

March 29, 2025 6:00 p.m.  
*Silver Center for the Arts and Science, NYU.*

# OVERDRIVE FESTIVAL: Electroacoustic Music at Silver Center

*Special thanks to Jaime Oliver La Rosa and Josh Biggs for making this event possible.*

*Iran Lamento*

Claus-Steffen Mahnkopf

*Theta*

Daria Baiocchi

*Machinatio*

Jorge Martínez Valderrama

*Generation Loss*

Itzá García

*Knots*

Josh Biggs

INTERMISSION

*Dissolving Trace*

Tianfang Jia

*Blur*

Julien Gaillac, Anna Kim,  
Jorge Ramos

*Reticulation*

Tobias Fandel

<https://overdrive.nyc/>

## About the Program

**The Iran Lamento** was created at a time when I decided to be a political composer, at a time when wars and oppression dominate world events and the values of the West (human dignity, freedom, democracy) are threatened. Since 2022 I have been working on a trilogy of 3 triptychs related to Ukraine (war of aggression by Russia), Iran (freedom movement "Woman, Life, Freedom") and Israel (Hamas attack on October 7th, 2023).

1. Ukraine Triptychon for soprano, cimbalom, electric bass guitar and orchestra, dedicated to the free people of Ukraine (2022)
2. Iran Triptychon for 3 female voices and orchestra, dedicated to the free people of Iran and Iranian women (since 2023)
3. Kibbuzim triptychon for orchestra, dedicated to all Jews in the world (since 2023).

The Iran Lamento belongs in the context of the Iran Triptychon. It is composed almost exclusively with recordings of real instruments (kanun, cimbalom, daf, oud, percussion, voice). The lamento is represented by the microtonal downward scale of all the pitches on the kanun, counterpointed by the ascending then descending pitches of the cimbalom. In addition to this basic layer, concrete sounds (torture sounds, protest sounds, extremely low and extremely high synthesizer sounds) are brought into series for narrative purposes.

**Claus-Steffen Mahnkopf**

**Theta.** This audio work is based on the context of life and its connection with negentropy. Life forms, from the simplest single-celled organisms to complex ecosystems, appear to defy the tendency by maintaining and increasing order within themselves organizing, structuring and maintaining system's processes in a state of low disorder-entropy. Theta grows as a sound that takes care of itself, takes energy and transform it, changes shape, moves towards entropy but returns on its centrality as a founding element of its acoustic life. In the silence, defined directional sounds stand out, overlapping, sliding, chasing each other and expanding in different registers, creating formal tensive architectures and drawing imaginary landscapes in black and white in which the pointillistic elements and the sound bands define arches of heavenly or infernal cloisters surrounded by sometimes smooth, sometimes historiated trellises.

**Machinatio** is an electroacoustic soundscape created in the Medienfrische artist residency program in Tyrol, Austria (2023) and is part of the acousmatic work Ignis Fatuus. It is composed of recordings of voices, disused industrial machines and carpentry tools. These sound materials are used both unaltered and digitally processed through editing, synthesis, effects and other manipulation techniques that modify their timbral qualities. The processing seeks to project dystopian and pareidolic landscapes that stun perception.

Each sound element contains a specific inherence, a history and a memory of the recorded source, its own place and time; a fundamental essence within the work. The work seeks to propose an aesthetic experience based on aural metaphorical relationships, memory and the invention of possible worlds. This project is a connection for the communities: its creative process went through routes of social action, through dialogue and collaboration with people, their daily lives and their environment.

**Generation Loss** refers to the degradation of quality resulting from imperfect reproduction techniques. This piece uses AI generated noise based on a single prompt. I compounded 1 hour of material and bounced it onto cassette tape, then I trained an AI-timbre transfer model with the digitized cassette recordings. Finally, I fed the original hour-long AI material to the timbre transfer model and curated a selection of sounds that make up the piece.

**Knots** tie together objects and processes, problems and solutions, forms and functions. While the material properties of a knotted thread remain unchanged, the loops, links, twists, bends, and crossings that constitute a knot's shape determine its performative interface. Knots is not a piece about knots, but emerges from my ongoing thinking and feeling through them in the medium of synthesized and spatialized sound.

**Dissolving Trace.** As the orb drifts aimlessly through space, resonances appear and vanish, leaving only a trace of their trajectories. The orbs, as agents for spatialization, map the placement and diffusion of sound, immersing the listeners in a dynamic auditory space. The interactions between collisions, speed, and trajectory shape the composition, allowing patterns to emerge and dissolve in a continuous, ever-changing soundscape.

