

STÉPHANE TÉTREULT

Biography



In addition to innumerable awards and honours, Stéphane Tétréault recently received the 2018 Maureen Forrester Next Generation Award in recognition of his sensitivities with music, his enviable technique, and his considerable communication skills. In 2015, he was selected as laureate of the Classe d'Excellence de violoncelle Gautier Capuçon from the Fondation Louis Vuitton, and received the Women's Musical Club of Toronto Career Development Award. Stéphane was the very first recipient of the \$50,000 Fernand-Lindsay Career Award as well as the Choquette-Symcox Award laureate in 2013. First Prize winner at the 2007 Montreal Symphony Orchestra Standard Life-OSM Competition, he was named

"Révélation" Radio-Canada in classical music, was chosen as Personality of the Week by La Presse newspaper, and received the Opus Award for New Artist of the Year.

Chosen as the first ever Soloist-in-Residence of the Orchestre Métropolitain, he performed alongside Yannick Nézet-Séguin during the 2014-2015 season. In 2016, Stéphane made his debut with the Philadelphia Orchestra under the direction of Maestro Nézet-Séguin and performed at the prestigious Gstaad Menuhin Festival in Switzerland. In 2017, he was part of the Orchestre Métropolitain's first European Tour with Maestro Nézet-Séguin, performing the Elgar *Cello Concerto* at the Kölner Philharmonie, the Philharmonie in Paris and the Concertgebouw in Amsterdam. In 2018, Stéphane makes his solo debut with the London Philharmonic Orchestra and conductor John Storgårds.

Stéphane has performed with violinist and conductor Maxim Vengerov and pianists Alexandre Tharaud, Jan Lisiecki, Louis Lortie, Charles Richard-Hamelin and John Lenehan and has worked with conductors Michael Tilson Thomas, Paul McCreech, John Storgårds, José-Luis Gomez, James Feddeck and Kensho Watanabe, amongst many other. He also participated in a number of masterclasses, notably with cellists Gautier Capuçon and Frans Helmerson.

His debut CD, recorded with the Quebec Symphony Orchestra and conductor Fabien Gabel was chosen as "Editor's Choice" in the March 2013 issue of Gramophone Magazine. His second album with pianist Marie-Ève Scarfone featuring works from Haydn, Schubert and Brahms was chosen as Gramophone Magazine's "Critics' Choice 2016" and recognised as one of the best albums of the year. In 2017, Stéphane partnered with harpist Valérie Milot and violinist Antoine Bareil for a third album dedicated to Trios for violin, cello and harp.

Stéphane has garnered great praise from the world's leading music critics: *"Tétreault's disc charmed me from the off; this is just pure, lyrical, unadulterated playing of the highest order, with a maturity that belies his 22 years... I can't wait to hear more from him."* (Charlotte Gardner, Gramophone) *"His vibrato and tone are varied, his bowing techniques immaculate and his awareness of harmony and consequent shading omnipresent."* (Joanne Talbot, The Strad) *"The solo playing is astonishingly mature not merely in its technical attributes but also in its warmth, brilliance and subtlety of colour and inflection."* (Geoffrey Norris, Gramophone)

Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years. He holds a Master's Degree in Music Performance from the University of Montreal.

Stéphane plays the 1707 "Countess of Stainlein, Ex-Paganini" Stradivarius cello, on generous loan by Mrs. Sophie Desmarais.

Reviews

Tétreault conquers Barber cello concerto with mature, convincing performance

For a music critic, few things are more satisfying than watching a young prodigy bloom into a complete, mature artist. Quebec cellist Stéphane Tétreault has been making the classical music world sit up and take notice since he was a teenager. At 24, he's fulfilled every prediction for a dazzling international career, while losing none of his passion and expressive charm.

On Monday night, Tétreault played the Samuel Barber *Concerto* with the Ottawa Symphony Orchestra at Southam Hall. The concerto remains an obscure rarity, a work that pushes both technique and emotion to extreme limits. Tétreault's performance was mature, organic, free of constraints, and utterly convincing. This has every indication it will become his signature piece.

