

Unfamiliar Trails in Fort Macleod
Empress Theater - 7PM Sept. 25, 2026

Adam Cicchillitti and Steve Cowan Guitar Duo
Quasar Saxophone Quartet
Musaeus String Quartet and LSO Strings
Holly De Caigny, Conductor
Coaldale Prairie Winds Secondary School Drum Line
A'sitapiiksi Powwow Club

DRUM GRID: A Sonic Journey with A'sitapiiksi Raven Chacon
For outdoor drummers with A'sitapiiksi Powwow Club,
Coaldale Prairie Winds Secondary School Drum Line,
and Sandra Lamouche, Hoop Dancer.

The Grief Eater Firaga I and II Sonny-Ray Day Rider
String Orchestra

Après l'exode (2021) Patrick Roux
Guitar Duo and String Orchestra

Trailblazer* (2026) Lavinia Kell Parker
Guitar Duo and String Orchestra

INTERMISSION

MUMUT'THUN* (2022) Scott Edward Godin
Guitar Duo and String Orchestra

Speak in Thunder* (2026) Arlan N. Schultz
Saxophone Quartet and String Orchestra

The Confectioner's Handbook (2021) Kelly-Marie Murphy
Guitar Duo and String Orchestra

*World Premiere

Programme Notes

Drum Grid - Raven Chacon

A composition for numerous drummers, each positioned on a street corner. Beginning with a single drum hit from one player, subsequent drummers imitate the sound of the previous drummer down the block, with the gesture evolving as it travels around the neighborhood. Over time, drummers may misinterpret their cues and source material, therefore adding new gestures to the original musical action, as nearby buildings and houses create more false echoes and polyphony. By performing Drum Grid, a community has agency to change the landscape of their neighborhood, activating potential questions and new generative urgencies.

The Grief Eater Firaga I and II - Sonny-Ray Day Rider

Grief, like nature, is wild and untamed. It is an unbridled phenomena that can be furious and embracing like the two seemingly oppositional elementals fire and water—one fiercely destructive and the other mercifully life-giving. Yet Fire can still create new life from the maw of its ashes and water can devastatingly drown and eat all the light in its flood-path. Grief is as capricious as nature. It is a monster sometimes, and a gentle beast at other times. Yet to travellers unfamiliar with its territory, grief is always bewilderingly disorienting and painful.

The Grief Eater Firaga is about my emotional-landscape being transformed by immense pain that is associated with loss. Firaga is the anthropomorphism and summary of my healing journey with grief. It is about the shedding and offering of my old life (MVT I Blood Offering) and the bidding farewell to that old life (MVT II Blood Elegy).

Après l'exode - Patrick Roux

"After the Exodus" is part of a trilogy of works written to honor migrants from all over the world, who leave everything behind in the hope of finding a better world elsewhere. The first of these three works is entitled "The Road to Hope" and describes the process

of heartbreak, abandonment, adventure, despair, torment and hope that migrants experience during their harrowing journey.

The second work of the trilogy (presented tonight) is "After the Exodus" which depicts the different emotions experienced by migrants as they come to their new land. Throughout the first movement, we can feel the Anguish created by the uncertainty and insecurity of facing the unknown, followed by relentless overwhelming, destabilizing emotions. The third episode then gives way to a painful Nostalgia resulting from memories of better days. Finally, the last part evokes the energy created by the Survival Instinct that guides all human beings in the most difficult and perilous moments of life.

The third piece of this work, "This day will come", is currently being created and will end this cycle on a note of hope and optimism.

Trailblazer - Lavinia Kell Parker

TRAILBLAZER

noun

one who makes a new path for others to follow

Trail Blazes are symbols that guide hikers through unfamiliar terrain. This composition uses these markers in a literal sense, as musical structure. *Trail Blazes* allow the ensemble to make choices, and with the inclusion of optional improvisational elements, every performance will be different, forging a new path. The title "Trailblazer" was chosen for this work because of its association with women composers and women guitarists. The use of this title for underrepresented artists is not without controversy, but it is my hope that my writing honours those who have made my journey as a composer and the completion of this work possible.

