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Ensemble contemporain de Montréal (ECM+) Véronique Lacroix, artistic direction

L'Outre-rêve

Transborder coming-of-age tales

September, 9, 2021, 7:30 p.m., Salle Pierre-Mercure

[Trailer](#)

Montreal, August 10, 2021 – Under the artistic direction of Véronique Lacroix, the Ensemble contemporain de Montréal (ECM+) kicks off its 34th season with the eagerly awaited *L'Outre-rêve*, on September 9, 2021, at Salle Pierre-Mercure.

A large-scale multidisciplinary show combining orchestral and electroacoustic creations, dance and vocal art, visual arts and poetry, *L'Outre-rêve* borrows the voice and form of the initiatory narrative written by poet and composer Symon Henry—recently a finalist for a Governor General's Literary Award—and explores the relationship between memories, bodies and identities, beyond borders.

In a mesmerizing and unrestrained voice, these themes are conveyed by four archetype characters inspired by Henry's origins steeped in a cultural heritage blending East and West. The *Vieux Clown*, *Louve que j'aime*, *Djinn l'éphémère* and *Nour d'Outre-rêve* call out to each other over the projected sounding pictures, in turn, present the four new works for ensemble commissioned for the occasion to composers Symon Henry, Annesley Black, Myriam Boucher and Snežana Nešić.

On stage, the ECM+, its conductor, soprano Sarah Albu and three soloists in perpetual mutation transport the audience into a dreamlike world that ignores borders and give life to myriad creations that are as enigmatic as they are unpredictable.

Soloists

Sarah Albu, vocal art
Émilie Girard-Charest, musical saw and cello
Matti Pulkki, accordion
Lucie Vigneault, dance

ECM+, 9 musicians conducted by Véronique Lacroix

Creators

Véronique Lacroix, artistic direction
Symon Henry, poetry and co-artistic direction

Collaborators

Marie-Josée Chartier, staging and choreography
Marie-Ève Fortier, scenography
Marilène Bastien, costumes
Myriam Boucher, videos
Cédric Delorme-Bouchard, lighting
Kevin Gironnay, sound engineering

Tickets

Regular: \$30
Senior: \$25
Student, artistic community, composer: \$20
Solidarity: \$50

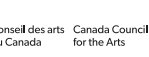
Webcast on September 9, 2021 at 7:30 p. m. Tickets on sale soon.

To discover more about the ECM+ 2021-2022 Season, visit www.ecm.qc.ca

ECM+: More than an ensemble, the Ensemble contemporain de Montréal (ECM+) produces multidisciplinary musical events and showcases Canadian musical creation across the country. Renowned for her flair and appetite for risk-taking, Véronique Lacroix communicates her passion through daring performances and is helping to steer new generations of composers and performers towards new horizons.

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Media relations : Marelle communications | 514 884-6351 | mlevesque@marellecommunications.com
Source : ECM+ | 514 524-0173 | info@ecm.qc.ca | 3890 rue Clark, Montréal (QC) H2W 1W6 | www.ecm.qc.ca



Biographies

Sarah Albu, vocal art



Sarah Albu is an experimental vocalist, composer and performance-maker. Her background in theatre and obsession with science fiction feed quirky and darkly comedic imagined worlds. She has been an invited artist at the Banff Centre for the Arts, the National Arts Centre of Canada, the Koumaria Residency in Greece, and international series and festivals across Canada, Europe, the US and Mexico.

Active in free improvisation, new music and Balkan folklore, she is comfortable lending her voice to settings ranging from 15th century polyphony to noise and psychedelic rock. Her first solo album was released independently in 2013, featuring 8 commissions for solo voice. She is a founding member of the experimental voice collective *Phth* and frequently collaborates with artists working in video, installation, contemporary dance, textiles and digital media. An avid knitter and folk dancer, her recent work explores the effects of rapidly developing technology on our bodies and lives through a mix of curiosity and nostalgia.

Émilie Girard-Charest, musical saw and composer



Cellist, composer and improviser Émilie Girard-Charest is actively involved in new music both as a soloist and in various ensembles. She performs regularly in concert in Canada, Europe and South America. She has recorded several albums, including *Enthousiasme viscéral* (duet with Sergio Castrillón, 2019, Mikroclimat), *Uncanny Valley* (duet with Marc Vilanova, 2017, audiotalaia), *Émilie préfère le chant* (2016, Ambiances Magnétiques), *Race with time* (duet with Mart Soo, 2016, Improtest Records), *Avec* (2016, Kohlenstoff Records) and *Musica in camera* (Quatuor d'occasion, 2014, &records).

