

# Chantal Lambert



First Prize winner for Interpretation at the Conservatoire de Musique du Québec in Montréal, soprano Chantal Lambert has been pursuing an active career as a singer while directing the Program at the Atelier lyrique de l'Opéra de Montréal since 1990.

Since 2001, she's been dedicating herself mostly to recitals with distinguished pianists such as Roger Vignoles, Michael McMahon, Jean Marchand, Marc Bourdeau and Martin Dubé. In the summer 2010, she sang in two different concerts in the first edition of the Festival Opera of St.Eustache (QC), an Offenbach Evening and a tribute to Canadian composer Lionel Daunais, with baritone Dominique Côté, pianist Marc Bourdeau and Stage Director Marie-Lou Dion. She lends her voice to the characters of the Witch and Mother in the soundtrack of *Hänsel & Gretel*, on the American tour of the "Théâtre sans fil" (giant puppets).

"A soprano with superior voice and personality who sings opera, lied and melodies with equal success, blending subtlety and emotion" \*, Chantal Lambert took part in sixteen different opera productions at Opéra de Montréal, including: *La Belle Hélène* (title role), *La Voix humaine* (Elle), *La Veuve Joyeuse* (Nadia), *La Vie parisienne* (Métella), *Carmen* (Mercedes), *La Cenerentola* (Tisbe), *The Consul* (Anna Gomez), etc. With the Orchestre Métropolitain, she participated in numerous series of events (*La Boutique fantasque*, *Concerts Gershwin*, *Hänsel & Gretel*, *Concerts de la francophonie*, *Le Jardin féérique* and *Un Noël magique*). She was also a soloist with the Orchestre Baroque de Montréal in Alcina (Oberto) and The Messiah, as well as in sacred music programs with Bernard Lagacé at the organ.

Moreover, Chantal Lambert, an artist with eclectic likings, has also been giving her *Classical Cabaret* recital on numerous occasions for the past two years, with pianist Martin Dubé (directed by Marie-Lou Dion) and presented from 1998-2003, a special recital entitled *Hommage à Jacques Brel*, with guitarist singer André Messier. On five occasions, she was a guest singer at the Gala de l'Excellence de La Presse, which was broadcast by national public television.

She was a regular guest at the CBC radio station, and is the co-author of three lexicons (English, Italian and German) for young opera singers.

She has been giving master classes on career development and interpretation of French repertoire at the Canadian Operatic Arts Academy for a third year and has been the Chairman of the Conseil québécois de la musique since 2008.

\**La Presse*, May 2001



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## OPERATIC REPERTOIRE

Mercedes	<i>Carmen</i>	BIZET
Jeune fille Polovstienne	<i>Le Prince Igor</i>	BORODINE
Mrs. Gleaton	<i>Susannah</i>	C. FLOYD
Oberto	<i>Alcina</i>	HANDEL
La Sorcière	<i>Hänsel et Gretel</i>	HUMPERDINGK
La mère	<i>Hänsel et Gretel</i>	HUMPERDINCK
Karolka	<i>Jenufa</i>	JANACEK
Valencienne	<i>La Veuve joyeuse</i>	LEHAR
Anna Gomez	<i>The Consul</i>	MENOTTI
Diane	<i>Orphée aux enfers</i>	OFFENBACH
Métella	<i>La Vie parisienne</i>	OFFENBACH
Rôle-titre	<i>La Belle Hélène</i>	OFFENBACH
Elle	<i>La Voix humaine</i>	POULENC
Blanche	<i>Dialogues des Carmélites</i>	POULENC
Mimi	<i>La Bohème</i>	PUCCINI
Princess Margaret	<i>The Student Prince</i>	ROMBERG
Tisbe	<i>La Cenerentola</i>	ROSSINI
Alice	<i>Le Comte Ory</i>	ROSSINI
Ciboletta	<i>Une Nuit à Venise</i>	J. STRAUSS Jr.
Marianne	<i>Der Rosenkavalier</i>	R. STRAUSS
Flora	<i>La Traviata</i>	VERDI

