



Western  
Music

Don Wright Faculty of Music

**ELECTROACOUSTIC STUDENT  
COMPOSITION CONCERT**

Wednesday, April 8, 2026  
6 p.m., Paul Davenport Theatre  
Dr. Paul Frehner, Director of CEARP Studio  
Daniel Gardner, Graduate Teaching Assistant

Variations of an Echo	Michael Grandy
Michael Grandy, <i>tambourine and live electronics</i>	
Petrichords: Rain Melodies for a Digital Downpour	Jack Garside
Jack Garside, <i>electric guitar and live electronics</i>	
Ricercare Una Melodia	Jonathan Harvey
Finn Inglis, <i>clarinet, live electronics</i> by Michael Grandy, Gemiao Cheng, Jack Garside and Madox Terrell	
Back to the Harmony	Gemiao Cheng
Sabrina Chen, <i>piano</i> ; Gemiao Cheng, <i>live electronics</i>	
Lost Youth	Madox Terrell
Madox Terrell, <i>voice, beat-box, Eurorack modular synth, looper</i>	
mirror of floron	Daniel Gardner
Dan Luong, <i>piano</i> ; Daniel Gardner, <i>fixed media</i>	
Improv 9533	M. Terrell, G. Cheng, M. Grandy, J. Garside
M. Terrell, <i>beat box and looping</i> ; G. Cheng, <i>Moog Voyager XL</i> ; J. Garside, <i>electric guitar</i> ; M. Grandy, <i>Eurorack modular synth and kitchen percussion</i>	

**Music changes lives. So do our donors.**

Philanthropic gifts from music lovers, like you, provide essential support for the Don Wright Faculty of Music and its students. To help us continue to enrich our community through the power of music, please [consider making a donation online](#) or call Carole Metron to discuss giving options at 519-661-2111 ext. 85695.

## PROGRAM NOTES

### *Variations of an Echo* | Michael Grandy

*Variations of an Echo* involves a constant echo, crossing through three different speeds of music surrounding it. The echo is provided by a single tambourine and electronics, those being a feedback delay and tape. The rate of this echo is at a fixed 500ms, while the tape has three separate tempos throughout the piece that changes the feel of the echo from the tambourine. Many different extended techniques for the tambourine are used, which is elevated by the echo, hearing it over and over again.

### *Petrichords: Rain Melodies for a Digital Downpour* | Jack Garside

*Petrichords: Rain Melodies for a Digital Downpour* is an electroacoustic work that explores the real-time audio processing of a live electric guitar performance. Traditionally, guitarists make frequent use of physical effects pedals to shape their sound and craft personalized timbral profiles; in “Petrichords,” an entirely digital custom pedalboard was programmed from scratch using the MAX Signal Processing application.

The board features reverb, delay, vibrato, 8vb, 8va, 15ma, and distortion effects with automatic dynamic stereo-panning and multiple independent circuits for randomizing the parameters and sonic characteristics of each effect every few seconds. For example, at one moment, the original guitar signal may have a slow rate of vibrato and delay while the simultaneously-sounding transposed 8va signal has faster rates – as the rates of each voice perpetually randomize, new and complex textures will continuously unfold.

A recording of a midnight thunderstorm was captured in London, Ontario, in early March 2026 and is featured as an ambient environmental soundscape in “Petrichords.” Audio of the rainfall repeats on a loop, and every 15 seconds, one of four thunder samples will be randomly selected and played automatically. A selection of louder thunder samples with effects processing will also be activated by the performer at key moments throughout the piece. Thank you and please enjoy.

### *Ricercare una Melodia (1984)* | Jonathan Harvey

Jonathan Harvey's *Ricercare una Melodia* (1984) is a virtuoso piece for solo instrument (originally trumpet, often performed on cello or viola) and a four-track tape delay system. It creates a five-part, shifting, and intensely contrapuntal canon, where the performer interacts with their own recorded echoes to explore sonic, harmonic, and temporal spaces. Here, it is played on clarinet and the four-track tape delay system has been realized by the students in 9533 using Max/MSP.

### *Back to the Harmony* | Gemiao Cheng

This electroacoustic work is written for piano and Max/MSP. It is built around a harmonic progression, with piano textures shaping and expanding the musical flow. In the middle section, a loopstation process is introduced: recorded layers are transformed through effects such as transposition and delay, adding depth, motion, and color to the sound world. The piece begins with chords and ultimately returns to chords—an electroacoustic journey that moves away from harmony, reshapes it through electronic transformation, and comes back to it as its final point of arrival.

### *Improv 9533* | Terrell, Cheng, Grandy, Garside

Improv 9533 is a structured improvisation developed by the master's students in 9533, a course in electroacoustic music composition and performance.