UVIC music

MUS 407/507 CLASS RECITAL

Sarah Belle Reid, Instructor

FRIDAY, APRIL 10, 2026 | 8 PM
Phillip T. Young Recital Hall, MacLaurin Building
University of Victoria

We acknowledge and respect the Lək̓ʷəŋən (Songhees and Xʷsepsəm/Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

PROGRAM

Absolutely Exact Music by Nestori Kumpunen
Michael Jean-Richard, Ableton Live, MaxMSP

This work explores the blurred line between spoken language and musical expression, transforming speech through looping, repetition, and phasing. As words are layered and manipulated, their meaning dissolves into rhythm and texture.

A Max patch is connected to a live video feed and it tracks the performer's movement through light, translating gesture into sound in real time. The piece emphasises the physical sensation of sound rather than traditional melody.

Using Ableton Live controlled by MIDI and Max motion tracking, the performance explores the expression between body, sound, and system.

Kazoo Games by Eloise Beauchesne
Buchla 200, Kazoo, Xbox Controller

Using a kazoo and an Xbox controller, I will be controlling the 200 series Buchla analog synthesizer. I will be creating sequences of pitches using my kazoo, and then using the Buchla to play them back.

Guitar? Hero Controller by Niko Cantas
Surge XT Synthesizer, MaxMSP

Utilizing Max and Surge XT Open Source Hybrid Synthesizer, I will be performing a piece utilizing a Wii Guitar Hero controller as my instrument. Each button has been mapped out on the guitar controller to effectively act as a midi controller device on which I will perform my piece.

Knitting to Remember by Isabel Ferris
Knitting needles, yarn, MaxMSP

I created this piece in loving memory of my grandmother, who passed away this year. She loved to knit and I have many of her finished projects with me. The voice recordings you will hear in this piece come from voicemails that she left me over the years.

I will play this piece by knitting. Contact microphones are placed on the end of two knitting needles, which are connected to a Max patch. The vibrations from the needles control parameters within Max that dictate the timbre, pitch, and onset of ambient notes over recordings of my grandmother's voice.

Swarm of bees That sinks in flowers by Cole Buchinski
Saxophone, guitar, Max/MSP, Midi controller, microphone

Kian M. Dunn and M. Cole Buchinski explore a new interface developed in Max/MSP for saxophone and guitar with the performance of three distinct and unpredictably vast compositions. A midi-controlled looping system interacts with effects controlled by audio feature extraction, allowing for new layers of expression with the performer's given instrument. Live audio-reactive visuals create an unbreakable layer of immersion among the endless layers of sound. The performers will attempt to have one foot in cosmos, and the other in chaos.

INTERMISSION

Parted in the Air by Hyesung Tae
MaxMSP

This piece begins with recordings of acoustic instruments and voice, which are broken down into tiny grains through granular synthesis in Max. These fragments are reassembled, layered, and reshaped in real-time using MIDI controllers, shifting between familiar sounds and their abstraction.

Jazz out of Wedlock by Michael Jean-Richard
Wii Remote, MaxMSP

An exploration and bastardization of classic jazz tunes through harmonic, spatial, and rhythmic expression controlled from a Wii Remote.

Dice music (or a brief aside before the ravens pick me apart) by Rylan Laurillard
Dice, banjo, MaxMSP

Using MaxMSP and dice, I will be randomly altering and transforming a droning banjo and sliding synth chords behind the passage, creating a unique and interesting soundscape. This piece is a tribute to Chilliwack British Columbia, where I have lived most my life.

Algorithmic Improvisation for Saxophone and Modular Synthesizer by Iain C. T. Duncan
Soprano saxophone, Scheme for Max, Eurorack Synthesizer, Csound

Using custom software developed in Scheme for Max, my open-source extension to Max/MSP, I will be performing a fully improvised piece in which materials performed on saxophone and keyboard are recorded in a real time looper, transformed algorithmically using stochastic and contrapuntal methods, and played back on modular synthesizer and Csound patches. Scheme for Max enables scripting and live-coding Max in s7 Scheme Lisp, and is the main topic of my research work as an interdisciplinary PhD student in computer science and music.

Full schedule of
UVic School of Music
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