This work is dedicated with gratitude to *trailblazers* who have impacted and supported my art. Thank you, firstly, to Iliana Matos, who introduced me to the guitar and the music of guitarist Maria Luisa Anido referenced in this work; to Janna Sailor, and the Allegra Chamber Orchestra for allowing me to experiment with elements of

improvisation for large ensemble; to writers Sandra Bordeau and Dillon Hausauer; to composers Martha Hill Duncan and Ruth Watson Henderson whose encouragement was vital through the blur of motherhood; to Tiffany Ng whose program titles introduced me to the term “Trailblazer” and thanks to her, also, for her work with Sylvie Beaudette and the Eastman Women in Music Festival that gave me space to present various improvisatory works including “Failure is Impossible” which led to connecting with the work of Pauline Oliveros. Pauline may not have liked the word *Trailblazers* but would have appreciated my pun *Trail Blazes*. Thank you to Steve and Adam for the performance of this work and your dedication to gender equity. Finally, THANK YOU to New Music LAB for supporting the creation and the inclusion of this work at *Unfamiliar Trails*.

MUMUT'THUN - Scott Edward Godin

MUMUT'THUN (paddle splash) for guitar duo and string orchestra (2022)

“Paddles that have just been lifted out of the water create a whirlpool in their wake. These record a moment in the mythic adventures of two ancestral sisters who paddled toward the mainland as the sun was just about to rise. During their journey, they sang to create all the species in the water that were touched by stars and moonlight.”

Mumutthun (2008), bark painting by Wanyubi Marika (b.1967)

Art, Land, and (eventual) Justice

MUMUT'THUN takes its inspiration from a traditional bark painting by Yolngu artist Wanyubi Marika, which narrates the sacred travels of the Djang'kawu creator ancestors across the contested Arnhem Land in northeastern Australia. This geographic and cultural landscape carries profound contemporary resonance: Wanyubi's father Milirrpum Marika was the claimant in Australia's first native title case. In a landmark 2025 High Court ruling, the Gumatj clan successfully secured compensation from the Australian Commonwealth for mining activities that undermined their native title rights. This historic decision legally reinforces the Indigenous peoples' immutable connection to their land, carving out a legal pathway for other First Nations groups to seek restitution for historical governmental actions.

Inspiration

When first encountering Marika's painting in 2017, I was captivated by the portrayal of water flowing seamlessly from shore to ocean, enveloping both vessel and oar. I stood transfixed before the bark painting, enchanted by how Marika's visual fluidity bridges the gap between the ancient, ancestral stories of the Djang'kawu creators and our contemporary world. Years later, when discussing a new work with Steve Cowan and Adam Cicchillitti, I knew this was the story I wanted to translate into music.

The Sonic Voyage

Rather than attempting to speak for the artist or define an experience outside my own, I wanted to draw upon my own experiences as a child in northern Alberta and my own sense of awe born from gazing into vast night skies or paddling through still waters. The music charts a physical and psychological journey through darkness, structured in shifting fluid states.

The Departure at Night: The piece opens as the djota (paddle) enters the water, establishing a steady, rhythmic pulse that contrasts with the gentle waves lapping against the hull. A peaceful, nocturnal atmosphere unfolds, punctuated by the delicate, pointillistic sounds of water droplets falling from the paddles back into the sea.

The Journey to Yalangbara: The ancient siblings pause for reflection where the boundaries between land, sea, and sky blur into abstraction. The atmosphere fractures as the ocean swells. Swirling eddies surround the vessel, forcing the paddlers into a tense, driving struggle to maintain stability amidst tumultuous currents.

The Arrival as Night Turns to Day: As the shoreline nears, the tempestuous waters soften. The music settles into a contemplative stillness as dawn's first light gradually erases the stars from the sky.

Rather than attempting to speak for Wanyubi Marika or define the Australian Indigenous experience, *MUMUT'THUN* is a personal reflection on an ancestral tale. The music charts the course of a solitary boat moving through darkness, weaving a

landscape of profound isolation and quiet majesty, broken only by the rhythmic pulse of paddles and the churning of waves against the hull.

Speak in Thunder - Arlan N. Schultz

Speak in Thunder was composed during the spring and summer of 2026 as a commission from New MUSIC LAB for the Quasar Saxophone Quartet and a string ensemble. The work grew from a poem I composed in late 2025 in which a prairie thunderstorm becomes both a physical event and a ritual of memory: wind moves across dry grass, rain releases dust from the earth, and thunder exposes the fragility shared by all living things. Within the poem, thunder gradually becomes more than a natural force. It becomes the remembered voice of someone lost; overwhelming, consoling, and briefly present again.

