



STÉPHANE TÉTREAU

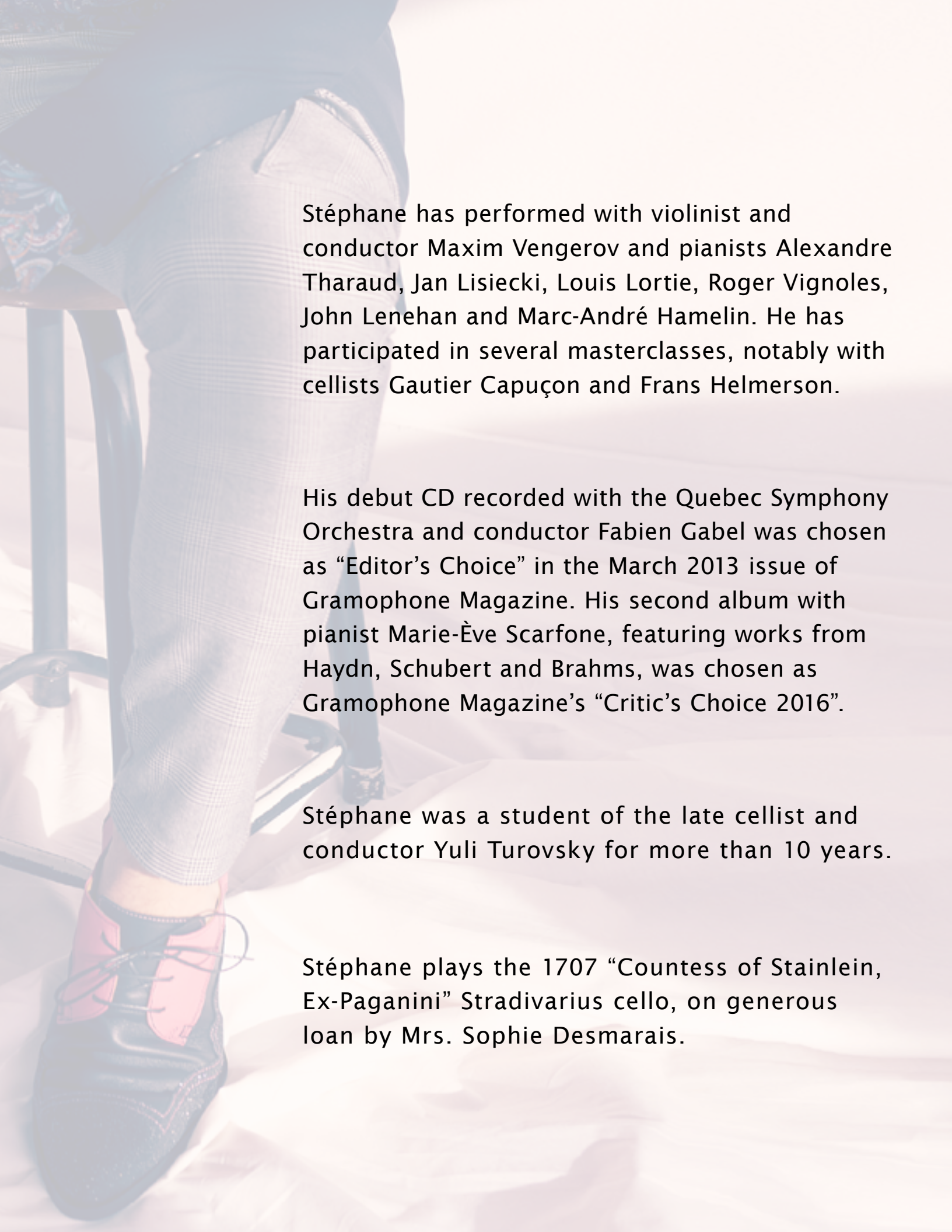
# BIOGRAPHY



In addition to innumerable awards and honours, Stéphane Tétreault is the recipient of the prestigious 2019 Virginia Parker Prize from the Canada Council for the Arts. He is also the laureate of the Prix Opus for “Performer of the Year” for the 2020-21 season, awarded by the Conseil québécois de la musique and accompanied by a Canada Council grant. In 2018, he received the Maureen Forrester Next Generation Award in recognition of his sensitivities with music, his enviable technique, and his considerable communication skills.

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. During the 2017-2018 season, he took part in the Orchestre Métropolitain’s first European tour with Maestro Nézet-Séguin performing the Elgar Cello Concerto at the Kölner Philharmonie (Cologne), the Concertgebouw (Amsterdam) and the Philharmonie de Paris. He also made his debut with the London Philharmonic Orchestra with conductor John Storgårds.



A background image showing a person's legs from the knees down, wearing a light-colored patterned suit and red lace-up shoes, sitting on a black stool. The image is semi-transparent, allowing text to be overlaid.

Stéphane has performed with violinist and conductor Maxim Vengerov and pianists Alexandre Tharaud, Jan Lisiecki, Louis Lortie, Roger Vignoles, John Lenehan and Marc-André Hamelin. He has participated in several 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 “Critic’s Choice 2016”.

Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years.