## ORATORIO & CANTATES

<i>Oratorio de Noël</i>	J.S. BACH
<i>Cantate BWV 51</i>	J.S.BACH
<i>Les sept paroles du Christ</i>	DUBOIS
<i>Requiem</i>	FAURÉ
<i>The Messiah</i>	HANDEL
<i>Grande Messe pour Orgue</i>	HAYDN
<i>Requiem</i>	MOZART
<i>Gloria</i>	POULENC



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« Chantal Lambert : subtlety and emotion. What strikes us immediately in Ms. Lambert's performance is her commitment, her sincerity and the obvious pleasure she takes in singing those romantic pages. She charms us. (...) The *encore* by itself was worth the entire program. Thank you Ms. Lambert for this moment of grace.»

Guy Marceau, La Presse, May 8 2001  
Pro-Musica Recital with Michael McMahon

"Ms.Lambert performed the narration of the Krikorian text with such realism that one was seemingly transported out of the concert hall to the four locations of each of the Tableaux. With Ms. Lambert's delivery of the closing lines of the second and fourth Tableaux, mourning the loss of a brother to the Genocide, the emotional release of the audience could be heard by sighs of quiet lament."

The Armenian Reporter International, June 3, 2000  
I Musici de Montréal  
World Premiere of the Tableaux fugitifs, by Michelle Ekizian

"Chantal Lambert looked, acted and sang the role of Elle to perfection, well deserving the chorus of bravos that followed her stunning performance."

Robert Markow, Opera News, Jan. 1998  
La Voix humaine  
Opéra de Montréal

« Chantal Lambert and Marc Boucher brought us to tears with the heartbreaking song which is *Ne me quitte pas*, and only Ms. Lambert gave an operatic grandeur to *Quand on n'a que l'amour* (...) The entire program was delivered with conviction and good voices by Ms. Lambert and Mr. Boucher. Too often left to singers without a voice technique, this repertoire took an unexpected dimension in the mouths of these professional artists and in particular thanks to the voice, personality and superior diction of Ms.Lambert.

Claude Gingras, La Presse, June 25, 1998  
Concerts de la francophonie  
Orchestre Métropolitain du Grand Montréal

« Of the performers, only Lambert fully integrates her acting with her singing. She's a joy to watch.»

Pat Donnelly, The Gazette, Dec. 13, 1994  
*La Vie parisienne*  
L'Opéra de Montréal

« Chantal Lambert is a lovely Metella, acting and singing truly well. »

Claude Gingras, La Presse, Dec. 11, 1994  
*La Vie parisienne*  
Opéra de Montréal



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SOPRANO

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« Chantal Lambert, as Flora Bervoix, Violetta's carefree girlfriend, is sparkly-eyed, sings well and is partying with a rare ferocity. »

Claude Gingras, La Presse, Nov. 22, 1993  
*La Traviata*  
Opéra de Montréal

« Dominated by the sparkling Chantal Lambert who gives the character of Héléne a totally remarkable presence and an accuracy, the other principals were no less successful. »

Carol Bergeron, Le Devoir, June 3, 1992  
*La Belle Héléne*  
Opéra de Montréal

« In the title-role, Chantal Lambert is very good-looking, superbly dressed, and she acts and sings with the natural of a professional artist. »

Claude Gingras, La Presse, May 30, 1992  
*La Belle Héléne*  
Opéra de Montréal

« One must underline the excellence on all accounts with which Chantal Lambert interpreted the Polovstian girl's Song at the beginning of Act II. »

Claude Gingras, La Presse, July 24, 1989  
Le Prince Igor  
Lanaudière International Music Festival

« Chantal Lambert, good voice, always significant gesture and gaze. »

Claude Gingras, La Presse, July 17, 1988  
L'enfant et les sortilèges  
Lanaudière International Music Festival



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