The composition is loosely modelled on a Baroque concerto grosso. The saxophone quartet functions as a contemporary concertino, set within and against the larger body of strings (ripieno). This distinction is deliberately fluid. At times the saxophones emerge as individual voices; at others they fuse into a single breath or become absorbed into the surrounding string sonorities. The two groups transform one another rather than maintaining fixed roles.

The work is driven primarily by texture. Small motivic cells unfold gradually through overlapping layers of sustained sound, narrow melodic turns, glissandi, repeated pulses, dynamic swells, and accumulating instrumental activity. Rather than depicting a thunderstorm literally, the music follows its ritual-like cycle: anticipation, gathering pressure, rupture, dissipation, and renewal. The score begins *Lacrimoso*, with fragile lines suspended over a dark resonance. As the materials multiply, the musical atmosphere becomes increasingly charged. After periods of concentrated rhythmic and textural intensity, the music returns in altered and increasingly vulnerable forms, finally receding toward silence.

Dedicated to my brother, *Speak in Thunder* concerns the ways shared grief changes the atmosphere of living. The storm becomes an analogue for loss: a force that breaks open

the ordinary world, leaves it transformed, and yet carries within it the possibility of renewed air. The work does not seek resolution so much as a moment of “shattering peace” where an absent voice might be heard once more inside the thunder.

The Confectioner’s Handbook - Kelly-Marie Murphy

Published in 1883, The Confectioner’s Handbook, is a practical guide to the art of sugar boiling. A successful sugar boil requires the right equipment, and very precise temperatures. It can go horribly wrong if the confectioner is not careful, and in that case, must be discarded.

When commissioned by the Cowan-Cicchillitti Duo for a concerto with string orchestra, I decided to reflect on these processes and draw a parallel with music-making. The heat, the bubbling mixture, the precise temperatures; long strands, threads, and fractures. There is an element of danger and a risk of failure at all times. But there are also moments of beauty and indeed, sweetness. Over its 9 minutes, the concerto touches on all these images.

About the Ensembles

Quasar Saxophone Quartet

Founded in 1994 and based in Montréal, Quasar Saxophone Quartet is one of Canada's leading ensembles for contemporary music. Renowned for its energy, distinctive sonority, and fearless spirit of innovation, Quasar explores an exceptionally broad range of practices, from acoustic repertoire and improvisation to live electronics, music theatre, and multidisciplinary creation.

The quartet is especially celebrated for its close collaboration with composers and its commitment to experimentation, research, and the development of new musical ideas. Over three decades, Quasar has commissioned and premiered more than 200 works, making a substantial contribution to the contemporary saxophone repertoire in Québec, Canada, and internationally.

Quasar's artistic achievements have been recognized with 11 OPUS Awards from the Conseil québécois de la musique, including Artist of the Year. The ensemble presents its own concert series in Montréal and performs extensively across Canada, Europe, the United States, and Mexico. International appearances have included the Busan Maru Festival in South Korea, Ars Musica in Brussels, the SALT Festival in Victoria, and Tonlagen in Dresden.

A member of Le Vivier, Quasar continues to champion adventurous new work, bringing precision, virtuosity, and an unmistakably collaborative spirit to contemporary musical creation while expanding the expressive possibilities of the saxophone quartet.

CC Duo

Performing as CC Duo, Canadian guitarists Adam Cicchillitti and Steve Cowan have established themselves as a distinctive voice in contemporary classical guitar through virtuosic performance, adventurous programming, and an expanding body of new repertoire. Their debut duo album, *Focus*, devoted to Canadian music, received the 2021 East Coast Music Award for Classical Recording of the Year. They later earned

third prize in the Guitar Foundation of America International Ensemble Competition in 2021 and second prize in 2023.

Central to the duo's work is close collaboration with living composers. At the inaugural 21st Century Guitar Conference in Ottawa, Cicchillitti and Cowan premiered nine electroacoustic works by members of ICEBERG New Music. Their ambitious Re/String project brought six newly commissioned works for two guitars and strings into collaboration with Montreal's collectif9, released by Leaf Music in 2025. Their discography also includes Intimate Impressions and the 2025 Analekta release Lyrique, featuring their own arrangements of music by composers including Grieg, Ravel, Satie, Mompou, and Tailleferre.

