

The Ph.D./D.M.A. Programs in Music



April 10, 2026, 7:30 p.m.

*Baisley Powell Elebash Recital Hall*

# OVERDRIVE FESTIVAL: [Switch~ Ensemble] II

Roberta Michel, *flutes*  
Lauren Cauley, *violin*  
T.J. Borden, *cello*  
Megan Arns, *percussion*  
Jason Thorpe Buchanan, *electronics/technology*

*tendons for transformation ii* (2026)\* for quartet & electronics

Kitty Xiao

*parallax-retract* (2026)\* for trio & electronics

Tobias Fandel

*a mirror made of numbers* (2026)\* for trio & electronics

Itzá García

*GRIDS* (2025)\*\* for quartet, electronics,  
interactive video & light

Jason Thorpe Buchanan  
& Christopher Chandler

\*world premiere

\*\*NYC premiere

Please switch off your cell phones and refrain from taking flash pictures.

## About the Program

**tendons for transformation ii** imagines the ensemble and electronics through gestural configurations of vocalisations and textures of memory.

**parallax-retract** is inspired by the parallax effect, in which distant objects appear to move more slowly than nearby objects when the observer's position changes.

**A mirror made of numbers** is named after Daniel Rozin's "software mirror" series. A set of screen-based interactive digital mirrors that respond to the presence of the viewer. The viewer stands in front of the pieces, and their image is reflected on a screen as it is captured by a camera and interpreted by a computer in real time to keep the contours of the body and its motion but diffuse its details. In my work, the sound of the instrument plays the role of the viewer's image. A computer "listens" to the changes in loudness and timbre of the instruments over time and uses the information to continuously alter the tone and loudness of an electronic sound layer.

**GRIDS** for networked ensemble is a modular collection of 10 situations for 9 musicians, composed for a dynamic, reactive audiovisual system driven by wearable sensors, pedals, feedback instruments, and real-time audio analysis. A collaboration between composers Jason Thorpe Buchanan, Christopher Chandler, and the musicians of the [Switch~ Ensemble], both the sound production and physical gesture of each musician govern generative audio, reactive lighting, and real-time video processing, creating an ever-shifting web of causal loops, the ramifications of which ripple throughout the ensemble.

Commissioned by EMPAC and premiered in September 2025, the version you will hear tonight at Overdrive NYC has been scaled down to a quartet configuration (Mvts. I, IV, V, VII, VIII, & X) with quad diffusion and a reduced number of projection surfaces, lighting fixtures, network cameras, microphones, transducers, and human-machine interfaces.

GRIDS centers on themes of power & control in contemporary society. The entangled musicians & audiovisual processing system become metaphorical explorations of the complex relationships between individuals, available resources, and the systems that influence them. Each situation navigates boundaries between notated composition, improvisation, aleatory, and rule-based systems of constraints, where agency and authority are negotiated between the performers and system, grappling with each musical and technological situation using limited means. Through the use of distributed computing with multiple cameras, projections, microphones, & ambisonics, three laptop computers capture, manipulate, and transmit data throughout the network in real-time. GRIDS aims to explore the roles and agency of both individuals and groups while interrogating invisible systems and power structures—social, technological, and political—which govern, constrain, and enforce control.

– Christopher Chandler & Jason Thorpe Buchanan

## About the Artists

**Kitty Xiao** is an Australian composer and electronic artist living in New York. Her work is inspired by the social landscape and its influence on the body through movement, language and production. Her compositions range from solo, small to large ensemble acoustic and electroacoustic works, collaborations with choreographers and film makers, and performance and production of electronics. In her music she investigates timbral gesture, corporeal experience and reimagines space,

often exploring relations between artificial and human structures. Her music has been performed by Ensemble Modern, Mivos Quartet, The Callithumpian Consort, Ensemble Apex, Australian National Academy of Music, the [Switch~ Ensemble], and has been released by Clan Analogue and Move Records. She is the recipient of the 2026 Ernst von Siemens Composer Prize, and her music is represented by the Australian Music Centre. She is currently a doctoral candidate in Music Composition at Columbia University. Her composition mentors include George Lewis, Georg Friedrich Haas, Zosha Di Castri, Brad Garton, Seth Cluett, Robert Morris, David Liptak, Oliver Schneller, and Anthony Lyons.

**Tobias Fandel** is a German composer and visual artist working with acoustic instruments, video, and digital media, focusing on the aesthetic 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 with 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 teaches music at Baruch College and is currently pursuing a PhD at the CUNY Graduate Center under the guidance of David Grubbs, Steve Everett, Ted Gordon, Lev Manovich, Douglas Geers, Jason Eckardt, and Jeff Nichols. He lives and works in Harlem, New York.