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

# AWARDS / RECOGNITIONS

- 2022** Prix Opus "Performer or the Year" from the Conseil québécois de la musique
- 2019** Virginia Parker Prize from the Canada Council for the Arts
- 2019** Artistic Partner for the 2019-2020 season with the Edmonton Symphony Orchestra
- 2019** Artist-in-Residence for the 2019-2020 season with Cecilia Concerts
- 2019** Oskar Morawetz Award for Excellence in Music Performance Nominee
- 2018** Maureen Forrester Next Generation Award from the Stratford Summer Music Festival
- 2017** Classical Album of the Year Nominee at the ADISQ Gala Award for the CD *Trios for Violin, Cello and Harp* with harpist Valérie Milot and violinist Antoine Bareil
- 2016** Gramophone Magazine « Critic's Choice Award » for the CD *Haydn, Schubert, Brahms* with pianist Marie-Ève Scarfone
- 2016** Classical Composer of the Year Nominee - Bookburners for Cello and Turntables from composer Nicole Lizée at the JUNO Awards
- 2016** Classical Album of the Year Nominee at the ADISQ Gala for the CD *Haydn, Schubert, Brahms* with pianist Marie-Ève Scarfone
- 2015** Laureate of the « Classe d'Excellence de violoncelle Gautier Capuçon » at the Louis Vuitton Foundation
- 2015** Career Development Award from the Women's Musical Club of Toronto
- 2014** Soloist in Residence for the 2014-2015 season with the Orchestre Métropolitain and artistic director Yannick-Nézet Séguin
- 2014** Fernand-Lindsay Career Development Award from the Fondation Père Lindsay
- 2013** Gramophone Magazine « Editor's Choice » for the CD Saint-Saëns & *Tchaikovsky* with the Québec Symphony Orchestra

# REVIEWS

## **Yannick Nézet-Séguin hosts Stéphane Tétreault – Haydn's Cello Concerto**

Tétreault's performance was the highlight of the concert, his execution impressively clean. Both soloist and orchestra provided a pleasing dance-like effect for the initial theme. Rubato was both judiciously deployed and expertly synchronized with the orchestra. Just prior to the first movement cadenza, the melody was lovingly passed from soloist to first violins – sublime music-making. The initial cello entry in the second movement, comprised of a gently floating sustained note which subsequently takes over the melody from the violins, was exquisitely handled. The second movement cadenza was impressively rhapsodic. The rapid string crossing required of the soloist in the final movement was adroitly handled. Tétreault plays with a maturity beyond his years. His talent looms large.

IAN COCHRANE, Backtrack

## **Concertgebouw – 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 – Elgar's Cello Concerto**

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, The Montreal Gazette

## **Saint-Saëns: Cello Concerto – Philadelphia Orchestra**

Next, an altogether engrossing performance of Saint-Saëns' First Cello Concerto composed in 1872, and still sounding innovative as a challenging single movement concerto. The orchestral drive and interlocks by soloist Stéphane Tétreault, in his debut performance with the Philadelphians, impressed from every angle. At age 23, Tétreault 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, Tétreault 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, ConcertoNet

## **Saint-Saëns Cello Concerto – Philadelphia Orchestra at the Saratoga Performing Arts Center**

Tétreault played with a youthful energy and ripe sound. In the second movement, he showed a gorgeous legato touch. In the racing finale, he easily tackled a series of tricky double stops. Together the cellist and conductor Yannick Nézet-Séguin also played about with some indulgent swings in tempo.

JOSEPH DALTON, Times Union

## **Richness, transparency and virtuosity**

Stéphane Tétreault proved to be a most formidable soloist, a genuine virtuoso and an immaculate musician. The young soloist's upper register in particular was astounding, particularly in the cadenza-like fifth variation. But the true success of this performance – orchestra and soloist – was that it encouraged listeners to sit back, relax and enjoy rather than analyse or indulge in even positive critique.

CHARLES POPE JR., ConcertoNet

## **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.

NATASHA GAUTHIER, Arts File

## 2016 Gstaad Menuhin Festival

...the brilliant young cellist, Stéphane Tetreault 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 – Gramophone Critic's Choice 2016

What a delightful discovery this disk was; and unflashy cover, an a young cellist whose name was completely unknown to me. Yet, after no more than four bars Tetreault 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

## Haydn, Schubert & Brahms CD Review

Tetreault'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

## Immaculate accounts of cello warhorses

There is really little to criticise in Stéphane Tetreault'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 appassionata is full of verve. It is particularly good to have the poor cousin of the Roco 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 Tetreault is 19 years old. His is a name to watch.

GEOFFREY NORRIS, Gramophone



# DISCOGRAPHY



## TRANSFIGURATION

Valérie Milot, harp  
Stéphane Tétrault, cello  
ATMA Classique 2022



## TRIOS FOR VIOLIN, CELLO & HARP

Antoine Bareil, violin  
Valérie Milot, harp  
Stéphane Tétrault, cello  
Analekta 2017



## HAYDN - SCHUBERT - BRAHMS

Marie-Ève Scarfone, piano  
Stéphane Tétrault, cello  
Analekta 2015



## SAINT- SAËNS & TCHAIKOVSKY

Quebec Symphony Orchestra  
Fabien Gabel, conductor  
Stéphane Tétrault, cello  
Analekta - ICI Musique 2012



# SOCIAL MEDIA

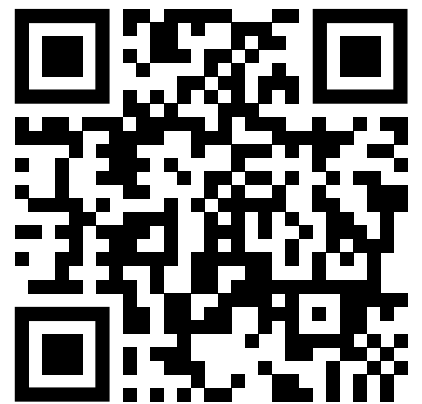
**5,684,928 listeners | 22,700,858 streams**

**3,737,747 views | 10,580 followers**

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