

Reviews

What a dazzling show! For once I said to myself that I needed to see and hear the opera again, to take in all the little marvels that are part of it. Not a minute of boredom! The performers, the stage direction, the extraordinary costumes and the MUSIC... it is so reassuring to realize it still exists. The legato and the colour of the voice of the lead performer (Gregoire) were exemplary. Walter Boudreau, in the pit, did marvellous work, you would swear that it was a much bigger orchestra because the amalgamation of sounds was so well put together. And the stage direction...intelligent people are so refreshing...

– **Georges Nicholson, 16 mai 2014**

“François-Olivier Jean’s triple performance as the Narrator, Grégoire in prison and Grégoire in the world of dreams, demonstrates his strong stage presence as he modulates his voice to convey different emotions, from confusion to outrage. Dion Mazerolle portrays the character of Folly with undeniable mastery and Marie-Annick Béliveau (who plays multiple characters) once again shows us her profound knowledge of contemporary music idioms. I would also like to point out the projection and the velvety timbre of the tenor Andrzej Stec, and the elegance of the coloratura Rebecca Woodmass as Matilda.”

– **Lucie Renaud, revue JEU, 16 mai 2014**

This project is supported by a closely-knit and balanced team (..) the performances by François-Olivier Jean in the title role, and by Dion Mazerolle as Folly, were highly impressive. Chants Libres has chosen an ambitious and substantial piece and produced it with care. *Le rêve de Grégoire* is an exacting and intelligent project (...) The rebellious pounding is supported – ironically enough – by an orchestra that is conducted with infinite subtlety, discipline, originality and inventiveness.

– **Christophe Huss, Le Devoir, 16 mai 2014**

The themes are solidly supported by music that is very well written, sprinkled with moments that are full of feeling, dreamlike, darkly humourous, playful and harrowing, alouette !Like in any opera, there were also elements like costumes, sets, choreography, lighting, make-up and other showy set pieces, all frankly well done. It is this theatricality that kept me captivated throughout the whole show. In my opinion *Le rêve de Grégoire*, without having the pretension to try and teach us something, shows that the composer has talent, ideas to share, solid musical writing, and that he is capable of admirable work.

– **Pierre-Luc Sénécal, Camuz, 16 mai 2014**