

CHAPTER

9

THE NEM
AND THE NEXT GENERATION



*f*ORUM
2026

NOUVEL ENSEMBLE MODERNE

NE M

ARTISTIC AND MUSIC DIRECTOR
JEAN-MICHAËL LAVOIE

WELCOME

NEM INTERNATIONAL FORUM 2026

Dear friends of music,

It is with great pleasure that we welcome you to this 15th edition of the Nouvel Ensemble Moderne's international FORUM.

For more than thirty years, the FORUM has been a special meeting place for the musical creation of today and tomorrow. This year, we are delighted to welcome young composers from around the world to Montréal, united by a shared passion for invention, exploration and artistic dialogue.

Selected through a rigorous process led by an international jury chaired by composer Lisa Streich, with the participation of Deqing Wen of the Hangzhou Contemporary Music Festival and the NEM's artistic leadership, these artists represent a remarkable diversity of backgrounds, aesthetics and sensibilities. Their presence reflects the vitality of contemporary musical creation worldwide.

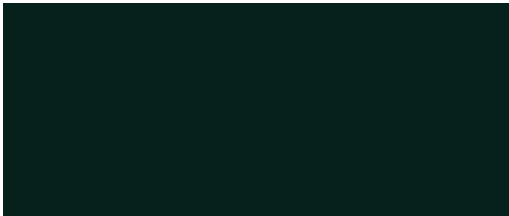
Over the coming days, the FORUM will be a space for exchange, learning and discovery, where ideas will circulate among composers, performers, conductors, educators and audiences. Rehearsals, workshops, discussions and concerts will offer opportunities to question our practices, deepen our thinking and develop new perspectives on the role of music in our society.

The FORUM also celebrates the human encounters at the heart of every artistic endeavour. We believe that creativity flourishes within an open, generous and curious community of practice, where everyone contributes to enriching the collective experience.

I would like to extend my warmest thanks to all the participating artists, the NEM's musicians, the jury members, the educational, technical and administrative teams, and our partners. Their commitment enables this venture to continue bringing together talent from diverse backgrounds around a shared ambition: to bring the music of our time to life, to make it heard and to reinvent it.

To everyone taking part in this edition, welcome.

I wish you an inspiring FORUM 2026, filled with discoveries and memorable encounters.



Jean-Michaël Lavoie

ARTISTIC AND MUSIC DIRECTOR
NOUVEL ENSEMBLE MODERNE

CONCERT PROGRAMME

Pre-concert – Lisa Streich

FALTER – (2020)

Boyi Li, violinist (student at the Faculté de musique
de l'Université de Montréal, in Marie Bégin's class)

Part 1 – Julius von Lorentz (Germany)

POP HELL – (2026)

Part 2 – Keya Hedlin (Sweden)

Soil – (2026)

Part 3 – Michele Selvaggi (Italy-Canada)

Burrow-scar – (2026)

INTERMISSION

Part 4 – Nathaniel Otley (New Zealand)

This viole(n)t erasure – (2026)

Part 5 – Senay Uğurlu (Turkey)

Rather, Outsider – (2026)

Part 6 – Omer Barash (Israel)

Cycles / vibrations – (2026)

LISA STREICH

PRE-
CONCERT

Lisa Streich has her own voice. Her music inhabits a world of contrasts: physical and ethereal, intimate and visceral, fragile and powerful. Born in Norra Råda, Sweden, in 1985, she has established herself as one of the distinctive voices of contemporary classical music.

Streich writes instrumental and vocal music as well as works for her own motorised instruments, in which sound, movement and physical gesture become part of the musical experience. Her music has been performed by leading orchestras, ensembles and choirs internationally, with conductors including Kirill Petrenko, Alan Gilbert and Matthias Pintscher. Her commissioners include the Lucerne Festival, Berliner Philharmoniker, NDR Elbphilharmonie Orchestra, Swedish Radio Choir, Gothenburg Symphony Orchestra, Ensemble Intercontemporain, and Shizuoka Concert Hall.

Streich has received numerous major awards and fellowships,



PHOTO HARALD HOFFMAN

including the Ernst von Siemens Music Prize for Composers, the Rome Prize at Villa Massimo, the Hindemith Prize, and the Orchestra Prize of the Anne-Sophie Mutter Fund.