Émilie is a graduate of the Conservatoire de musique de Montréal and the Hochschule für Musik und Theater Hamburg and is enrolled at the Conservatoire National Supérieur Musique et Danse de Lyon and at the Université Jean Monnet in Saint-Étienne, where she began a doctorate in September 2016 on the development of ergonomic microtonal writing for the cello.

Matti Pulkki, accordion



Finnish accordionist Matti Pulkki performs frequently with different chamber groups and as a soloist around the world. Recently he has focused on collaborating with composers on renewing the soundscape of the instrument through experimentation. Pulkki primarily concentrates on original music written for accordion, and also arranges, transcribes, and performs music from a wide range of styles and works as a creative artist and musician on diverse projects from interdisciplinary productions to music theatre and opera. Pulkki holds a Master's degree from the Sibelius Academy of the University of the Arts Helsinki and is currently pursuing his doctorate at the University of Toronto, studying with professor Joseph Macerollo.

Snežana Nešić, composer



Snežana Nešić is a Serbian composer and accordionist based in Germany. After her studies in the P.I. Tchaikowsky, Kiev and at the University for Music, Drama and Media Hannover she became university lecturer in composition and modern music there. Since 2018, she's also been teaching at the University of Music in Leipzig. In 2015 she was visiting professor of composition at the Skopje University (Macedonia).

She won, inter alia, the Molinari Quartet's international Composer Competition, was awarded a scholarship from the DAAD (German Academic Exchange Service), a prestigious scholarship from the German Academy Rome and was composer in residence at the Wilhelm-Kempff House, the Goethe-House Rome, the German Academic Center in Venice and also in Montreal, in 2017. As an accordion player she has won many international competitions and has received frequent invitations to perform as a soloist with orchestras and ensembles including NDR Sinfonieorchester Hamburg.

Past composition commissions include those from the Gewandhaus zu Leipzig, Philharmonie Luxembourg, Hanover State Opera, Ensemble New Babylon and Chamber Opera Cologne. Her compositions have been performed, inter alia, at the Salzburg Biennale, Klangwerkstadt Berlin and the Musik der Jahrhunderte Stuttgart. She also directs ensembles *ur.werk* and *incontri*, which are specialized in contemporary music.

Annesley Black, composer



Annesley Black is a Canadian composer based in Germany. Her works span from instrumental music, to electronics and video performances from orchestra and chamber music to theatre, solo performances and installations. She has appeared as an improviser and sound-director in Canada, Austria, Switzerland and in Germany. Her collaborations with renowned artists range from film, dance and theatre productions to multi-media art installations/ performances. While exploring an extraordinary breadth of innovative settings, themes and concepts, she persists in embodying these in an intricate, expressive and distinct musical language.

Black has received many honors for her work including the Busoni Award from the Academy of the Arts, Berlin (2008), the Kompositionspreis der Landeshauptstadt Stuttgart (2009) and the Ernst von Siemens Musikstiftung Composer Prize (2019). Member of the Academy of the Arts, Berlin and the Canadian Music Centre (2018). Works commissioned and

performed by both younger and internationally established ensembles and orchestras for festivals such as the Donaueschinger Musiktage, Warsaw Autumn Festival, Witten Days for New Chamber Music, ECLAT Festival Neue Musik Stuttgart, Ultraschall Berlin and Ultima Festival, Oslo. She was also one of the four ECM+ *Generation2012* laureate-composers.

Black studied composition with Brian Cherney, York Höller, and mathias spahlinger, at McGill University, the Hochschule für Musik und Tanz Köln and Hochschule für Musik Freiburg. She teaches composition at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main.

Myriam Boucher, composer and videographer



Myriam Boucher is a video and sound artist based in Montreal (Canada). Her sensitive and polymorphic work concerns the intimate dialogue between music, sound and image, through visual music, audiovisual performance, Vjing and immersive projects. Fascinated by the natural environment, she creates audiovisual compositions from the landscape and the relationship that human maintains with it. Her work, « evocative in its dynamism, brings its audience close to something akin to feeling multiple emotions all at once » (The Link). Boucher's compositions range from works for orchestra, ensemble, collaborative and solo A/V featuring DJ and VJ techniques fully notated and integrated into a concert music setting.

