

# Jacynthe Riverin

pianist



press release



Jacynthe Riverin studied at the Conservatoire de Musique du Québec à Montreal, and later earned a masters degree from Laval University. Grants from the Canada Council for the Arts and the Conseil des Arts et des Lettres du Québec enabled her to perfect her craft with Dominique Weber in Geneva (Switzerland).

In 2000 Riverin won the Montreal Symphony Orchestra's concerto competition and made her debut with this orchestra during the same year with a performance of Prokofiev's Concerto No. 2. She was invited to perform with the orchestra the following year, under the direction of Charles Dutoit. Since then she has appeared with a number of orchestras in performances of works by Mozart, Ravel, Beethoven, Chopin and Shostakovich. Recent highlights include an acclaimed performance of Michel Gonneville's *Adonwe* for piano and orchestra at the MNM Festival and the creation of Analia Llugdar's piano concerto *Que sommes-nous?* with the Ensemble Contemporain de Montréal, work commissioned by Radio-Canada.

Through performances of both classical and contemporary music, Riverin has made her mark on the musical world with a highly varied repertoire, including Chinese music with George Gao, and South American music with flutist René Orea. She has taken up the cause of the music of all ages, with particular attention to new works and performances of contemporary music from both here and abroad. An active and sought-after chamber musician, she performed for a number of years with saxophonist Mathieu Gaulin and was part of the 2008-09 Jeunesses Musicales du Canada tour with him.

« Pianist Jacynthe Riverin made herself quite at home with the East Indian musical current underlying the sonata by Giacinto Scelsi (1905-1982) entitled “*Quattro Illustrazioni*”, which depicts four metamorphoses of the Hindu Deity Vishnu. (...) Throughout, Riverin keeps pace with the subtlety and force of rhythms that emerge from ostinato notes, build into chords that erupt like sonic volcanic eruptions that gradually subside into a sea of celestial harmonies. »

- Stanley Fefferman, SHOWTIMEMAGAZINE.CA, August 2008

« Pianist Jacynthe Riverin approached Vivier's [*Shiraz*] fractured landscape with paradoxical lyricism, breathing colour into his often harsh harmonies and incessant rhythms. It was a whimsical interpretation, and captured Vivier's nostalgia for the city he had visited. »

- Kate Molleson, The Gazette, November 2007

« Reste le Gonneville [concerto *Adonwe* pour piano et orchestre], déjà enregistré par Marc-André Hamelin. Jacynthe Riverin prend la relève avec maestria. (...) »

- Claude Gingras, LA PRESSE, March 2007

« The nostalgic heart of the music was always heard. One could not have asked for more. Jacynthe Riverin addressed herself to the outer movements of Prokofiev's Piano Concerto No.2 – an assignment more difficult than performing many concertos in their entirety. She kept her cool at the opening of the Andantino, dispatched the huge cadenza articulately (...) and produced some warm, interior sounds in the contrasting lyric middle section of the steely finale. »

- A. Kaptainis, THE GAZETTE, November 2000

« Jacynthe Riverin s'attaquait à plus redoutable encore: les premiers et derniers mouvements du Prokofiev. La technique est sans problèmes, et l'assurance est déjà là. De plus, Jacynthe Riverin est manifestement une interprète racée. »

- Claude Gingras, LA PRESSE, November 2000

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