"Her music doesn't scream, but it knows how to hurt like few others."
— Helmut Failoni, *Corriere della Sera*

FALTER (2020)

FALTER, besides the notes, is about a wing-choreography of the right arm and the bow. This choreography is written into the music in the details of the bowing — both bow speed and use of up and down bows. These instructions should be followed carefully. The result is not always a stable sound.

JULIUS VON LORENTZ

PART

1

Julius von Lorentz is a German composer, performer and producer working with various media. His works are so diverse you would hardly believe they are all by the same person. But maybe Julius isn't just one person. At least in his work, he is also an actor, tech freak, model, wannabe psychologist, influencer, instrument builder, and pop star. Thus, fluidity and surprises are omnipresent in his works. He loves challenging expectations, making bold decisions, questioning boundaries, playing with clichés and taking risks.

Julius is studying composition at Dresden University of Music in Germany with Mark Andre, Manos Tsangaris and Stefan Prins, supported by a Studienstiftung des deutschen Volkes scholarship. His works were premiered by ensembles such as the Arditti Quartet, SWR Symphonieorchester, Ensemble Musikfabrik and Orkest de Ereprijs at festivals including Gaudeamus, wien modern, Frequenz__ and moers. Julius was artist-in-residence at Künstlerhaus Schloss Wiepersdorf, Germany, Bled Contemporary Music Week and Festival IZIS, Slovenia. In 2026/27 he is doing an artistic research residency at Agentur für Aufbruch in cooperation with werkleitz and IMPULS Sachsen-Anhalt in Halle, Germany. Together with Julia Constance Wiger-Nordås, their duo JULIAS will be on the Music and Sound residency at Kairanmaa in Leskelä, Finland in summer 2027.

POP HELL (2026)

Have you ever wished for something to last forever? At least I have. In pop music,



PHOTO ERIK FRANK HOFFMANN

however, the word "forever" seems to be used quite casually in conjunction with all sorts of dream scenarios. But wouldn't ephemeral things lose all their beauty if they never ended? "Nothing's gonna last forever" — as Charli xcx sings in "No One Lasts Forever".

Oh, but there's a wonderful tool to at least come closer to our wishes: time stretching! Don't try it in real life, though, because the more you stretch, the more you'll get:

- drony or stuttery sounds,
- a gigantic reverb,
- artifacts,
- a super painful voice quality.

Sounds like hell? Well, you wished for things to last forever. You choose: Different time-stretching algorithms introduce our favourite pop artists to different kinds of distortion. Would you like to gain a messy vibrato intonation and lots of high-frequency artifacts? Or rather your sound being compressed into a wobbly bassline and its spectrum? What about a stutter effect due to granular stretching or a time stretcher that messes up your timing? You can have it all! Enjoy <3

KEYA HEDLIN

PART

2

Keya Hedlin (b. 1996) is a Swedish composer and musician, currently based in Oslo, Norway. People has described her music as organic with some jazz-influences. Recently she has focused on exploring acoustic phenomenons, spatiality and movement related to sound.

Soil (2026)

The piece 'Soil' revolves around sound outside of the human perception. Namely, in the low bass frequencies. The audible frequency range for humans is typically given as being between about 20 Hz and 20,000 Hz (20 kHz). What is below 20Hz has been referred to as



'Infrasound'. It is somewhere here: on the verge of - and within Infrasound - which the piece is gravitating towards. Below our hearing range.

The title itself, Soil, call for many possible interpretations and connotations. Each listener is invited to have their way which they relate to the word.

MICHELE SELVAGGI

PART

3

Michele Selvaggi is a five-time SOCAN Foundation Award Winning, Italian-Canadian composer of electroacoustic and experimental concert music living in Evanston, IL, USA.

With “a compositional approach that is nourished by a special sonic apparatus” (Percorsi Musicali), Michele is concerned deeply with the physiological experience of sound, driven by their own confrontation with time's passage.

Michele has received commissions from and collaborates with organizations across Europe and North America, including loadbang, Westside Chamber Players, CIRMMT, Nouvelle Ensemble Moderne, SWR Symphonieorchester, Toronto Symphony Orchestra, impuls Festival, UdK Berlin, Museum Tinguely, CEAM, MCME, New Music Concerts, and the Eastman School of Music.