**Blur.** A multimedia interdisciplinary work drawing upon artists' collaborative perception of playing with multi-dimensionality. No time-travelling is allowed; however, the creation of their own reality is permitted. Artists wonder: will virtual reality still exist in a time where our reality has long been virtual? Commissioned by the cities of Braga (Braga Media Arts, Portugal), Enghien-les-Bains (France), and Gwangju (South Korea), members of the Media Arts Cluster of the UNESCO Creative Cities Network for the City to City: PLAY! 2021 Project.

**Reticulation** is inspired by the homonymus surface-finishing technique for decorative metal objects. With heat being applied selectively, the alloy beneath the surface metal turns liquid and starts to deform the surface from within. For me, this approach serves as a metaphor for shaping the material of my intervirtual sound activation—as so many things in life can only become visible, after profound change from within has happened.

As the sonic starting point, I enter the mode of activation from a generative field of perpetual fluctuation of abstract spatial motions. I seek to sculpt and expose these aural and spatial malleabilities, inviting the listener into their own moment of reticulation—where subtle energies allow the perception to be warped from within.

## About the Artists

**CLAUS-STEFFEN MAHNKOPF**, born in 1962 in Mannheim (Germany), studies in composition, music theory, piano, musicology, philosophy, and sociology with Brian Ferneyhough, Klaus Huber, Jürgen Habermas among others. Music degree and PhD. Since 1984 international prizes and awards, including the Gaudeamus Prize, Stuttgart Composition Prize, Ernst von Siemens Music Grant, Villa Massimo. Since 2005 Professor of Composition at the Leipzig Academy of Music and Theater. Editor of the journal *Musik & Ästhetik* and the book series *New Music*, author of over 150 essays and numerous books (e.g. *Kritische Theorie der Musik*, *Von der messianischen Freiheit*, *Philosophie des Orgasmus*, *Die Kunst des Komponierens*). Extensive œuvre in all genres, performed by renowned groups (e.g. Ensemble Modern), important commissions (e.g. Salzburger Festspiele), numerous portrait concerts worldwide.

Principal works: *Rhizom*, *Medusa*, *Kammerzyklus*, *Angelus Novus*, *Hommage à György Kurtág*, *Hommage à Thomas Pynchon*, *Prospero's Epilogue*, *humanized void*, *voiced void*, *Hommage à Daniel Libeskind*, *Kammersymphonie I-V*, *void – kol ischa asirit*.

**Daria Baiocchi** achieved an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna. Her compositions have been played in theaters and concert halls throughout the World and broadcast by several Radio stations (Holland National radio, France, Portugal, UK, USA etc). As music composer and composer for electronics she won National and International prizes and selections in Argentina, Netherland, Ireland, Germany, Italy, England, Hungary, USA, Bulgaria, Poland, Lithuania, Canada, South Korea, Mexico, Cyprus, Sweden, France, Spain, Greece, China, Australia, Slovenia. She's main Professor of Harmony and Music Analysis at "G.B.Pergolesi" Fermo Conservatory of Music and Sound Design Professor in Macerata Academy of Fine Arts.

**Jorge Martínez Valderrama** (México, 1981). As a composer and sound artist, his work reflects on various aesthetic phenomena and concepts within contemporary, electro-acoustic and acousmatic music. Some of his works have been presented in forums, festivals and digital programs inside and outside of Mexico.

He has developed his recent work through artistic residency programs. He was part of the "Tejido Vivo" program in Cusco, Peru (2018), composer in residence at "Buiho Creative Hub" in Messejana, Portugal (2019), Santo Domingo Center for Latin American Studies at the British Museum (2021) and Medienfrische in Tirol, Austria (2023). His work is based on field recording and is developed under the concepts of perception, alteration, poetics and pareidolia. His artistic interest focuses on listening and reflecting on the implications of sound in different contexts and ecosystems, collective creation and sound-environmental activism. He has also worked as a composer, music supervisor and sound designer for dance, film, theater, multimedia, transmedia arts and installation projects. He works as director and music producer at Idyllium, a specialized creative services agency for artists.

