



Faculty of Fine Arts Department of Music Concert Series 2025–26
Event Horizon Composers Collective Presents

Sonic Innovations

March 28 | 7:30 pm
Recital Hall

Annual Composers Concert
Featuring Works by ULeithbridge Students



University of
Lethbridge

Faculty of
Fine Arts
Piiksinaasin

The Event Horizon Composer's Collective
Presents

Sonic Innovations

A Concert of New Music Compositions
March 28, 2026 – 7:30 PM
Under the Direction of
Dr. Arlan N. Schultz

Shattered Star (2026)

Keaton Atherton

Keaton Atherton, Computer Processed Audio

The Hero's Saga (2025)
IV. The Final Reckoning

Morgan Brooks

Isaac Risling, Conductor
Phoenix Keeler, Oboe
Kelsey Jespersen, Violoncello
Rigel Varga Rendon, Piano

Thumbs (2026)

Kira Anvik

Lydia Gangur-Powell, Vibraphone
Jeran Lynnes, Ryan Jensen, Marimbas

The Fool (2025)

Keandra Rondeau

Dr. Bradley Parker, Piano

WALL (2025)

Izzy Paige

Gibson O'Beirne-Bishop, Baritone
Izzy Paige, Computer Processed Audio

Yearn (2026)

Zachary Ficiur

Veronique Fortier, Conductor
Zachary Ficiur, Flute
Phoenix Keeler, Oboe
Cadence Krueger, Clarinet
Ashlee Dowdle, French Horn
Logan Rogers, Bass Clarinet

Masters (2025)

Augustus Connery Boyer

- I.
- II.
- III.

Payge Laverdiere, Soprano Saxophone
Charlie Peach, Alto Saxophone
Veronique Fortier, Tenor Saxophone
Dr. Holly De Caigny, Baritone Saxophone

INTERMISSION

In Waves (2025)

Bradley Jespersen

Bradley Jespersen and Kosta Mykula, Electric Guitar

Sisyphus (2025)

Payge Laverdiere

- I. Betrayal of the Gods
- II. Punishment
- III. The Hill

Payge Laverdiere, Alto Saxophone
Veronique Fortier, Tenor Saxophone
Holly De Caigny, Baritone Saxophone

Aroma (2026)

Keandra Rondeau

Cadence Krueger, Clarinet
Sophie Fuechter-Field, Violin
Augustus Connery Boyer, Piano
Keandra Rondeau, Guitar

Regrow (2025)

Rachel Wilkinson

- I. Tempestas (Thunderstorm)
- II. Incaendum (Wildfire)
- III. Crescamus (Regrow)

Life Yulo-Tamana, Conductor
Sadie Chalmers, Soprano
Kira Anvik, Soprano
Lydia Gangur-Powell, Alto
Izzy Paige, Tenor
Isaac Risling, Tenor
Raydon Wong, Bass
Phoenix Keeler, Oboe
Jessica White, Percussion
Quinn Schmick, Percussion
Jeran Lynnes, Percussion

Sunlit Slumber (2026)

Charlie Peach

Zachary Ficiur, Flute
Isaac Risling, Piano

Relation Suite (2026)

Keaton Atherton

- I. Even at Odds**
- II. Pursuit of Aimlessness**
- III. Order in Chaos**

Holly Bhattacharya, Violin
Kelsey Jespersen, Violoncello
Isaac Risling, Piano

Summer Winds (2025)

Jessica White

Jessica White, Conductor
Niamh Beilby, Quinn Schmick, Taelynn Graham, Percussion
Steven Sztraube, Ryan Jensen, Lydia Gangur-Powell, Percussion
David Rollick, Will Evanson, Jeran Lynnes, Cheng-Wei Lin, Percussion

Special Note

The composition area would like to offer our special thanks to the Beaton family for their generous donation to our composition program! Thank you!

Program Notes

Shattered Star (2026), Keaton Atherton

Throughout this piece, sounds break apart and meld together again.

The Hero's Saga (2025), Morgan Brooks

I'm a very visual person, and when I began writing this suite, I imagined a scene in my head that gradually evolved into a movie of my own creation.

The Final Reckoning represents facing our inner or outer demons, realizing that even in darkness, you are stronger than you think.

I encourage listeners to use their imagination to find their own version of a journey in this movement. Music is often influenced by what's happening in the life of the composer or songwriter, and that's reflected throughout this movement. The darker tones capture what was going on in my mind/life as my university experience gradually became more toxic, but in the end, good always wins, right?

I want to dedicate this piece to my boyfriend, Tyson, who supported and encouraged me through the challenges of my university life. The glimmers of hope and happiness woven throughout this piece exist because he was there, supporting me through it all.