Michele has been the recipient of over 25 awards and prizes including a



Fromm Foundation Composer Fellowship, the 2025 Eduard Brunner Composition Prize at the Musik-Akademie Basel, CEC's Micheline Coulombe Saint-Marcoux Award, and the Residency Prix CIME 2021. Their music has been included in the 2024 Canadian Section's official submission to ISCM World Music Days, and led to nomination for a 2021 Rhodes Scholarship.

As of recent, Michele has developed research into “sonic entropy”, culminating in a prize-winning thesis on Entropic Drift in musical systems at the Musik-Akademie Basel, featuring a series of feedback works supported by Fondation Nicati – de Luze.

Michele holds a Bachelor of Music Composition from the University of Toronto, as well as a Master and Postgraduate in Music Composition from the Musik-Akademie Basel. Michele is currently pursuing a PhD in Music Composition and Technology at Northwestern University under the guidance of Kelley Sheehan.

Burrow-Scar (2026)

In August 2025, I returned long-term to my third childhood home. I expected the act of uprooting and displacement to be dulled by a warm familiarity — a comfort; I was instead met with an inescapable feeling of entrapment. Related to this disorientation, I experienced bouts of dissociation that altered my aural and temporal perception, changing how I wrote and composed sound — it was as if my sonic decisions were coloured by an invisible force. In April

2026, I captured the process within a parent work, “etch from the inside”, finally giving the sonic object a home outside of my body, embracing instead of attempting to maneuver around it. Revisiting the sound world was a means of confrontation; the parent work’s materiality filtered itself in a feedback loop, and — by the end — what remained was a foreign body detached from the pain that birthed it. This residue became the basis for “burrow — scar”: a reflection on the permanence that now continues shading my every musical choice — how I was forced to dredge up material from my past to find any semblance of sonic comfort. Rather than building from the parent work, “burrow — scar” destroys what came before it, still filtering, but closing the loop on a distant memory, venturing beyond what once felt like home.

NATHANIEL OTLEY

PART

4

Nathaniel Otley is a composer, conductor and violinist from Aotearoa New Zealand and a PhD fellow in composition at New York's CUNY Grad Center. His compositional work explores avenues for ecological thinking in compositional practice, using ideas of vulnerable engagement and instrumental affordance to explore dynamic, constantly evolving musical textures and timbres. These working methods necessitate close collaborative relationships with performers, which Nathaniel has developed with ensembles including ELISION (Australia) and Semblance (France). In 2024, Nathaniel's work the convergence of oceans won the SOUNZ contemporary award, New Zealand's premiere award for music composition.

this viole(n)t erasure (2026)

this viole(n)t erasure is an attempt to think through how processes of abstraction can both enable productive speculation and carve out cavernous silences. Exploring themes of



displacement, refuge, and refuse this piece ruminates on ideas of erasure, silence, entanglement, culpability and responsibility. The work's title plays on ideas of erasure and concealment, hiding the word violent within the word violet, a word which itself is an ecological allusion to the expanded ultraviolet light spectrum perceivable to bees. Such an allusion draws attention to hidden perceptive apparatus of bees that is vital for ecological processes of pollination. The presence of such varied concepts (as well as the impossibility of verbalising the title) to me forms a pertinent and productive background for the theorising of sound in the present moment.

Senay Uğurlu is a Turkish composer and performer based in Berlin. Her practice moves between sound, memory, and personal experience, often inhabiting spaces of friction, displacement, and uncertainty. She is interested in what happens at the edges of things: between belonging and estrangement, presence and absence, intimacy and distance.

In her works sound often allows to remain fragile, suspended, and open to ambiguity and emergence. For Senay, friction is a space of possibility rather than something to be resolved. Her works have been performed by ensembles such as Ensemble Modern, United Instruments of Lucilin, Ensemble Cairn, members of the Lucerne Festival Contemporary Orchestra, and performed at institutions and festivals such as the Philharmonie de Paris, KKL Luzern, LAC Lugano, and Philharmonie Luxembourg.

Her Monachopsis II: Kintsugi received 3rd prize at the 12th Pre-Art Competition, while her solo cello work this feeling of déjà vu, commissioned for the Klasik Keyifler Sei Solo Album project, was released in 2022. Monachopsis I: Mirror was also praised by the Luzerner Zeitung for its glowing expressivity during the Lucerne Festival.

After completing her studies in flute and composition at Bilkent University in Ankara-Turkey, Senay moved to Berlin to continue her musical and artistic development at the Barenboim-Said Akademie, where she currently studies composition with Stefan Keller. Alongside her studies, she develops her practice through collaborations that bring different



artistic perspectives and forms of expression into dialogue.