PETER ROBB, Arts File

Philharmonie de Paris – Orchestre Métropolitain – Yannick Nézet-Séguin

The beginning of the Elgar *Cello Concerto* with the young Canadian soloist Stéphane Tétreault went under the skin. The impressively sensitive tone he managed to elicit from his Stradivarius cello filled the great hall effortlessly. Scattered chords, pizzicati and even the highest notes came from the podium warm and elegant and were pleasantly supported by the orchestra.

MICHAEL KLIER, backtrack

Concertgebouw – Orchestre Métropolitain – Yannick Nézet-Séguin

Tétreault combined expressive phrasing and plangent tone to create a personal interpretation of a work that requires nothing less. The 24-year-old was styled a “daredevil” by Concertgebouw general manager Simon Reinink after the performance for his wide dynamic range. Rhythms also were remarkably free, and touches of portamento, where appropriate, were provided.

None of this sounded appliquée. Indeed, Tétreault's instinct for applying and withholding vibrato was so natural that it took an act of critical effort to notice it. “You play even better, rather than being intimidated,” Nézet-Séguin told the cellist, referring to the all the ghosts occupying the Concertgebouw. “And this is the sign of the greats.” The OM accompaniment was suitably warmhearted.

ARTHUR KAPTAINIS, La Scena Musicale

Concertgebouw – Orchestre Métropolitain – Yannick Nézet-Séguin

The *Cello Concerto* by Elgar became a compelling romance between the 24-year-old Stéphane Tétreault and the orchestra. With a full, creamy tone, the Canadian cellist invited his colleagues in the orchestra to play freely and convincingly.

BIËLLA LUTTMER, de Volkskrant

Concertgebouw – Orchestre Métropolitain – Yannick Nézet-Séguin

Cellist Stéphane Tétréault, 24 years old, was a great revelation in Elgar's *Cello Concerto*.

PETER VAN DER LINT, Trouw

Kölner Philharmonie – Orchestre Métropolitain – Yannick Nézet-Séguin

Tétréault's Elgar, delivered as always with deep expression and speaking tone. Varied phrasing in the finale offered a microcosm of what makes this 24-year-old so special.

ARTHUR KAPTAINIS, The Gazette

Concertgebouw – Orchestre Métropolitain – Yannick Nézet-Séguin

In Elgar's *Cello Concerto*, Nézet-Séguin had willingly left the field to his very young countryman Stéphane Tétréault, who designed this elegiac swan song up to the highest altitudes in a flowery, flowing tone, as passionate as technically controlled.

STEFAN RÜTTER, Kölner Stadt-Anzeiger

Haydn, Schubert & Brahms - Gramophone Critics' Choice 2016

What a delightful discovery this disk was; an unflashy cover, and a young cellist whose name was completely unknown to me. Yet, after no more than four bars Tétréault had my full attention, so charmed was I by his elegance, lyricism and faithful yet personality filled readings. Beautiful partnering from Scarfone, too..

CHARLOTTE GARDNER, Gramophone

Gstaad Menuhin Festival

...the brilliant young cellist, Stéphane Tétréault gave a stupendous morning concert, playing each note as if his life depended on it. He interpreted works by Schubert and Shostakovich, giving meaning to each phrase of the music and justly received a standing ovation from the excited audience.

PATRICIA BOCCADORO, Culturekiosque

Haydn, Schubert & Brahms CD Review

Tétréault's disc charmed me from the off; from his Haydn Divertimento (originally for the viola da gamba-like baryton), through Schubert's *A minor Arpeggione Sonata* and on to the Brahms, this is just pure, lyrical, unadulterated playing of the highest order, with a maturity that belies his 22 years, and matched impeccably by his duo partner, Marie-Ève Scarfone. I can't wait to hear more from him.

CHARLOTTE GARDNER, Gramophone

Haydn, Schubert & Brahms CD Review

Stéphane Tétréault is certainly not driven by a superficial juvenile temperament, his performances are emotional and deep as he works out the shifting moods of the works, always perfectly supported by pianist Marie-Eve Scarfone. There is much to admire in terms of colours too, and Tétréault's precious Stradivarius Countess von Steinlein Ex Paganini has a truly marvellous sound.

