehre*

2 Prix Opus

6 open rehearsals

20 preconcert discussions
9 masterclasses

181,013 tickets issued (admissions)
including complementary tickets and commercial agreements (13,831 admissions)

58,950 tickets issued in subscriptions
122,063 individual tickets

Over 100,000 spectators during the summer season

OSM MUSICIANS

Kent Nagano, music director

Nathan Brock, conductor in residence **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 Grinhaus, assistant
concertmaster

Ramsey Husser, 2nd assistant

Marc Béliveau

Marie Doré

Sophie Dugas

Xiao-Hong Fu

Marie Lacasse

Jean-Marc Leblanc

Ingrid Matthiessen

Myriam Pellerin

Susan Pulliam

Claire Segal

Second violins

Alexandre Read, principal

Marie-André Chevette, 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 Gripp³, principal

Jean Fortin, 1st assistant, acting
principal

Charles Meinen, 2nd assistant

Chantale Boivin

Rosemary Box

Lambert Jun-Yuan Chen

Sofia Gentile

Anna-Belle Marcotte

Rémi Pelletier⁴

David Quinn

Natalie Racine

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

Carolyn Christie, 2nd flute

Virginia Spicer, piccolo

Oboes

Theodore Baskin, principal

Margaret Morse, associate

Alexa Zirbel, 2nd oboe

Pierre-Vincent Plante, principal

English horn

Clarinets

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 and celesta

Olga Gross

Music library

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 On sabbatical leave for the 2013-2014 season.

⁴ Absent for the 2013-2014 season.

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Reginald Weiser, *Positron Industries*

Stéphane Lévesque, *OSM musician*

Sylvain Murray, *OSM musician*

**Member of the executive committee*

⁵ Deceased.

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Orchestre symphonique de Montréal

Fondation de l'Orchestre symphonique de Montréal

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Orchestre symphonique de Montréal

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Caroline Louis, *education head*
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Anne Lassonde, *coordinator, education and special projects*
Benoît Guillemette, *assistant to the music librarian*
Anne-Marie Lozier, *assistant to the artistic directors*

Émilie Laforce, *coordinator, musical programming*

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Martine Latour, *head of sponsorship development*

Maryse Gauthier, *accounts manager*

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Marc Laberge, *webmaster*

Martin Hudon, *project manager, marketing*
Evelyne Rheault, *project manager, marketing*

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Karyne Dufour, *coordinator, customer service*

Jean-Philippe Alepins, *coordinator, sales and box office*
Maxime Godin-Monat, *box office operations agent*
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Guillaume Roy
Laurie-Anne Deilgat, *Senior advisor – OSM Youth Concerts and special projects*

Fundraising and Fondation de l'OSM

Nathalie Tremblay, *fundraising director*
Céline Choiselat, *head of philanthropic development – Honour Circle*
Catherine Lussier, *project manager, special events*

Teodor Buzea, *coordinator, individual and corporate donations campaign*
Jean-Pierre Primiani, *coordinator, Honour Circle*
David Brébant, *donation management agent*

Marina Dobel, *coordinator, donation management and Fondation*

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*
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2013-2014 HONOUR CIRCLE

CERCLE DOUBLE DIAMANT /
DOUBLE DIAMOND CIRCLE -
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OVER

Dons individuels / Individual donations

Kent Nagano
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Dons corporatifs / Corporate donations

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AND OVER

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Eunice & Alexander (Bob) Mayers
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In memory of Betty Reitman
In memory of Joan Watt

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Dons individuels / Individual donations

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AND OVER

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MANAGEMENT REPORT

The 2013-2014 season was marked by the first important repayment of the OSM's accumulated deficit, as mentioned in the administration's intentions contained in last year's annual report.

The Orchestra was in a position to reimburse, as required in the obligations arising from its subsidy, an amount of \$350,000 on a deficit of \$3.416 million.

REVENUE

This year the Orchestra inaugurated the Grand Orgue Pierre-Béique, which has been a significant source of revenue. In that regard, we observe a hike in fundraising of over \$500,000 as compared to last year. The inaugural gala, presided over by Mr. Louis Vachon and Mr. Tom Little, succeeded in raising \$1.3 million.

Box-office revenues increased by \$1.6 million. That growth is the result of, among other things, extra Pop concerts, Christmas concerts featuring Fred Pellerin and Bruno Pelletier, the inaugural concerts of the Grand Orgue Pierre-Béique, the visit of the Los Angeles Philharmonic at the invitation of the OSM, and service charges.

The 2014 European tour, meanwhile, generated gross revenues of \$1.9 million.

The OSM also renewed its subsidies. It is worth noting that the federal government reduced the subsidy granted by 3.5 percent for the next three years, while the provincial government renewed the subsidy awarded for a one-year period in the same amount as that paid for the last five years.

EXPENSES

Production costs were up by \$3.5 million, essentially owing to the European tour, which ended with a profit of \$30,000, and the increase in the musicians' cost. The collective agreement was renewed for a four-year period.

Other expenditures are similar to those of previous years. The OSM continues to maintain its administrative costs at a level below 7 percent.

BALANCE SHEET

Accounts receivable increased by \$1.9 million because of the last quarterly subsidy disbursement, paid in only in September, which also brought about an overdraft and a bank loan of \$977,000.

The OSM also capitalized an amount of \$679,000, including the \$142,000 fit-up cost for the new administrative premises and the \$417,000 in costs for finalizing the Grand Orgue Pierre-Béique. The \$3 million deficit is anticipated to gradually be reversed over a period of 10 years, in compliance with the requirements of the Conseil des Arts et des Lettres du Québec.