Rather Outsider (2026)

Inspired by Audre Lorde's *Sister Outsider*, Mary Shelley's *Frankenstein* and other writings, I found myself thinking about the experience of being defined as "the other" and the dichotomy between how we see ourselves and how the society sees us. I am interested in the space between belonging and estrangement — a place where a voice seems to emerge from the margins yet remains uncertain whether it wants to enter.

There is a quiet friction in this position: a presence that asks for space while simultaneously disturbing the space it occupies. What is outside is not necessarily distant; sometimes it is already within us, unsettling the boundaries between self and other, presence and absence, silence and voice. The title "Rather, Outsider" suggests a hesitation — maybe, the outsider is less a fixed identity than a shifting position, one that can be imposed, inhabited, resisted, or even desired. I am drawn to this unstable territory, where alienation is not entirely painful and belonging is not entirely comforting. Something remains slightly displaced, suspended between voices, creating a space that feels at once intimate and estranged, fragile and resistant.

OMER BARASH

PART

6

Omer Barash is a composer whose work interrogates betweenness and urgency, connecting questions of human identity with technological rigour. His practice brings historical and contemporary approaches into dialogue, drawing on heterophonic chant, hyperchromatic voice leading, field recording, acousmatic music, serial procedures, spectral analysis, computer-assisted composition, and real-time signal processing.

Barash's music has been presented internationally by ensembles including Ensemble Modern, TAK Ensemble, Meitar Ensemble, and Montreal's Ensemble Éclat, and has been featured at festivals including La Semaine du Neuf (Montreal), Wittener Tage für neue Kammermusik (Witten), cresc... Biennale for Contemporary Music (Frankfurt), and CEME (Tel Aviv). His works have been conducted by Pierre-André Valade, Vimbayi



PHOTO LAURA MYKOLAITYTĖ

Kaziboni, and Léo Warynski, among others. His distinctions include the 2026 Leonard Bernstein Fellowship at Tanglewood, the 2025 impuls Composition Competition, and first prizes from the Salvatore Martirano Award and the Ensemble Écoute Composition Competition.

A graduate of McGill University, Barash also studied at the Jerusalem Academy of Music and Dance, the University of Music and Performing Arts Vienna, and IRCAM in Paris. He is currently pursuing a doctorate in composition at Columbia University. His teachers have included Philippe Leroux, Claudia Scroccaro, George Lewis, and Georg Friedrich Haas.

Cycles / vibrements

*[...] Green U, vibrating waves in
iridescent seas,*

*Or peaceful pastures flecked with
beasts – furrows of peace*

*Imprinted on our brows as if by
alchemy; [...]*

— Arthur Rimbaud, *Voyelles*; English
translation by George J. Dance

Cycles/vibrements is the fourth piece in the cycle *Naissances Latentes*, in which each of the five pieces responds to a pair of vowel and colour sensuously evoked in Rimbaud's *Voyelles* (Vowels). The passage dedicated to U and the colour green depicts different planes of apparent smoothness disrupted from within: seas rippling, meadows flecked with animals, brows engraved with wrinkles. The music, in turn, unfolds as a slow succession of seven stable chords whose smoothness is perturbed by different beating patterns. Beating is a

psychoacoustic phenomenon in which two nearby frequencies interfere, producing a rhythmic pulsation whose speed corresponds to the difference between them.

The beating patterns emerge from the changing relationships between the notes within each chord, and as one chord dissolves into the next. The music's slow harmonic pace invites a mode of listening attuned to these subtle changes. A chord that initially seems still begins to shimmer; a sustained sonority acquires a pulse; the boundary between one chord and the next becomes increasingly difficult to locate, masked by ever-intensifying beating patterns. Cycles/vibrements thus dwells on a threshold between stability and movement, between the apparent stillness of a surface and the activity taking place within it. Like Rimbaud's seas, pastures, and brows, what seems smooth from afar reveals itself, on closer listening, to be full of inner life.

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VIOLIN

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VIOLIN

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TRUMPET

Yannick Chênevert

DOUBLE BASS

Bruno-Laurence Joyal

TROMBONE

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The NOUVEL ENSEMBLE MODERNE also extends its warmest thanks to its donors for their support of the NEM's mission.



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