REMY FRANCK, Pizzicato

National Arts Centre Concert review

At age 23, Tétréault possesses commanding interpretive and illuminating the modernist merits of this concerto. His eyes rarely left Nézet-Séguin's conducting and he smiled frequently at the sound of the orchestra, his body reacting with little spasms, reflective to the thrust of the orchestra. In fact, Tétréault was rapturously inside the architecture of this music and his playing exemplar of French lyrical line, passionate and unsentimental, its musicality utterly human.

LEWIS WHITTINGTON, The Classical Music Network

Immaculate accounts of cello warhorses

There is really little to criticise in Stéphane Tétréault's playing – he is technically commanding yet musically stylistic and sensitive. His vibrato and tone are varied, his bowing techniques immaculate and his awareness of harmony and consequent shadings omnipresent. Granted, the pieces are well-worn chestnuts, but even so it is nice to have them brought together – the ubiquitous *Swan* is given a sumptuously refined performance and the *Allegro appassionato* is full of verve. It is particularly good to have the poor cousin of the *Rococo Variations* included – the *Pezzo capriccioso* teems with vintage Tchaikovsky melodies.

JOANNE TALBOT, The Strad

Saint-Saens. Tchaikovsky - Cello Works

From the very first bars of Saint-Saëns's First *Cello Concerto* you sense that this disc is going to be exhilarating and rewarding. The performers launch the concerto with terrific passion and positive intent, and thereafter call into play a discriminating, captivating spectrum of interpretative sensibility. The solo playing is astonishingly mature not merely in its technical attributes but also in its warmth, brilliance and subtlety of colour and inflection, so it comes as a shock to realise that Stéphane Tétréault is 19 years old. His is a name to watch.

GEOFFREY NORRIS, Gramophone

Recordings



TRIOS FOR VIOLIN, CELLO & HARP

Antoine Bareil, violin
Valérie Milot, harp
Stéphane Tétéreault, cello

* **ADISQ - Classical Album of the Year Nomination**

★★★★ A fine introduction to Henriette Renié (1875-1956). Her Trio for violin, cello and harp, the highlight of this stylishly played disc, is really rather beautiful.

- JERENY POUND, BBC Music Magazine



HAYDN - SCHUBERT - BRAHMS

Marie-Ève Scarfone, piano
Stéphane Tétéreault, cello

* **GRAMOPHONE - 2016 Critics' Choice**

* **ADISQ - Classical Album of the Year Nomination**

Tétéreault's disc charmed me from the off; from his Haydn *Divertimento*, through Schubert's *A minor Arpeggione Sonata* and on to the Brahms, this is just pure, lyrical, unadulterated playing of the highest order

- CHARLOTTE GARDNER, Gramophone



SAINT- SAËNS & TCHAIKOVSKY

Quebec Symphony Orchestra
Fabien Gabel, conductor
Stéphane Tétéreault, cello

* **GRAMOPHONE - Editor's Choice March 2013**

* **ADISQ - Classical Album of the Year Nomination**

There is really little to criticise in Stéphane Tétéreault's playing – he is technically commanding yet musically stylistic and sensitive. His vibrato and tone are varied, his bowing techniques immaculate and his awareness of harmony and consequent shadings omnipresent

- JOANNE TALBOT, The Strad

Upcoming Performances

2019 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the McGill Chamber Orchestra, led by conductor Boris Brott at the Bourgie Concert Hall, Montreal QC

2019 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the Edmonton Symphony Orchestra, led by conductor Rune Bergmann at the Winspear Centre, Edmonton AB

2019 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the Peterborough Symphony Orchestra, led by conductor Michael Newnham at the Showplace Performance Centre, Peterborough ON

2019 — Barber's *Concerto in A minor, Op. 22* with the Nova Scotia Symphony, led by conductor Bernhard Gueller at the Rebecca Cohn Auditorium, Halifax, NS