Her commission list is varied and distinguished and includes the Orchestre Symphonique de Montréal (OSM), Ensemble Contemporain de Montréal (ECM+), Ars Nova, Nouvel Ensemble Moderne (NEM), Magnitude6, Collectif9 and Architek Percussion. Her work has won prizes in the 2015 and 2016 (first prize) JTTP awards, the LUFF 2017 (best experimental short-movie award), the 2015 JIM Electroacoustic Compositions Competition and the Bourse Euterke 2015, and has been presented at many international events and places, including Mutek (CA, AE), Kontakte (DE), Igloofest (CA), Rendez-vous du cinéma québécois (CA), Musée d'Art Moderne et Contemporain de Strasbourg (FR), and Akousma (CA).

She is adjoint professor in composition and digital music at the Faculté de musique of Université de Montréal.

Symon Henry, composer and multidisciplinary artist



Symon Henry's artistic practice is based on the interaction between three major axes in their creations, namely concert music, visual arts and poetry. This transdisciplinary approach is particularly reflected in their sound paintings—instrumental or performative graphic scores, interpreted here and there by musicians and artists with as sinuous a journey as possible.

Their first collection of poetry, *son corps parlait pour ne pas mourir*, as well as their first book of sound paintings, *voir dans le vent qui hurle les étoiles rire, et rire*, were published in 2016 at Éditions de la Tournure. The poetry and sound paintings collection *L'amour des oiseaux moches* (2020, finalist for the Governor General's Literary Awards) represented an important culmination in their journey, having been the subject of a publication by Omri editions and a major production of the Ensemble contemporain de Montréal (ECM+).

Their visual art work has been exhibited at Gham & Dafe, at Livart, at the Maison de la culture du Plateau-Mont-Royal, at the Chapelle historique du Bon-Pasteur and at the Palazzo Ducale di Lucca. Symon is currently working on an opera based on *Le desert mauve*, a novel by Nicole Brossard, who supports them in this process.

Lucie Vigneault, dance

Lucie Vigneault pursues advanced training at Université du Québec à Montréal, where she obtained a B.A. in dance performance in 2001 as well as a dance teaching diploma in 2008. She has worked on a number of artistic projects as a dancer, teacher, rehearsal director or choreographer. She has danced for Johanne Madore and Alain Francoeur (Cirque Éloïze), as well as Roger Sinha, Hélène Langevin, Tony Chong, Peter James, Frédérick Gravel, Danièle Desnoyers, Manuel Roque, Stéphane Gladyszewski, Daniel Léveillé and Louise Bédard. In 2003 she received a Gemini Award for her performance in *Cirque Orchestra* by Cirque Éloïze and in 2015 the Price « interprète de la danse de Montréal ». She danced for the Compagnie Marie Chouinard as a freelance artist from 2009 to 2014.

In conjunction with her performing career, she has also been a choreographer and rehearsal director for various projects. She worked with Oriol Tomas on the creation of Menotti's *Consul*, and as rehearsal director for a reprise of *d'Aléa Canto* (Atelier lyrique de l'Opéra de Montréal), and for *Solitudes* and Offenbach's *La Périchole* (Conservatoire de musique de Montréal). In 2013 she was assistant choreographer for the remount of Robert Lepage's *La damnation de Faust* (Ex Machina) in Quebec City. She assisted Anthony Venisse and Manuel Roque in creating *Babel Remix*, an outdoor show featuring 40 dancers, acrobats and musicians. The following year she choreographed *Duels* for the director Anthony Venisse (Montréal Complètement Cirque, 2015).

Marie-Josée Chartier, staging and choreographer

A versatile artist, whose talents transcend the boundaries of dance, music, opera and multi-media, Marie-Josée Chartier moves easily between her roles as choreographer, performer, director, vocalist and educator. Her choreography is influenced by contemporary music, literature and the visual arts as she explores and deconstructs the vulnerabilities of human beings.

Her acclaimed pieces have been presented at major festivals and by dance companies across Canada, Europe and Latin America. Since 2003, Chartier directs/stages opera and multi-media productions for: Gryphon Trio, Toca Loca, Queen of Puddings Music Theatre, Tapestry Opera, Arraymusic and Theaturtle. Since 2005, she has worked regularly with l'Ensemble contemporain de Montréal (ECM+), directing and choreographing numerous productions including *Les Aventures de Madame Merveille* and *Hockey Noir l'Opéra*.