CC Duo has toured widely through Canada with Début Atlantic and Prairie Debut and continues to champion new music while expanding the expressive and collaborative possibilities of the classical guitar duo. Their performances balance precision, colour, and intimacy.

Musaeus String Quartet and the LSO Strings

Founded in 1982, the Lethbridge-based Musaeus String Quartet is one of Alberta's most enduring professional chamber ensembles and serves as the resident string quartet of the Lethbridge Symphony Orchestra. Drawn from the orchestra's principal string players, the ensemble currently comprises violinists Airdrie Ignas and Alina Khvatova, violist Gabe Kastelic, and cellist Mark Rodgers.

For more than four decades, Musaeus has cultivated a wide-ranging repertoire that embraces works of the Baroque, Classical, Romantic, and twentieth-century traditions alongside contemporary music, new commissions, popular arrangements, film and video-game music, and educational programming. Its performances reflect a longstanding commitment to artistic versatility, community engagement, and the vitality of chamber music in southern Alberta. Musaeus appears regularly in the Lethbridge Symphony's chamber series and throughout the community, bringing together polished ensemble playing, stylistic breadth, and an evident enthusiasm for connecting audiences with music across genres.

For this performance, Musaeus is joined by ten members of the Lethbridge Symphony Orchestra's string section, expanding the quartet into a fourteen-player string ensemble. The collaboration brings the intimacy and responsiveness of chamber music together with the richer sonority, depth, and expressive range of a larger string body.

Composer Biographies

Jordan Berg is an award winning composer from Lethbridge, Alberta, Canada. Jordan's music has been performed at home and abroad by ensembles, solo musicians and orchestras in Canada, Mexico, the United States, England, France, Portugal, Russia, Germany and Italy. Recordings have been featured on CBC Radio and released on the Da Vinci Classics label in Europe.

Jordan completed his degree in Composition under Dr. Arlan N. Schultz at the University of Lethbridge and in the last few years has attended prestigious residencies at the University of Cincinnati College Conservatory of Music, NYU Steinhardt, the Atlantic Music Festival in Waterville, Maine, the highSCORE festival in Pavia, Italy, the Banff Centre for Arts and Creativity and la Schola Cantorum in Paris. Jordan has also studied at Musicians Institute in Hollywood, California, the University of Toronto under Dr. Roger Bergs, the Berklee College of Music, and at the Juilliard School. He is currently in the second year of a Master of Music degree in composition at the University of British Columbia, studying under Dr. Dorothy Chang and Dr. T. Patrick Carrabré.

Dr. Rolf Boon's career includes thirty-four years as a post-secondary educator and administrator in the Alberta post-secondary system. Dr. Boon has held positions such as: the Chair of the Board of Directors for the Canadian Music Centre, Prairie Region (CMC), as well as being a Western Canadian representative for the CMC National Board. He served as a jurist for both the Canadian Academy of Recording Arts and Sciences JUNO Awards and for the Academy of Canadian Cinema and Television. In addition, Rolf co-led the development and implementation of the Digital Audio Arts program as a member and Chair of the Music Department at the University of Lethbridge in Alberta, Canada.

Rolf Boon has received research and teaching awards, as well as music commissions from a diverse range of organisations, multi-media groups, and solo artists: Alberta

Colleges and Institutes Faculties Association, British Columbia Arts Council, Social Sciences and Humanities Research Council, Canada Council for the Arts, Canadian Music Centre, and the University of Lethbridge. For example, Boon was commissioned for the Toronto Symphony Orchestra's "Canada Mosaic" project, celebrating Canada's 150th anniversary in 2017.

Rolf Boon's art music and electronic compositions have received national and international exposure including performances and/or presentations in Vancouver, Toronto, Calgary, Edmonton, Lethbridge, London, New York, Kraków, Athens, Barcelona, Berlin, Los Angeles, Istanbul, and Beijing. His work has had repeat broadcasts on CJSR Edmonton, CKUA Access Radio and CBC radio/television.

