

Press/Extraits de presse

Read this recent review of Violaine and colleagues interpreting Beach, Chaminade and Fanny Mendelssohn. ([PanM 360 review](#))

"Melançon plays with a depth of experience and a nuanced virtuosity that makes her a substantial artist." ([Times Argus](#))

...violinist Violaine Melançon gave an outstanding performance. (**The Post, San Francisco**)

...produced a beautifully polished, lush sound... (**The New York Times**)

...vibrant and unbridled while staying flawlessly in tune... (**San Francisco Chronicle**)

...played with focused intensity... (**LA Times**)

...throaty, robust tone from violinist Violaine Melançon ... (**The Washington Post**)

A spectacular violin cadenza played by Violaine Melançon acts as a final coup de théâtre and distills all of Ran's threads into handy bite-size pieces. (**The Strad**)

Among the artists from abroad, one of the standouts was the great American singer Phyllis Bryn-Julson who, together with the remarkable American violinist Violaine Melançon, managed to do full justice to the monumental 80-minute work *Kafka Fragments* by the hungarian composer Gyorgy Kurtag. (**The Jerusalem Post**)

Le caractère chaleureux et sensuel de l'exécution, les attaques franches dans le gras du son, le mouvement naturel établi sur une respiration...profonde: on entend rarement musique mieux articulée ni mieux rythmée...Cela donne d'autant plus de relief à la sonorité aujourd'hui mûre et tout à fait épanouie de son violon. (**La Presse, Montréal**)

The warm and sensuous character of the execution, the decisive attacks in the lushness of the sound, the natural flow riding on a deep breath: one rarely hears music better articulated or with a better rhythmic sense...It put in great relief the ripe and fully bloomed sonority of her violin. (**La Presse, Montréal**)

The flowing melodies of the violin and piano reverberated richly through the hall, burying it in sound... (**Yamagata Shimbun, Japan**)

The freshness of reading of the Mozart piece, which was combined with verve and even a touch of impatience on the part of the violinist, made a spring of sound well up, without tricks...lively and at times sparkling from the violinist.

...gave Bartók a subtle smoothness, interwoven with excellent teamwork and technical mastery. (**Giornale di Sicilia, Palermo, Italia**)

Melançon's singing violin lines reminded one that Mozart's greatest accomplishments are in his operas. **(The Times Picayune, New Orleans)**

[Her] sumptuous tone on the lower strings in the violin's soulful opening phrases of this movement was enchanting... **(The Strad)**

...it is difficult to exaggerate the praise for the two wonderful performers, the singer Phyllis Bryn-Julson and the violinist Violaine Melançon, whose virtuoso performance never ceased to excite in a both virtuous and delicate performance. **(Ha'aretz, Israel)**

Impeccable d'intonation...une interprétation (Arnold Schoenberg's Phantasy op.47) d'un expressionisme poussé qui ne rejetait pas pour autant les élans romantiques de ces pages, pas plus que leur penchant pour une forme de virtuosité abrupte. L'ampleur du phrasé de la violoniste, la qualité de son vibrato...recréaient l'éloquente simplicité et la limpidité de cette partition (1ère sonate de Brahms). La musique y parlait d'elle-même, sans artifice, sans faux-fuyant mais combien généreuse. **(Le Soleil, Québec, Canada)**

Impeccable intonation... an interpretation (Phantasy op. 47 d'Arnold Schoenberg) strongly expressionistic which yet did not reject the romantic elements of these pages, nor their propensity for an abrupt virtuosity. The spacious phrasing of the violinist, the quality of her vibrato... recreated the eloquent simplicity and limpidity of this piece (Brahms "Regensonate"). The music spoke for itself, without artifice, without detour, but how generous. **(Le Soleil, Québec, Canada)**

Among the other pieces on the program were [Shulamit Ran's] "Inscriptions for Solo Violin" (1991), a piece that suggested one of the solo sonatas of Eugene Ysaye in its accessibility and wit and that was brilliantly played by Melançon. **(Baltimore Sun)**

...finely focused energy that gives even the most tender, lyrical music an electric charge. Best of all, was the lyrical third movement, launched by Melançon with exquisite, songlike grace and shot through with moments of shimmering beauty. **(San Francisco Chronicle)**

Violaine Melançon a joué avec une calme assurance (et de mémoire) la partie élaborée de soliste (Vivaldi "Le Quattro Stagioni"), tout en profitant des passages de virtuosité pour montrer sa facilité violonistique. Elle ne chercha pas pour autant à briller et, avec une authentique intégrité musicale, poursuivit le dialogue ou s'intégra à ses collègues de l'orchestre. **(Le Soleil, Québec, Canada)**

Violaine Melançon played with calm assurance (and from memory) the elaborate soloist part (Vivaldi "Le Quattro Stagioni"), while making the most of the virtuosic passages and demonstrating her violinistic facility. She however did not attempt to steal the limelight and, with authentic musical integrity, carried on the dialog or melded her part to her colleagues' from the orchestra. **(Le Soleil, Québec, Canada)**

Her technique and stage presence were astonishing...It was the most outstanding performance that I have seen in a long time. **(Bethesda Gazette)**

...violinist Violaine Melançon gave a consistently outstanding performance. **(The Post, Berkeley, California)**

Violaine Melançon

V I O L I N I S T

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Violaine Melançon a fait chanter la cantilène qui compose l'Adagio de ce Concerto (Mozart K. 216) avec un superbe legato et une fraîcheur empreinte de l'émotion la plus juste. **(Le Soleil, Québec, Canada)**

Violaine Melançon sang the cantilena of this Concerto's Adagio (Mozart K.216) with a superb legato and a freshness perfectly infused with emotion. **(Le Soleil, Québec, Canada)**

Violaine Melançon played the taxing, beautiful violin part with unflagging insight. **(The Washington Post)**

Of those two, the Wilkinson score [Jane Wilkinson's Violin Concerto] got the best of the deal thanks primarily to soloist Violaine Melançon. [She] is exceptionally gifted, poised and eager to communicate her feelings about the music in her fingers.

Her technique is flawless, but the qualities of the first of three movements demand an expressive earnestness that she supplies with equal aplomb. **(San Francisco Examiner)**

...le beau naturel avec lequel elle joue de son instrument, l'élégance de sa tenue en scène et, évidemment...le sérieux qu'elle témoigne à la musique. Le talent de Violaine Melançon demeure authentique; aucun doute là-dessus. **(Le Soleil, Québec, Canada)**

...the beautiful naturalness with which she plays her instrument, the elegance of her stage presence and, of course, the seriousness she shows toward the music. Violaine Melançon's talent remains authentic; no doubt about that. **(Le Soleil, Québec, Canada)**

...fully committed and involved account of Schoenberg's "Phantasy" for violin and piano. Melançon played with immense energy, richly textured tone and clear sense of direction and melodic contour. **(San Antonio Express News)**

The luscious timbres coming from Melançon's violin and her overall solid intonation, amid some tricky scoring, made her musical traversal of the piece a dynamic experience. **(The Salt Lake Tribune)**

In this case, the collaboration of Neidich and violinist Violaine Melançon often seemed a match of wits to keep up with steady shifts in roles, dynamics and instruments tuned at various pitches. The playing was carried off intelligently and expressively. **(The Indianapolis Star)**