2019 — Gordon & Vavrek's *Twenty-Seven* with the Opéra de Montréal and the Atelier lyrique de l'Opéra de Montréal singers at the Centaur Theatre, Montreal QC - (Performances and musical arrangement)

2019 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the Boise Philharmonic, led by conductor Eric Garcia at the Morrison Center, Boise IDAHO, USA

2019 — Denis Gougeon's *Cello Concerto (World Premiere)* with I Musici de Montréal Chamber Orchestra, led by conductor Jean-Marie Zeitouni at Maison symphonique, Montreal QC

2019 — Lalo's *Cello Concerto* with the Winnipeg Symphony Orchestra, led by conductor Daniel Raiskin at Centennial Concert Hall, Winnipeg MB

2019 — Peteris Vasks *Concerto no 2 'Presence'* with Les Violons du Roy Chamber Orchestra,, led by conductor Bernard Labadie at Raoul-Jobin Hall, Palais Montcalm, Quebec QC

Selected Past Performances

2018 — Barber's *Concerto in A minor, Op. 22* with the Orchestre Métropolitain, led by conductor Tania Miller at Maison Symphonique, Montreal, QC

2018 — Brahms's *Double Concerto in A minor, Op. 102* with violinist Kerson Leong and the Newfoundland Symphony Orchestra, led by conductor Marc David in St. John's, NL

2018 — Brahms's *Double Concerto in A minor, Op. 102* with violinist Kerson Leong and the Sherbrooke Symphony Orchestra, led by conductor Stéphane Laforest at the Maurice-O'Bready Hall, Sherbrooke QC

2017 — Elgar's *Concerto in E minor, Op. 85* with the Orchestre Métropolitain, led by conductor Yannick Nézet-Séguin at the Philharmonie de Paris, the Het Concertgebouw, and the Kölner Philharmonie

2017 — Recital with pianist Jan Lisiecki at the Stratford Summer Festival, Stratford, ON

2017 — Recital with pianist Charles Richard-Hamelin at the Classica Festival, St-Lambert, QC

2017 — Saint-Saëns's *Concerto No. 1 in A minor, Op. 33* with the Philadelphia Orchestra, led by conductor Yannick Nézet-Séguin at the Saratoga Performing Arts Center, Saratoga Springs, NY

2016 — Saint-Saëns's *Concerto No. 1 in A minor, Op. 33* with the Philadelphia Orchestra, led by conductor Yannick Nézet-Séguin at Verizon Hall, Philadelphia PA

2016 — Schumann's *Concerto in A minor, Op. 129* with I Musici de Montréal, led by conductor Jean-Marie Zeitouni at Bourgie Hall, Montreal QC

2016 — Recital with pianist Fabrizio Chiovetta at the Gstaad Menuhin Festival, Switzerland

2016 — Recital with pianist Alexandre Tharaud at Bourgie Hall, Montréal QC

2015 — Elgar's *Concerto in E minor, Op. 85* with the Orchestre Métropolitain, led by conductor Yannick Nézet-Séguin at Koerner Hall, Toronto ON

2015 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the Orchestre Métropolitain, led by conductor Yannick Nézet-Séguin at National Arts Center, Ottawa ON

2014 — Strauss's *Don Quixote, Op. 35* with the Festival Orchestra, led by conductor Jean-Marie Zeitouni at the Festival de Lanaudière, Joliette, QC.

2013 — Britten's *Symphony for Cello and Orchestra, Op. 68* with the Festival Orchestra, led by conductor Jean-Marie Zeitouni at Festival de Lanaudière, Joliette, QC

2013 — Beethoven's *Concerto for Violin, Cello, and Piano in C major, Op. 56* with violinist Maxim Vengerov, pianist Serhiy Salov, conductor Jean-Marie Zeitouni, Montréal QC

2012 — Dvorák's *Concerto in B minor, Op. 104, B. 191* with the Orchestre Métropolitain, led by conductor Yannick Nézet-Séguin at Domaine Forget QC

2012 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with the Malaysian Philharmonic Orchestra, led by conductor Paul McCreech at Kuala Lumpur, Malaysia

2010 — Tchaikovsky's *Variations on a Rococo Theme, Op. 33* with I Musici de Montréal Chamber Orchestra, led by conductor Maxim Vengerov, Montreal QC

Awards & Recognitions

2018 — Maureen Forrester Next Generation Award

2016 — Gramophone Magazine *Critic's Choice* for the Haydn-Schubert-Brahms album with pianist Marie-Ève Scarfone

2016 — *Classical Album of the Year* nomination for the Haydn-Schubert-Brahms album with pianist Marie-Ève Scarfone at the ADISQ Awards.