**Itzá García** (b.1993, México) is a composer focused on time and togetherness in technology-mediated musical settings. Her music and research engage current transformations in acoustic instrumentation, from augmented instruments to the use of instrumental sound as training data. Her music has been performed by ensembles such as JACK Quartet, Ensemble Musikfabrik, Yarn/Wire, Talea Ensemble, Ensamble CEPROMUSIC, PinkNoise, and Mise-En Ensemble, among others. She has received prizes and distinctions such as the Atlantic Center for the Arts Residence program, the ICST Artist Residency from the Zurich University of the Arts, the CONACYT Grant for Graduate

Studies in Mexico 2018, and the Art Science Connect Fellowship for co-organizing the innovation:SOUND:technology series. She is currently based in New York City, pursuing a Ph.D. degree in composition at The Graduate Center, CUNY.

**Josh Biggs** is a composer, performer, and teacher from South Africa, whose work centers around gathering, recording, and improvising with found and sampled sound and instruments. Drawing from theories of music cognition, sound- and media studies, Biggs makes electroacoustic music exploring how embodiment, enculturation, and self-expression surface through listening, composing, and performing practices.

**Tianfang Jia** received a bachelor's degree from the Central Conservatory of Music, Beijing, a master's degree at New England Conservatory, studying under Dr. Stratis Minakakis and Dr. John Mallia, and is now pursuing a PhD at the CUNY Graduate Center under Dr. Douglas Geers. His works mostly center around the themes of death, alienation, ritual, transcendentalism, and the musical concepts of microtonality, temporal expansion/contraction, and conditioned stochastic gestures affected by nuanced human physicality. He also dedicates himself to explorations of electronic sensor engineering and sonification, music gamification, and multimedia music theatre composition.

**Jorge Ramos** is a Portuguese multi-award-winning composer, sound artist, and researcher based in London. He has premiered over 49 works across diverse mediums, including solo, chamber, choral, symphony, mixed, electroacoustic, live-electronics, film, stage, installations, and advertisement music for festivals, orchestras, ensembles, and soloists across Asia, North America, Central America, South America, and Europe, while also collaborating with other artists and/or institutions on artistic contributions and computer music design.

**Julien Gaillac** is a French entrepreneur and artist, with a career as a professional dancer for renowned choreographers spanning over a decade. Since 2014 he has been working as artistic director, film director, choreographer, and producer for art-based projects commissioned by a wide range of institutions, agencies, and well-known brands. His creations range from exhibitions (Center Pompidou, Grand Musée du Parfum), to staging (Hermès, Chanel, Pierre Hardy, Cartier, amongst others) and film (Rochebobo, Asics, Charlie Le Mindu, amongst others). In addition, since 2021 he has also been developing a creative studio dedicated to researching, producing and diffusing projects at the borderline between physical and digital arts, where the staging, the music, and the visual arts are all evenly regarded. Collaboration and inter-disciplinarity represent both an ideal and a conviction. He's also an artistic producer at the talent agency Tribe Management.

**Anna Kim** is a multi-media artist currently based in Gwangju, South Korea, where she currently holds a position as a researcher at the Korea Research Institute for Culture Technology (GIST). Originally from Los Angeles, California, she fundamentally operates from a hybrid identity, through which she explores issues of ontology and 'ecosophical' perspective upon humanity's relationship to technology and nature. As a Korean-American, she was deeply influenced by the 9/11 attacks and the subsequent wars which still continue to haunt us today. Her work addresses coping with psychological traumas of violence, both personal and societal, and contemplates on art's potential to offer up modes of subjectivization that are alternative to the dominant narratives.

**Tobias Fandel**, is a composer and visual artist working with acoustic instruments, video, and digital media, focusing on the aesthetical implications of digital culture. His interests include the reversibility of loss in the virtual, the physicality of computed materials, and various printing methods and technologies. In his recent projects he engages the friction between current and obsolete media technologies, investigating elusive qualities and sensory artifacts across different

cultural sensitivities. He has previously collaborated with Ensemble Modern, Moscow Contemporary Music Ensemble, Meitar Ensemble, Ensemble Mise-En, Soyuz21, PinkNoise Ensemble, Talea Ensemble, Reactive Ensemble among others.

Tobias holds a Doctor of Music from The Chinese University of Hong Kong, teaches Music at Baruch College and is currently pursuing a PhD at the CUNY Graduate Center under the guidance of Jason Eckardt, Jeff Nichols, Douglas Geers, David Grubbs, and Lev Manovich. He lives and works in Brooklyn, New York.

## **OVERDRIVE FESTIVAL**

Directors: Tobias Fandel & Itzá García

Organizing team: Tobias Fandel, Itzá García, Teté Leguía, Tianfang Jia, Tlacaelé Cáceres

In collaboration with *NYU Arts and Science Department of Music*