JUNO-award winning composer **Amy Brandon's** pieces have been described as "gut-wrenching and horrific" (Critipeg), "otherworldly, a clashing of bleakness with beauty" (Minor Seventh) and "arresting, riveting music, highly original and individual" (Simon Cummings, 5:4). Her orchestral, chamber and choral works have been performed by Canadian and international ensembles including the JACK Quartet, Alarm Will Sound, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, Ekmeles, and Continuum Contemporary Ensemble. She has also created augmented reality and physical installations, including an underwater sound installation in a swimming pool at Memorial University for Sound Symposium 2022. Her works have been featured at the Gaudeamus Festival (Screen Dive), the Winnipeg New Music Festival, the Mizzou International Composer's Festival, Maison symphonique de Montréal, the New School (NYC), Wolfensohn Hall at Princeton University (USA), Hochschule für Musik und Theater (Germany), Clusterfest and Trinity College (Dublin). Amy currently teaches composition at Dalhousie University in Halifax, Nova Scotia, and Mount Allison University in Sackville, New Brunswick.

Raven Chacon (he/him) is a Pulitzer Prize-winning composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, Chacon has exhibited, performed, or had works performed at LACMA, The Renaissance Society, San

Francisco Electronic Music Festival, REDCAT, Vancouver Art Gallery, Haus der Kulturen der Welt, Borealis Festival, SITE Santa Fe, Chaco Canyon, Ende Tymes Festival, and The Kennedy Center. As a member of Postcommodity from 2009-2018, he co-created artworks presented at the Whitney Biennial, documenta 14, Carnegie International 57, as well as the 2-mile long land art installation Repellent Fence.

A recording artist over the span of 22 years, Chacon has appeared on more than eighty releases on various national and international labels. His 2020 Manifest Destiny opera Sweet Land, co-composed with Du Yun, received critical acclaim from The LA Times, The New York Times, and The New Yorker, and was named 2021 Opera of the Year by the Music Critics Association of North America.

Since 2004, he has mentored over 300 high school Indigenous composers in the writing of new string quartets for the Native American Composer Apprenticeship Project (NACAP). Chacon is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, the American Academy's Berlin Prize for Music Composition, the Bemis Center's Ree Kaneko Award, the Foundation for Contemporary Arts Grants to Artists Award (2022) and the Pew Fellow-in-Residence (2022).

His solo artworks are in the collections of the Whitney Museum of American Art, the Smithsonian's American Art Museum and National Museum of the American Indian, Los Angeles County Museum of Art, Getty Research Institute, the University of New Mexico Art Museum, and various private collections.

Scott Edward Godin began his musical training on piano, culminating in studies with internationally renowned pianist Paul Badura-Skoda in Vienna, Austria. He earned his Doctorate in Musical Composition in 2003 from McGill University, studying under Denys Bouliane and John Rea.

Godin's music has been performed extensively throughout Europe, Canada, Mexico, and the United States. Through various international festivals and workshops, he has

worked alongside prominent composers such as Louis Andriessen, Nicholas Huber, Steve Martland, Martijn Padding, and Michael Smetanin.

Having served as a Visiting Professor at both Dalhousie University (2010–11) and Memorial University of Newfoundland (2008–09), Scott currently lives and works in Lethbridge, Alberta. He is a founding member of New Music Lethbridge AB (L.AB), a collective of composers and performers based in Southern Alberta.

Lavinia Kell Parker's use of improvisation with traditional compositional elements has garnered her the New Genre Award from the International Alliance of Women in Music, and top prizes in choral composition including the New York Treble Singers, Vancouver Bach Choral, Ruth Watson Henderson and Choral Canada Competition for Choral Writing. Her works have been performed by elite choirs internationally and over the airwaves with CBC and NPR radio, as well as PBS television and included in textbook *Choral Repertoire by Women Composers* (GIA Publications, 2025), *J.W. Pepper*, Galaxy Music, *E.C.S.* and Cypress Publishing. Recent and ongoing instrumental commissions include a work in memoriam of oboist Harry Sargous, works for Allegra Chamber Orchestra, the Penderecki String Quartet, the CC Guitar Duo, guitarist Iliana Matos, and pianist and spouse Brad Parker, who is the foremost interpreter of her piano works. An educator of 20 years, she has focused on bringing the joy of music to children and is the founder of Coulee Composers, a composition club for youth in Southern Alberta. Lavinia is an Associate Composer of the Canadian Music Centre and an Instructor at the University of Lethbridge Conservatory of Music.