2015 — Louis Vuitton Foundation Gautier Capuçon's Classe d'Excellence de Violoncelle laureate

2015 — *Career Development Award* from the Women's Musical Club of Toronto

2014 — *Classical Concert of the Year* nomination for Violonchelo Espanol with the Nouvelle Génération Orchestra at the 17th Opus Prize Awards.

2014 — First Soloist in Residence with the Orchestre Métropolitain

2013 — 50 000 \$ Career Development Award from the Fernand-Lindsay Foundation

2013 — Sylva Gelber Music Foundation Award

2013 — Choquette-Symcox Award

2013 — *Classical Album of the Year* nomination for the *Saint-Saëns & Tchaikovsky* album with the Québec Symphony Orchestra and conductor Fabien Gabel at ADISQ Awards.

2013 — Gramophone Magazine *Editor's Choice* for the *Saint-Saëns & Tchaikovsky* album with the Québec Symphony Orchestra and conductor Fabien Gabel

2013 — New Artist of the Year at the 16th Opus Prize Awards.

2013 — *Classical Album of the Year* nomination for the *Saint-Saëns & Tchaikovsky* album with the Québec Symphony Orchestra and conductor Fabien Gabel at the 16th Opus Prize Awards.

2012 — New Artist of the Year (Révélation) in Classical Music from Radio-Canada

2012 — Hnatyshyn Foundation Award

2010 — University of Montreal Excellence Scholarship Award

Repertoire

Concerto

Samuel Barber (1910 – 1981)
Concerto in A minor, Op. 22

Ludwig van Beethoven (1770 – 1827)
Concerto for Violin, Cello, and Piano in C major, Op. 56 (*Triple Concerto*)

Johannes Brahms (1833 – 1897)
Double Concerto in A minor, Op. 102

Luigi Boccherini (1743 – 1805)
Concerto in B flat Major, G. 482

Benjamin Britten (1913 – 1976)
Cello Symphony, Op. 68

Antonín Dvořák (1841 – 1904)
Concerto in B minor, Op. 104, B. 191

Karl Davidov (1838 – 1889)
Concerto No. 2 in A major, Op. 14
Concerto No. 4 in E minor, Op. 31

Edward Elgar (1857 – 1934)
Concerto in E minor, Op. 85

Franz Joseph Haydn (1732 – 1809)
Concerto No. 1 in C major, Hob. VIIb/1
Concerto No. 2 in D major, Hob. VIIb/2

Aram Khachaturian (1903 – 1978)
Concerto in E minor

Édouard Lalo (1823 – 1892)
Concerto in D minor

Camille Saint-Saëns (1835 – 1921)
Concerto No. 1 in A minor, Op. 33

Robert Schumann (1810 – 1856)
Concerto in A minor, Op. 129

Dmitri Shostakovich (1906 – 1975)
Concerto No. 1 in E-flat major, Op. 107
Concerto No. 2 in G minor, Op. 126

Richard Strauss (1864 – 1949)
Don Quixotte, Op. 35

P. I. Tchaikovsky (1840 – 1893)
Variations on a Rococo Theme, Op. 33

Antonio Vivaldi (1678 – 1741)
Concerto in G major, RV 413
Concerto in B minor, RV 424
Concerto for Two Cellos, RV 531
Concerto for Violin and Cello, RV 547

Sonatas

Ludwig van Beethoven (1770 – 1827)
Sonata No. 1 in F major, Op. 5, No. 1
Sonata No. 2 in G minor, Op. 5, No. 2
Sonata No. 3 in A major, Op. 69
Sonata No. 4 in C major, Op. 102, No. 1
7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46

