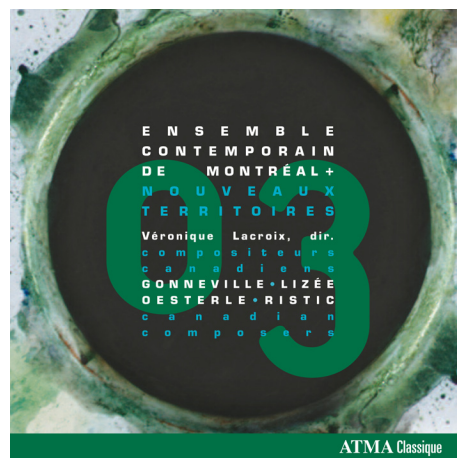


Critiques élogieuses pour *Nouveaux Territoires 03*

DIRECTION : **Véronique Lacroix**

ŒUVRES : **André Ristic**, *Projet d'opéra*
Michel Gotteville, *Microphone Songs*
Michael Oesterle, *Dialogue sur d'infimes souvenirs*
Nicole Lizée, *Left Brain / Right Brain*

SOLISTES : **Michèle Motard**, voix
Andréa Tyniec, violon



La Scena musicale

Mars 2010

Auteur: Éric Champagne

Nouveaux territoires 03

Andréa Tyniec, violon; Michèle Motard, mezzo-soprano; Ensemble Contemporain de Montréal+/Véronique Lacroix

ATMA classique ACD2 2582 (70 min)

★★★★☆☆ \$\$

Véronique Lacroix et l'ECM+ récidivent avec leur troisième album *Nouveaux territoires*. La découverte et l'innovation sont encore une fois au rendez-vous, avec



comme toujours, avec le plus total de ces musiciens hors pair pour la musique contemporaine d'ici. Quatre œuvres sont proposées comme autant d'univers fabuleux, tous propices à l'exploration des sonorités de notre présent. *Microphone Songs* de Michel Gotteville frappe d'emblée par son alliage réussi entre une écriture résolument contemporaine et une stylistique proche de la musique de la chanteuse Björk, aux inflexions vocales si caractéristiques. Une réussite sans pareille! Les trois autres œuvres au programme ne sont pas moins intéressantes. *Projet d'opéra* d'André Ristic est riche et touffu. Il nous transporte dans une narrativité sans cesse renouvelée et ouverte à la subjectivité. *Dialogue sur d'infimes souvenirs* de Michael Oesterle est d'une intimité et d'une sensibilité étonnante et attachante. Finalement, Nicole Lizée nous propose avec *Left Brain/Right Brain* une exploration nouvelle des rythmes urbains dans un contexte de musique contemporaine de concert. Un excellent disque, dans la lignée des parutions précédentes de l'ECM+. EC

Voir

Semaine du jeudi 25 février 2010

Auteur: Réjean Beaucage

ENSEMBLE CONTEMPORAIN DE MONTRÉAL + NOUVEAUX TERRITOIRES 03

(Atma classique)

★★★★



Disons-le d'emblée, il s'agit probablement du meilleur disque qu'ait produit l'ECM jusqu'à

maintenant (et ce n'est pas parce que les autres étaient mauvais!). La pertinence des compositions et la virtuosité de leur interprétation, la précision de la directrice **Véronique Lacroix** et la qualité sonore de l'ensemble, tout y est excellent. **André Ristic** propose un *Projet d'opéra* sans voix, mais où le violon d'**Andréa Tyniec** traverse une forêt de sons aux couleurs chatoyantes, tandis que **Michel Gotteville** offre à la soprano **Michèle Motard** des *Microphone Songs* qui sont un sommet de la musique mixte (à entendre dans le concert du même titre, le 3 mars à eXcentris). (R. Beaucage)

25/02/2010 voirmontréal

allmusic.com

Auteur: James Manheim

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=43:195385>

Ensemble contemporain de Montréal - Nouveaux Territoires 03

Performance rating: **4 stars** (out of 5)

Sound rating: **3.5 stars** (out of 5)