Chartier has received the following awards: Jacqueline Lemieux Prize (2015); K.M. Hunter Artist Award (2001), 9 Dora Mavor Moore Award nominations; recipient of 2 Doras for choreography. She formed Chartier Danse in 2003 to support her projects and create a cornerstone for large scale productions and partnerships in Canada and abroad.

Marie-Eve Fortier, scenographer

Marie-Ève Fortier obtained a master's degree in Visual and Media Arts from UQAM in 2009 with a focus on the materialization of textual references through installation. She eventually began to design spaces for the performing arts and then went on to study set design at the National Theatre School.

She has designed sets for Matériaux Composites (*Album de finissants* and *Home Dépôt : un musée du périssable*, directed by Anne Sophie Rouleau), Théâtre INK (*Faire la leçon*, directed by Annie Ranger), Alexia Burger (*Pulvérisés + La Terre tremble*), Productions Quitte ou Double (*Bluff*, directed by Mireille Camier), Soleil Launière (*Sheuetam*), la Roulotte (*Astéroïde B613*, directed by Simon Traversy), Geneviève Blais (*Unité B1717*) and Jocelyn Pelletier (*Hamlet Machine*, *De l'instant et de l'Éternité*, etc.), among others.

Marie-Ève Fortier worked on the productions of *Corps Titan* (directed by Philippe Cyr), *L'Énéide* (directed by Olivier Keimed), *Britannicus* (directed by Florent Siaud), *Chapitres de la chute* (directed by Catherine Vidal and Marc Beaupré) and *Furioso* (directed by Simon Boudreault). She has taught at the college level, was a guest set designer at NTS and the Conservatoire, led several mediation workshops, created maquettes, illustrations and modeling for visual artists and gallery owners, and has presented her personal creations in various venues and events.

Marilène Bastien, costumes

Marilène Bastien works as a set and costume designer for theater, circus and dance. She has collaborated and continues to work with many renowned choreographers including Louise Bédard, Virginie Brunelle, Hélène Langevin, Alan Lake, Ginette Laurin, Ismaël Mouaraki, Anne Plamondon, Jacques Poulin-Denis and Manuel Roque. Marilène also designed the costumes for many circus shows, including two productions by *Le Cirque du Soleil* *Le monde est fou* and *Tout écartillé*, dir. Jean-Guy Legault along with the latest creation from *Cirque Éloïze* *Serge Fiori Seul Ensemble*, dir. Benoit Landry. On stage, she has created in partnership with directors such as Michel-Maxime Legault *Les inventions à deux voix* by Sébastien Harrison, *Ce que nous avons fait* by Pascal Brullemans, Catherine Vidal *Je disparais* by Arne Lygre, Nini Bélanger *Petite Sorcière* by Pascal Brullemans and Kristian Frédéric *Camille* along with *La vraie vie de Gennaro Costagiola* by François Douan and *Jazz* by Koffi Kwahulé. In spring 2018, she created costumes for the opera *Fando et Lis* music by Benoît Muet based on Fernando Arrabal's work, booklet and dir. Kristian Frédéric, Opera of St-Étienne, France.

In 2015, Marilène was named as the *protégé* of Annick La Bissonnière, winner of the prestigious Siminovitch Prize.

Cédric Delorme-Bouchard, lighting designer

Lighting designer, set designer and stage director Cédric Delorme-Bouchard has over a hundred designs for theatre, dance and opera to his credit. His creations have been presented in more than fifteen countries in North America, South America, Europe and Asia. On the Montreal scene, he has collaborated with such renowned directors as Eric Jean, Sylvain Bélanger, Philippe Cyr, Angela Konrad, Florent Siaud, Alice Ronfard, Geoffrey Gaquère, Sébastien David, Alix Dufresne and Marc Béland. His distinctive artistic style has been recognized with a nomination for Best Lighting Design (2015 Gala des Cochons d'or) and Outstanding Lighting Design (2017 and 2019 META Awards). His lighting design for *Candide* (TNM, 2018) was also selected to represent Quebec at the Prague Quadrennial of Performance Design and Space (2019) and at EXPO-SCÈNE Montréal (2019).

In addition to his design practice, Cédric Delorme-Bouchard has been a coach, instructor and lecturer for various educational institutions including the National Theatre School of Canada, UQAM's École des arts visuels et médiatiques and École supérieure de théâtre, Concordia University, the École du Show Business, and in the Arts and Literature programs at Cégep de Brébeuf and Cégep de Lanaudière in L'Assomption. He is currently the artist in residence at Usine C.