Thumbs (2026), Kira Anvik

A "kalimba", often called a "thumb piano" consists of a resonant body and metal tines played by plucking with the thumbs. Many of my first compositions were created by improvising music with my kalimba. As my first performed piece during my formal composition study, *Thumbs* was written as an ode to this special instrument.

Although this piece does not feature the instrument itself, the marimba and vibraphone emulate the quality of its sound. Vibraphones produce a similar warm resonant sound, and marimbas mirror the instrument's plucky tone.

Thumbs explores unique textures through its interactions between instruments. The piece unfolds in cycles slowly over time. Each repeat introduces something new or a small change. As you listen, imagine you are holding a kalimba, plucking away at tines with your thumbs as the world changes around you.

The Fool (2025), Keandra Rondeau

The Fool, is the first composition I ever fully finished. The title comes from the tarot card 0 The Fool which reflects new beginning, innocence and a journey into the unknown.

WALL (2025), Izzy Paige

WALL is a reflection on a nightmare I had at the tail end of my first year in university. At this time, I found myself growing increasingly fatigued as I went about my semester, and it seemed to me that my body was suddenly failing at the daily tasks it had performed dutifully in previous months. I spent much of this semester sleeping through entire days and struggling to keep up with my work. This interruption to my sleep schedule led to a long series of sleep paralysis nightmares.

WALL revisits one of these nightmares, in which I was embedded into a wall on the 5th floor of the University of Lethbridge's fine arts building. At the bottom of the stairs, I used my one exposed eye to watch as people passed me by without realizing I was there at all. The dream

seemed to go on for hours – I remember watching the lights on the floor above change colour as the sun rose and set. This piece uses quiet, sharp whispering textures and off-grid rhythms to create a sense of anxiety that explodes into cacophony in the final minutes of music.

The piece utilizes the open-source dataflow programming language PureData to create large walls of dissonant looping sounds. Every four seconds, a new audio sample is recorded and played four times before being overwritten by another. The patch in question, *invasionofprivacy*, was originally developed as a field recording tool to create interesting soundscapes from the everyday noise of busy hallways around the University. I chose to use this patch purely because it is unruly and mostly hands-off, separate from the friendly face of the more traditional looper pedal. For *WALL*, I have adapted the patch for performance in the hope of capturing a different type of soundscape – one that exists only in half-remembered dreams.

Yearn (2026), Zachary Ficiur

When starting this piece, I knew I wanted to try writing for wind quintet with a strong focus on melody. I knew this was going to be an ambitious piece, but I didn't realize how ambitious until long after I had started it. This is my longest piece by far and looks completely different than the first drafts I wrote. There are sections of music that I wrote that I am very proud of, but at the end of the day, some of them were best reserved for other pieces.

As I continued to write, *Yearn* became this idea of yearning, reaching out for something we desperately want. Sometimes we get what we're looking for in life, and sometimes, we don't. I feel it's better to have tried and failed than have never tried at all. This is what I have tried to capture in this piece, with its tight harmonies and precise melodic phrases. Despite moments of sadness, the piece continues onward, with melodies winding its way through all five instruments. There is always a momentum forward, an effort to keep going. *Yearn* took a lot of work to write and to rewrite, but I am really proud of the piece that has come to life.

Masters (2025), Augustus Connery Boyer

The three movements in this piece were inspired by the different emotions I have been having while preparing for possible masters applications and auditions. The first movement is quite sad with a sense of loneliness, which represents the negative and doubtful emotions. The second movement is slow and eerie, which represents my feelings of not knowing what I am doing after my masters or beyond. The third and final movement is a happier, playful, and more heroic movement, which shows my excitement for the future.

In Waves (2025), Bradley Jespersen

This electric guitar duet is a dialogue built around wave-like melodic motion. It explores deep emotions through texture, polyphony and soundscapes.

Sisyphus (2025), Payge Laverdiere

The inspiration of this piece is the story of Sisyphus. To briefly summarize this Greek mythological tale, he provoked Zeus's wrath and subsequently cheated death, earning himself eternal punishment. This punishment was to push a boulder up a hill endlessly. Every time he would get to the top, the boulder would roll back to the bottom, forcing him to start over again. The three movements are representative of these different events.

This trio utilizes saxophone extended techniques in order to create a soundscape within the different events. The most notable of these are in the third movement, using a growl to form

the idea of the boulder scraping against the ground as Sisyphus begins pushing it, and the slap tongue used as the bolder rolls back down the hill. The third movement includes various repetitions of the same material and could go on forever, repeating the same melody over and over, just as Sisyphus is doomed to continue pushing the boulder up the hill over and over again.

Aroma (2026), Keandra Rondeau

This piece is a reflection on how fragrances can bring you back to different emotions and memories.