Johannes Brahms (1833 – 1897)
Sonata No. 1 in E minor, Op. 38
Sonata No. 2 in F major, Op. 99
Sonata for in D major, Op. 78
(*arr. from the Violin Sonata No. 1 in G major, Op. 78*)

Jean-Baptiste Bréval (1753 – 1823)
Sonata in G major

Frédéric Chopin (1810 – 1849)
Sonata in G minor, Op. 65

Claude Debussy (1862 – 1918)
Sonata in D minor

César Franck (1805 – 1890)
Sonata for Violin and Piano, *trans. for Cello and Piano by J. Delsart*

Sergei Prokofiev (1891 – 1953)
Cello Sonata in C major, Op. 119

Sergei Rachmaninov (1873 – 1943)
Sonata in G minor, Op. 19

Dmitri Shostakovich (1906 – 1975)
Sonata in D minor, Op. 40

Franz Schubert (1797 – 1828)
Sonata "Arpeggione" in A minor, D. 821

Pieces

Isaac Albéniz (1860 – 1909)
Malagueña

Ernest Bloch (1880 – 1959)
Prayer for Cello and Piano
Nigun for Cello and Piano

Frédéric Chopin (1810 – 1849)
Nocturne in E-flat major, Op. 9, No. 2

Manuel de Falla (1876 – 1946)
Ritual Fire Dance

Antonín Dvořák (1841 – 1904)
Rondo for Cello and Piano in G minor,
Op. 94, B. 171
Silent Woods for Cello and Piano (B. 173)

Alexandre Glazounov (1865 – 1936)
Spanish Serenade, Op. 20, No. 2
Minstrel's Song, Op. 71

Enrique Granados (1867 – 1916)
Intermezzo

Joseph Haydn (1732 – 1809)
Divertimento in D major

Handel-Halvorsen
Passacaglia for Violin and Cello

Julius Klengel (1859 – 1933)
Le petit âne blanc (The Little White Donkey)

Jacques Ibert (1890 – 1962)
Scherzo for Cello and Piano, Op. 6

Zoltán Kodály (1882 – 1967)
Duo for Violin and Cello, Op.7

Alexina Louie (1949 –)
Bringing the Tiger Down From the Mountain II

Jules Massenet (1842 - 1912)
Meditation from *Thaïs* for Cello and Piano

Arvo Pärt (1935 –)
Fratres for Cello and Piano

David Popper (1843 –1913)
Elfentanz for Cello and Piano Op. 39
Tarantella for Cello and Piano, Op. 33
The Spinning Song, Op. 55

Nikolai Rimski-Korsakov (1844 – 1908)
The Flight of the Bumblebee

Camille Saint-Saëns (1835 – 1921)
Allegro appassionato in B minor, Op. 43
The Swan (*The Carnival of the Animals*)

Robert Schumann (1810 – 1856)
Adagio and Allegro, Op.70
Fantasiestücke, Op. 12
Kinderscenen, Op. 15: Träumerei, No. 7

Rodion Shchedrin (1932 –)
In the Style of Albeniz

Igor Stravinsky (1878 – 1941)
Suite Italienne for Cello and Piano

P. I. Tchaikovsky (1840 – 1893)
Pezzo Capriccioso, Op. 62
Andante Cantabile, Op. 11

Gerard Zinsstag (1941 –)
Mosaic for Cello and Piano

Solos

Johann Sebastian Bach (1685 – 1750)
Suite No. 1 in G major, BWV 1007
Suite No. 2 in D minor, BWV 1008
Suite No. 3 in C major, BWV 1009
Suite No. 4 in E-flat major, BWV 1010
Suite No. 5 in C minor, BWV 1011
Suite No. 6 in D major, BWV 1012

Gaspar Cassadó (1897 – 1966)
Suite for Solo Cello

Paul Hindemith (1895 – 1963)
Sonata for Solo Cello, Op.25, No. 3

Krzysztof Penderecki (1933 –)
Violoncello Totale for violoncello solo

Éric Tanguy (1968 –)
Invocation: pour violoncelle seul