**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. In her recent projects, she trains machine learning models with field recordings of weathered musical instruments, adding space and texture into the timbre of AI sound output. She is currently based in New York City, pursuing a Ph.D. degree in composition at The Graduate Center, CUNY. She is the co-founder and co-organizer of the Overdrive electronic music festival in New York. <https://itzagarcia.net>

**Christopher Chandler** is a composer, technologist, guitarist, and educator whose work explores the creative possibilities technology brings to musical expression. His music often incorporates field recordings, found sound objects, and custom-built generative software, creating immersive sound worlds that shift between the familiar and the unexpected. Chandler's compositions have been performed by leading ensembles including Eighth Blackbird, the American Wild Ensemble, Ensemble Interface, Le Nouvel Ensemble Moderne, the Oberlin Contemporary Music Ensemble, and the Cleveland Chamber Symphony. His work has been recognized with awards and honors, including a BMI Student Composer Award, an ASCAP/SEAMUS Commission, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau.

He is a co-founder of the [Switch~ Ensemble], a chamber ensemble dedicated to the performance of cutting-edge contemporary music with technology. With [Switch~], Chandler has helped shape collaborations with composers and artists across the U.S. and abroad, supporting the development and performance of ambitious multimedia projects. In addition to his work as a composer, Chandler is active as a mentor and educator, serving as Associate Professor of Music at Union College in Schenectady, NY. His teaching and creative work reflect a commitment to connecting new music with technology, collaboration, and cross-disciplinary exchange. He holds degrees in composition from the Eastman School of Music (Ph.D.), Bowling Green State University (M.M.), and the University of Richmond (B.A.). [www.christopherchandlermusic.com](http://www.christopherchandlermusic.com)

**Jason Thorpe Buchanan** is a tri-continently active composer, intermedia artist, and technologist. His works explore multiplicity, causality, behavior, and the integration of live performance with technology. In 2025, he was appointed Professor für Komposition mit digitalen Medien at the Hochschule für Musik Würzburg, and leads the graduate program in Komposition mit Neuen Medien as director of the Studio für experimentelle elektronische Musik. He has been recognized internationally through fellowships and commissions from the Fulbright Foundation, the American-Scandinavian Foundation, Royaumont (France), TIME SPANS (NYC), the IntAct Festival, Ernst von Siemens Musikstiftung, and more, including selection as Artist-in-Residence at USF Verftet (Norway), the Embassy of Foreign Artists (Switzerland), the SWR Experimentalstudio (DE), nomination for the Gaudeamus Prize, and as a Bogliasco Aaron Copland Fellow (Italy). Scenes from his multimedia opera *Hunger* received performances at Darmstadt, The Industry's FIRST TAKE (L.A.), and MATA (NYC).

Jason is Artistic Director of the [Switch~ Ensemble], Artistic Associate in New Media and Digital Technologies for Music at the Hochschule für Musik Dresden's Hybrid Music Lab (DE) since 2022, and faculty artist of the International Composition Institute of Thailand since 2019. Prof. Thorpe Buchanan has previously served as Managing Director of the New Music Initiative at the University of Missouri (USA), Director of the UT Austin Electronic Music Studios, Department Chair/Lecturer in Composition, Theory, and Electroacoustic Music at Mahidol University (Thailand), Executive Director of the VIPA Festival (Spain), and Curator for the San Francisco Center for New Music. He holds a Ph.D. from the University of Rochester's Eastman School of Music, and is widely sought as a collaborator, guest composer, and lecturer by institutions, soloists, and ensembles such as Alarm Will Sound, Talea Ensemble, the University of Chicago, Eklekto Percussion (CH), Ensemble Nickel, Mariel Roberts Musa, TACETi, Stanford University, Slagwerk Den Haag (NL), EXAUDI (UK), Ensemble Interface (DE), Académie Voix Nouvelles Ensemble (FR), the Hong Kong New Music Ensemble, TRANSIT (Belgium), Eastman Musica Nova Ensemble, Line Upon Line, the Grieg Academy at the University of Bergen (Norway), YST Conservatory (Singapore), the Bergen Center for Elektronisk Kunst, and dozens of Universities throughout the U.S., Europe, and Asia. [www.jasonthorpebuchanan.com](http://www.jasonthorpebuchanan.com)

The [**Switch~ Ensemble**] is a dynamic group of musicians and composers dedicated to the exploration of cutting-edge works fusing chamber ensemble and technology. Founded in 2012, [Switch~] has commissioned and premiered works for over a decade and enjoyed fruitful collaborations with both emerging and leading composers, at venues across the US and Europe. The mission of [Switch~] is to foster collaborative relationships, nurture a sense of curiosity in our audiences, and give life to bold, innovative new works through dynamic performances. Through collaboration we embrace the fluidity of the creative process where the score is a point of departure rather than a finish line. Our artistic programming aims to capture our audience's imagination and create an unforgettable experience. As champions of music that integrates technology, we are committed to pushing the boundaries of musical expression and inspiring our listeners to explore new artistic frontiers.

## **OVERDRIVE FESTIVAL**

Directors: Tobias Fandel & Itzá García

Organizing team: Tobias Fandel, Itzá García, Teté Leguía, Tlacaélel Cáceres