

Unfamiliar Trails in Lethbridge II
University of Lethbridge Recital Hall - 7PM Sept. 26, 2026

Quasar Saxophone Quartet
D. Andrew Stewart, Karlax

Deadly Dreams*

Jordan Berg

Contours*

Rolf Boon

LEFT TO CHANGE / RESTE À CHANGER*:

Scott Edward Godin

three meditations on the work of /

trois méditations à l'oeuvre de Ryan Larkin

INTERMISSION

PTERYSK*

Amy Brandon

La vérité brute / The Wild Truth*

D. Andrew Stewart

for karlax and saxophones

*World Premiere

Programme Notes

Deadly Dreams - Jordan Berg

Deadly Dreams is what its title evokes: a feverish, sometimes psychotic nightmare featuring chases, entities with malicious intent, hypnotic dazes and much more. Rhythmic manipulation distorts the sense of time and space. This piece was written in Vancouver, Lethbridge and Paris, on a plane as well as a white-knuckle bus ride on a snowy highway. Guidance was given by Dr. Carrabré and Jordan's long-time composition teacher, Grammy nominee and multi-platinum recording artist, Kip Winger.

Contours - Rolf Boon

Contours for saxophone quartet was composed in 2014 for the Sirocco Quartet of London, England which they workshopped at the University of Lethbridge, which he revised in 2026 for the Quasar Quartet's world premiere at the University of Lethbridge Centre for the Arts at the New Music Lab's Contours and Unfamiliar Trials concert on September 26, 2006.

Contours is an experimental work that explores a tapestry of homophonic and contrapuntal textures and colours. Contours provides the ensemble a study for improvisation, experimentation, and sonic interrogation for a unique audience experience providing a different tapestry for each performance. The work is about the performers engaging in a conversation with each other creating a sound collage of luscious timbres and rhythmic counterpoint creating a variety of evocative textural landscapes.

LEFT TO CHANGE / RESTE À CHANGER: three meditations on the work of / trois méditations à l'oeuvre de Ryan Larkin - Scott Edward Godin

"It seemed to me I was moving in a very particular way that most other people weren't moving."

Ryan Larkin, Ryan (2004)

LEFT TO CHANGE / RESTE À CHANGER, written with gratitude for the Quasar saxophone quartet, is a musical exploration of the brilliant, turbulent life and legacy of Canadian animator Ryan Larkin (1943 - 2007). Renowned for his films Cityscape (1966), Street Musique (1972), and the Oscar-nominated Walking (1968), Larkin's rise as a pioneer of animation was tragically cut short by severe addiction, leading to decades of homelessness on the streets of Montreal. While stories often paint a linear portrait of a genius in decline, the reality is more a tapestry of "half-truths" (ou demi-vérités - merci à Denys Bouliane). Larkin's artistic style directly mirrored the chaos of his personal life, as the traits that infused his animation with unprecedented freedom also led to intense personal confrontations and estrangement from his colleagues.

LEFT TO CHANGE / RESTE À CHANGER is divided into three distinct musical meditations that evoke his three major works; this composition is deeply personal, born from my own encounters with Larkin that began in 1996 and my own ongoing individual reflections on the fragile line between artistic brilliance and personal ruin.

LEFT TO CHANGE / RESTE À CHANGER and "illusions of truth" / "simulacres de vérité" While Larkin's depictions of the human form and landscape remained rooted in the realistic and modern, his films evoked a striking sense of post-modern "magical realism" - somehow familiar yet still foreign - blending traditional constructs with psychedelic, experimental elements.

A central theme in LEFT TO CHANGE / RESTE À CHANGER is the friction between rigid convention and Larkin's fluid, rule-breaking spirit. In 1968, Larkin's masterpiece Walking famously lost the Academy Award to Walt Disney's Winnie the Pooh, a work constructed upon the industry-standard "12 Principles of Animation:"

Squash and stretch

Anticipation

Staging

Straight-ahead action and pose-to-pose

Follow through and overlapping action

Slow in and slow out

Arc

Secondary action

Timing

Exaggeration

Solid drawing

Appeal

At various points the music sonically "illuminates" these principles, as compositional and musical tension emphasises the interplay between the highly structured "12 Principles" and Larkin's deeply personal interpretations, which can be seen as the friction between modern and post-modern aesthetics.

Ultimately, LEFT TO CHANGE / RESTE À CHANGER serves as an homage to a unique and tragic figure in Canadian art history. By capturing both the kinetic, fluid movement of Larkin's animation and the "haze" of his later years, the piece invites the listener to question what truly remains when a life is irrevocably changed.

This work was made possible through the assistance of the Alberta Foundation for the Arts.

PTERYSK - Amy Brandon

In this piece I imagined the hatching of a fictional winged monster, a pterysk. In my imagination, pterysk mothers abandon their young, so a single pterysk hatches not knowing who or what they are. The first movement is the young monster slowly struggling from its egg, the second is a kind of elemental moment where they understand they are alive and alone, with the third movement the young pterysk takes flight.

La vérité brute / The Wild Truth for karlax and saxophones - D. Andrew Stewart

This composition, The Wild Truth, is for the innovative digital musical instrument (DMI) known as the karlax, which was built by French digital lutherie experts Rémi Dury and

Bernard Garabedian, around the mid-2000s. The music is, in fact, a quintet for karlax and saxophone quartet and was especially composed for the virtuosic, Montreal-based Quasar. The composer, D. Andrew Stewart, positions himself as the karlax instrumentalist – one of then few Ax experts in the world. Like most DMIs, the karlax comes with no standard sounds and importantly, no standard method of playing. How do you play a karlax and what does it sound like?

For nearly a decade, Stewart has developed a canon, or vocabulary, of gestural playing techniques; however, the sounds for each new karlax piece are unique! In *The Wild Truth*, Stewart predominantly uses wavetable synthesis, generating sounds with over eight different short (approx. 11.61 msec.) waveforms, organised harmonically (i.e., producing a fundamental frequency with related overtones). Each distinct sound requires 12 simultaneous sound layers in order to create a harmonic spectrum. The composition also requires thirty-two samples of varying lengths, from piano strings played with chains and hammers to the foot stomps of Zulu traditional dancers, from *Speak & Math* (1980s Texas Instrument toy) to the rattling of a metal tin of Altoids (Wrigley's flavoured breath mints), and more.

For the composer (Stewart), the music is a chance to explore feelings associated with our present-day post-truth environment. Post-truth is characterised as a deliberate effort to subordinate facts to political preferences, aiming to erode the relevance of objective reality (McIntyre, 2018). Through traditional lying, political spin, and wilful ignorance, we may arrive at the post-truth. Stewart considers that the "wild truth" may be characterised as what we choose to know, and at the same time, what we choose not to know. The methods of "this choosing" is the subject of the composition; for instance, concerning methods, Stewart asks, "Can you set you digital phone aside for one hour, one day, or even one week and instead, place yourself in a quiet space, alone, and take a long, hard look in the mirror?"

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.