Sonny-Ray Day Rider is a Blackfoot composer from the Kainai Blood Tribe. While Sonny-Ray has a broad musical palate, working within many genres, his music often conveys a connection to nature and the land with emotionality and ceremony. Day Rider explores Indigenous methodologies in his music rather than strictly adhering to a traditional sound palette. His music invites listeners to dive beneath the surface to uncover hidden stories and inspirations. His work, *Napi and Rock*, was premiered as part of the 2020 Education Series with the Calgary Philharmonic Symphony and most

recently, he was selected as a Next Gen Composer for the 2024/25 season with the Toronto Symphony Orchestra. Sonny was a featured artist in the 2019 Indigenous Classical Music Gathering at the Banff Centre for Arts and Creativity and has held tenure as a faculty member in the Intercultural Indigenous Choreography Creation Lab, also at the Banff Centre. Day Rider has also held a seat on the Indigenous Advisory Circle to the Library and Archives Canada.

Patrick Roux, born in Marseille, France, in 1962, immigrated to Canada in 1967. He began formal musical studies at the Conservatoire de musique du Québec in Gatineau in 1979 and, in 1984, earned a unanimous First Prize in guitar under Jean Vallières. Supported by the Canada Council for the Arts, he studied with David Russell in London and participated in masterclasses with Manuel Barrueco, Leo Brouwer, Hubert Käppel, Alexandre Lagoya, and Roberto Aussel.

A laureate of major international competitions, Roux won the National Guitar Competition of Canada in 1989 and became the first Canadian guitarist to reach the finals of the Guitar Foundation of America International Artist Competition.

As a composer, performer, and educator, Roux has made a significant contribution to contemporary guitar repertoire. His works, published by Productions d'OZ, are performed internationally. He was a founding member of the Canadian Guitar Quartet and remains active with the acclaimed G8 Guitar Octet. His recordings include *Comme un tango* and *Les Scènes panoramiques*, both devoted to his music.

Roux has appeared as soloist with numerous orchestras and ensembles. He teaches at the Conservatoire de musique de Gatineau and the University of Ottawa, and founded the Guitar Alla Grande Festival in 2006.

Arlan N. Schultz is a Canadian composer, music educator, and music technologist whose work explores ritual, memory, loss, transcendence, and the expressive potential of spatial sound. He is Associate Professor of Music at the University of Lethbridge, where he teaches composition, music theory, and digital audio arts. He completed a Ph.D. in composition at the University of California, San Diego, as a Kurt Weill Fellow.

His composition teachers include Michael Matthews, Brian Cherney, Roger Reynolds, Chinary Ung, and Brian Ferneyhough.

Schultz's music has been commissioned and performed by the Penderecki String Quartet, National Arts Centre Orchestra, the Quasar Saxophone Quartet, the Stuttgart Wind Quintet, Louise Bessette, János Négyesy, Aleksandra Panasik, and numerous other Canadian ensembles. His awards include the BMI Award, Godfrey Ridout Award, Robert Fleming Prize, and second prize in the International Mozart Competition in Salzburg. His String Quartet No. 2 was nominated for the Grawemeyer Award.

His recent practice integrates acoustic composition, immersive audio, and real-time gestural control. He is founder and President of AuraWave Technologies, developer of the AuraWand, a gestural controller for spatial audio. His 64-channel work ...farewell, world of flowers... premiered at CIRMMT in Montreal in April, 2026, extends spatialization into an active dimension of musical performance and interactive chamber music.

D. Andrew Stewart is a composer, pianist and renowned digital musical instrumentalist. A convergence of acoustic and electroacoustic instrumental praxis is at the centre of Stewart's oeuvre. His music is dedicated to exploring composition and performance for new interfaces for musical expression by adapting and evolving traditional praxis. Stewart's work asks whether musical idea – concept, theory, material, technique and means – has kept pace with developments in digital lutherie. Stewart's music has been featured globally by: the Winnipeg Symphony Orchestra, Esprit Orchestra, Penderecki Quartet, Toronto New Music Concerts, Ensemble contemporain de Montréal +, musikFabrik, orkest de ereprijs, Ensemble 3 and ROSA Ensemble. In addition, he has contributed to the field of music technology research through participation at: the NIME, ICMC, Electroacoustic Music Studies Network, Electronic Music Foundation, ACM SIGCHI Conference on Human Factors in Computing Systems, and the Guthman Musical Instrument Competition.