Regrow (2025), Rachel Wilkinson

Regrow is based on the 2024 Jasper National Park Wildfire, which began as three natural fires caused by multiple lightning strikes. Eventually these three fires merged into one powerful beast of nature destroying around 32 700 hectares of land including residential areas, town site, and campgrounds. The town and its residents, humans and animals alike, are still working towards recovery from the destruction the fire caused.

This is a three-movement piece each telling a part of this story. The first movement is Tempestas (Thunderstorm), it is a soundscape of a powerful thunderstorm ending with a lightning strike. Movement two, Incaendum (Wildfire), is also a soundscape but of the fire itself. This movement is rushing and overpowering, as the fire itself was. This wildfire was so powerful and violent that it created its own weather and tore trees from the ground by their roots. Incaendum is meant to emulate this sound and power. The third and final movement, Crescamus (Regrow), is the aftermath of the fire, wherein the town and nature begin to recover from the violence and destruction of the fire. This movement is calmer though it still has some elements of chaos in it.

This piece was a huge undertaking to write but also for my performers, whom I am incredibly grateful for. They all worked incredibly hard to bring this piece together, I want to thank them all for all the time and effort they put in outside of their own work.

Sunlit Slumber (2026), Charlie Peach

Almost every summer since I was a kid, my family and I have to a cabin in Sorrento, British Columbia, that's been connected to us for a long time. It's hosted reunions, birthdays, weddings, and get-togethers of all kinds. I have countless memories of growing up there with my sisters and cousins: early mornings eating cereal from cardboard boxes, collecting and trading rocks from the lake, exploring the surrounding forest with flashlights, and listening to rolling thunderstorms lull us to sleep at night.

For this piece, I wanted to paint these memories with music, in particular the image of the swaying hammock I always lay in to read. It hangs at the edge of the forest over a bed of soft pine needles and twigs, tucked away in birdsong and a slight breeze, with the faint sound of the lake waves and a game of bocce ball close by. This was the feeling I sought to convey in this work, one of serenity, majesty, and comfort. It is a duet between the airy tones of a flute and a piano drenched in pedal and resonance. I chose to focus particularly on how to enrich very simple melodies and harmonic ideas into something that feels full of life. Initially, the piece was written unmetered, which allowed the opening to feel much freer and more expansive without a strict beat cycle to follow.

Limiting myself to only two instruments also forced me to solve compositional problems differently than I typically do. Rather than being able to double a line in a different instrument,

or exploit a new timbral fusion, or simply add another voice altogether, I kept the focus on the relationship between just the flute and piano. The result is something tender and sentimental that I am very fond of, and I hope it will bring your imagination to that peaceful hammock the way it does mine.

Relation Suite (2026), Keaton Atherton

This suite is made up of three movements. Each movement explores and evolves ideas of connection through musical means.

If you take a step back to look at everything, it is incomprehensible. There is just too much to perceive. However, it is possible to gain a strong grasp of a concept once you see how its contents interact with each other. It is the relationships between things that string webs across what would otherwise be randomly scattered points. Even when two things seem to be complete opposites, we find that this dichotomy may be the very reason why they are understood.

Summer Winds (2025), Jessica White

The inspiration for this piece came to me while on a fishing trip in the Rocky Mountains of Southern Alberta. I heard a sound I could not identify as I paddled my kayak across the lake. It was eerie and beautiful, and seemed to be coming from different directions every time I heard it. This sound was irregular and clearly moving up and down a harmonic series. It was right beside me yet dozens of kilometers away at the same time.

I later learned that this sound was coming from the trees. Specifically, the wind through the trees. I took another trip to the mountains on a windy day and sat by another lake, and I heard this sound again. I was looking at all of the enormous mountains surrounding me, the ripples on the lake, and the green spanning up the sides of the rock. The clouds that day were fluffy, and sunlight danced over the mountainside as I listened. I didn't want to leave.

The bowed vibraphone imitates the sound of the wind through the trees almost exactly. But there is another instrument that is mystical in nature that I feel needed to be included; the steel tongue drum. After obtaining my own steel tongue drum, I found that there are many variations of this instrument. This instrument is very young and thus has almost no sheet music written for it yet. The steel tongue drum itself was invented in 2007, inspired by the hang drum (hand pan) invented in 2000 and the steel pipe drum (steel drum) invented in 1905. There are also dozens of configurations for the drum, since these drums typically have only 9 notes on them. My personal steel tongue drum is in Celtic D Minor, so I wrote this piece with this scale in mind.

I have always wanted to go to Ireland but have not yet had the opportunity. Mountains are scattered throughout Ireland, and the pictures are breathtaking, much like our own Canadian Rockies. The Irish-inspired melody that I incorporated in this piece transports me to the MacGillycuddy's Reeks mountain range. I imagine that there must be wind blowing through the trees there as it does here. I hope this piece can take you there too.