Review:

*Montreal's contemporary music scene, as sampled in a series of three "Nouveaux Territoires," reflects a positive mixture of American and European influences, the former involving direct appeals to audiences via vernacular musical influences and the latter in the spirit of pure experiment possible in fully state-supported (or is it state-controlled?) scenes. The Ensemble contemporain de Montréal under Véronique Lacroix is a flexible group that delivers sharp performances of the four quite varied works included here. André Ristic's *Projet d'opéra* has little to do with opera, but is a little violin concerto of a sort, with the violin closely integrated into the texture and spawning distinct musical areas as the piece proceeds. Some of these involve a sampler, and the piece also involves intriguing give-and-take between a pair of percussionists and the violin soloist. The work most explicitly indebted to popular traditions is Michel Gonneville's *Microphone Songs*, with an English text (nowhere translated into French, although all other notes are given in both languages) by the composer's daughter. It's quite a rant about contemporary society, matched by manipulation of the voice via live electronics as it enters the titular microphone. Gonneville informs that he "had to find a balance between sophistication and direct expression," and with this unusual technique he's on the right track. The work draws materials directly from recordings by Björk and Radiohead. Perhaps the most out-and-out enjoyable work of the group is Nicole Lizée's *Left Brain/Right Brain*, which is a sort of homage to cheesy electronic science fiction film and television scoring of the 1960s, all played on conventional instruments. This would make an ideal entry on a program of music by either John Williams or the likes of Michael Daugherty. *Dialogue sur d'infimes souvenirs* of German-Quebecois composer Michael Oesterle is the toughest to grasp in this context; it was originally part of a multimedia project involving visual and performance art. The idea behind the work is the increasing speed at which humans are recording their own existences. There's not an unstimulating or academic piece in the group here.*

Time Out Chicago

Auteur: Doyle Armbrust,

<http://chicago.timeout.com/articles/opera-classical/81495/top-classical-2009>

Top ten classical albums of 2009, in no particular order:

Nouveaux Territoires 03 - Ensemble contemporain de Montréal (ATMA Classique)

Pop influence is a reality of much of contemporary classical music, not all of it convincing. Nouveaux Territoires 03, Ensemble contemporain de Montreal manages to find the perfect balance between elevated composition and pop tactics such as electronic manipulation. Check out these talented Canadians for something totally fresh.

GappleGate Music Review 18 décembre 2009

Auteur: GappleGate (blogue)

<http://gapplegatemusicreview.blogspot.com/2009/12/new-music-from-ensemble-contemporaine.html>

New Music from Ensemble contemporain de Montreal

It is quite obvious that the «new» new music isn't exactly like the «old» new music in the field of contemporary classical. It isn't afraid to incorporate influences from rock and jazz; it can be more tonal than its 20th century predecessors, or alternatively, not. The rhythmic qualities of any given piece are not predictable. Again, all sorts of influences from world and popular sources can be involved. It also does not draw a distinct line between electronic and acoustical music.

This can all be experienced first hand in the new release by the Ensemble contemporain de Montreal, Nouveaux Territoires 03 (ATMA Classique). The CD makes available four new pieces by composers with whom most will not be familiar: Andre Ristic, Michel Gonneville, Michael Oesterle and Nicole Lizée.

Four new works, four composers of today. Ristic gives us a sonically advanced world for violin and chamber orchestra. Michel Gonneville creates very compelling music for mezzo-soprano Michele Motard and ensemble. Ms. Motard does not sing entirely in an operatic mode which is refreshing, and her voice is subject to an electronic alteration that extends and reinforces the musical impact of the work. Michael Oesterle provides our ears with a sonic landscape that combines spacial sprawl with unusual pairings of instrumental colors. Finally Nicole Lizée dazzles our senses with very vibrant chamber orchestrating.

These are works that show the influences of the musical and cultural worlds we all experience right now. All four composers transform those experiences into music that is very contemporary, yet also very listenable, compelling, even quite pleasurable. If you want another take on the chamber orchestra today, this is an excellent place to look!