

# Stéphane Tétreault

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 in recognition of his outstanding talent, musicianship, artistic excellence, and his valuable contribution to artistic life in Canada and abroad. 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.

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 solo debut with the Philadelphia Orchestra under the direction of Maestro Nézet-Séguin and performed at the Gstaad Menuhin Festival in Switzerland. In 2017, he took part in the Orchestre Métropolitain's first European tour with Maestro Nézet-Séguin performing Elgar's Cello Concerto at the Concertgebouw in Amsterdam, the Kölner Philharmonie in Cologne and the Philharmonie de Paris. In 2018, he made his debut with the London Philharmonic Orchestra with conductor John Storgårds.

Stéphane has performed with violinist and conductor Maxim Vengerov and has worked with pianists Alexandre Tharaud, Jan Lisiecki, Marc-André Hamelin, Roger Vignoles, John Lenehan, and Louis Lortie. 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" and recognised as one of the best albums of the year.

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, generously loaned to him by Mrs. Sophie Desmarais.

## Olivier Hébert-Bouchard

A native of Trois-Rivières, Olivier Hébert-Bouchard is a graduate of the Conservatoire de musique de Trois-Rivières (with Great Distinction, unanimously) and of the Manhattan School of Music (master's degree with distinction), from which he was also a scholarship holder. He completed his musical education in advanced programs at the Universität Mozarteum Salzburg in Austria, the Boston University Tanglewood Institute, the Académie Internationale d'Été de Nice, the Juilliard School, and with many internationally renowned pianists.

Mr. Hébert-Bouchard is a laureate of numerous national and international competitions, including the Julia Crane International Piano Competition, the Gian Battista Viotti International Piano Competition, the Missouri Southern International Piano Competition, the OSM / Standard Life Competition, the Toronto Symphony National Piano Competition and the Wigmore Hall International Song and Lied Competition. He can be heard on ICI Musique, Radio-Canada International, CBC Radio 2 and the European Broadcasting Union. His participation in many festivals and tours includes performances for Tanglewood on Parade, Jeunesses Musicales Canada, Festival International du Domaine Forget, CAMMAC, Festival Montréal/Nouvelles Musiques, Festival Bach Montréal, Pro Musica, Canadian Opera Company Chamber Music Series, The Chamber Music Society of Lincoln Center, New York Flute Fair, Mise-En Music Festival, Festival Orford Musique, Festival d'Opéra de Québec, E27 musiques nouvelles, Codes d'accès and Les Nuits Magiques de Nice, France.

A multidisciplinary art enthusiast, Mr. Hébert-Bouchard takes part in numerous mixed projects combining dance, theater, improvisation, visual art and music, with, among others, Corpus Rhésus Danse, the Juilliard School, the Mois Multi de Québec, the Festival International de la Poésie de Trois-Rivières and various Conservatoires d'art dramatique du Québec. He also played André Mathieu's "piano double" in Luc Dionne's film *The Child Prodigy*, presented on the big screen in the spring of 2010.

From 2011 to 2015, Mr. Hébert-Bouchard taught piano accompaniment consecutively at the Conservatoire de musique de Rimouski, the Conservatoire de musique de Québec and Université Laval. Since 2015, he regularly participates as a collaborative pianist and coach at the Université de Montréal and McGill University. As a collaborator, he is also invited to join the forces of numerous music competitions and academies, including the International Summer Academy of Nice, the New York Summer Music Festival, the Domaine Forget Academy of Music and Dance, the Canadian Institute of Vocal Art, the Canadian Music Competition, the International Stepping Stone, the Prix d'Europe, the OSM Competition, in addition to numerous recitals throughout Quebec, Canada and North America. Since 2020, he has held a position as pianist/accompanist at the Université du Québec à Montréal (UQAM).

In 2015, Mr. Hébert-Bouchard founded the Duo Palladium. Since then, he has also become a founding member of the Trio Émerillon and the Ensemble Phœnix. A sought-after recitalist, he has had the opportunity to share the stage with many extraordinary artists, including Les Vents Français, Emmanuel Pahud, Susan Hoepfner, Mario Caroli, Leone Buyse, Vicens Prats, Robert Langevin, Gustavo Nuñez, Gilbert Audin, Jesper Busk Sørensen, Chris Gekker, Éric Aubier, Tom Hooten, Stefan Dohr, Louis-Philippe Marsolais, Oystein Baadsvik, Sergio Carolino, Julian Rachlin and Stéphane Tétreault.

# CLAUDE DEBUSSY : IMAGES OUBLIÉES

Stéphane Tétreault, cell«  
Olivier Hébert-Bouchard, piano Š a Ÿ Š @ Š a £ i © j a ° -

## Claude DEBUSSY (1862-1918)

*Danse bohémienne*, L. 9 (1880)

*Nocturne et Scherzo*, L. 26 (1882)

*Valse romantique*, L. 71 (1890)

*Tarantelle styrienne*, L. 69 (1890)

*Marche écossaise sur un thème populaire*, L. 77 (1890)

*Images oubliées*, L. 87 (1894)

I. Lent (mélancolique et doux)

II. Souvenir du Louvre

III. Quelques aspects de « Nous n'irons plus au bois »  
parce qu'il fait un temps insupportable

*Lindaraja*, L. 103 (1901)

*Hommage à Haydn*, L. 115 (1909)

*Élégie*, L. 138 (1915)

*Sonate pour violoncelle et piano*, L. 135 (1915)

I. Prologue

II. Sérénade

III. Finale

*Les soirs illuminés par l'ardeur du charbon*, L. 150 (1916-17)