

March 27, 2025 7:30 p.m.

*Baisley Powell Elebash Recital Hall*

# OVERDRIVE FESTIVAL: Concert & Screening - Flute with Electronics alongside Experimental Video Works

O/S (2024)

Max Hattler

*intra-* (2018-2019) for flute and live electronics

Alexandros Spyrou

*Exercice d'oubli* (2024) for flute and electronics\* \*\*\*

Alessandro Ratoci

Coalescence (2021)\*\*\*

João Pedro Oliveira

*The Stimulus of Loss* (2016)  
for glissando headjoint and ondes Martenot

Suzanne Farrin

*Sfumato* (2025) for flute and live electronics\*\*

Tobias Fandel

Serial Parallels (2019)

Hattler

**Roberta Michel, flute**

\*US premiere

\*\*World premiere

\*\*\* Selections from the overdrive international call for works 2025

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

## About the Program

**O/S** (5'00"). Taking inspiration from 20th-century avant-garde experiments in graphical sound generation, the entire image in O/S functions as an optical soundtrack. Abstract motion becomes sound. What you hear is what you see.

***intra-*** is part of “liquid identities”, a cycle of pieces for soloists and audio(visual) media, which explore the concept of liquid identity through compositional, performative and contextual means. The main idea of *intra-* is inward spiraling — a process of moving towards an inner state sporadically and a-teleologically. Fragments of musical materials and performative actions are scattered through a temporal plane while being augmented or mutated with spectral processing.

***Exercise in Forgetting (Exercice d'oubli)*** explores the fragile boundary between memory and disappearance. Rooted in the poetics of forgetting—often accompanied by a sense of relief—the piece entrusts the flute with the delicate task of dissolving vague melodic fragments into breath and wind. Echoes of classical melodic topoi emerge only to fade, as if reclaimed by silence. The electronics mirror and deconstruct this gesture, creating a space where sound hovers between presence and loss. This second piece in the cycle continues a process of unlearning, where music becomes a ritual of fading traces rather than affirmation.

**Coalescence** (11'22") is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.

A friend (Jeff Nichols) introduced me to Emily Dickinson’s letters. He quoted a phrase in a talk that I found astounding (“to multiply the harbors does not diminish the sea”). As I went searching for that phrase, I began to read other letters along the way, each with its own sparkling revelation of her genius. The one that became *The Stimulus of Loss* is printed below. —Suzanne Farrin

To miss you, Sue, is power. [\(1\)](#)  
The stimulus of Loss makes most Possession mean.  
To live lasts always, but to love is firmer than to live. No Heart that broke but further went than  
Immortality.  
The Trees keep House for you all Day and the Grass looks chastened.  
A silent Hen frequents the place with superstitious Chickens - and still Forenoons a Rooster  
knocks at your outer Door.  
To look that way is Romance. The Novel "out," pathetic worth attaches to the Shelf.  
Nothing has gone but Summer, or no one that you knew.  
The Forests are at Home - the Mountains intimate at Night and arrogant at Noon, and lonesome  
Fluency abroad, like suspending Music.

Of so divine a Loss  
We enter but the Gain,  
Indemnity for Loneliness  
That such a Bliss has been. [\(2\)](#)

Tell Neddie that we miss him and cherish "Captain Jinks." Tell Mattie that Tim's Dog calls  
Vinnie's Pussy names and I don't discourage him. [\(3\)](#) She must come Home and chase them both  
and that will make it square.  
For Big Mattie and John, of course a strong remembrance. [\(4\)](#)  
I trust that you are warm. I keep your faithful place. Whatever through the Lock is firm upon your  
Diamond Door.

Emily.

The composition for alto flute and piccolo with electronics is inspired by "sfumato", the Renaissance painting technique that seeks subtle gradations. In the context of instrumental sounds with digital sonic artifacts, the translation of this technique evokes the perception of depth and the vertical listening process in smoothly evolving textures, while intensive colors frame the formal architecture as the foregrounding perception. Furthermore, the rethinking of techniques or methods through a new medium is for me a highly stimulating approach, pointing at a cultural depth beyond fast-moving technological innovations.

**sfumato** was written for Roberta Michel, with her inspiring and encouraging dedication to the music of our times.

**Serial Parallels** (9'00"). This experimental animation approaches Hong Kong's built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city's signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips: Serial Parallels.

## About the Artists

**Max Hattler** is an artist, researcher, curator and educator who works with abstract animation, video installation and audiovisual performance. He holds a master's degree from the Royal College of Art and a Doctorate in Fine Art from the University of East London. Max's work has been shown at festivals and institutions such as Resonate, Ars Electronica, ZKM Center for Art and Media, MOCA Taipei and Beijing Minsheng Museum. Awards and mentions include Annecy, Prix Ars Electronica, Punto y Raya Festival, London International Animation Festival, Vienna Shorts, and several Visual Music Awards. Max has performed live around the world including at Fest Anca, Anifilm Festival, Playgrounds Festival, Expo Milan, Seoul Museum of Art and the European Media Art Festival. He lives in Hong Kong where he is a tenured Associate Professor at [School of Creative Media, City University of Hong Kong](#). Max's research focuses on synaesthetic experience, visual music, optical sound, the narrative potential of abstract animation, and expanded artistic approaches to binocular vision.

**Alexandros Spyrou** composes chamber and electronic music, and writes about music and its intersection with philosophy. In his compositional work, he questions the modernistic paradigm of dialectics and proposes a liquid identity of a-centred multiplicities, which are in a continuous morphallaxis, in a constant state of becoming. His music has been performed across Europe and North America by ensembles such as Klangforum Wien, JACK Quartet, Neue Vocalsolisten, MDI Ensemble, Ensemble SurPlus, and many acclaimed soloists.

**Alessandro Ratoci** is a composer and performer exploring the intersection of electronic and instrumental music. His work blends radical experimentation with a sense of play. Born in Tuscany, he refined his craft by immersing himself both in academic circles and the underground electronic music scene, striving to maintain a delicate balance between the two—with varying degrees of success (or failure). Trained in piano, composition, and electronic music he later specialized in live electronics at the IRCAM in Paris. His music has been performed by ensembles such as ICTUS Trio, Alarm Will Sound, and Orchestre de Radio France, and presented at ManiFeste, Milano Musica, and Ravenna Festival. Awards include the Franco Evangelisti Prize and the Luigi Nono Prize.

Beyond composition, he is deeply involved in performance and improvisation, constantly rethinking the dialogue between human and machine. He teaches Electroacoustic Composition at the University of Piacenza and is an active member of the CantiereZero collective in Trieste.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

**Suzanne Farrin** is a composer whose works have been performed around the world. Anthony Tommasini of the New York Times called her first opera, *dolce la morte*, a work of “shattering honesty.” Her debut recording, *Corpo di Terra*, was described in Timeout Chicago, “like field recordings from inside the cerebral cortex.” Recent commissions include works for Talea Ensemble, The Library of Congress, Sō Percussion, JACK Quartet, and The International Contemporary Ensemble. She was a 2018 Rome Prize Winner and a 2020 Guggenheim Fellow in Composition.

Suzanne is the Frayda B. Lindemann Chair of Music at Hunter College and The C.U.N.Y. Graduate Center, where she is the Director of Music Composition. She holds a doctorate from Yale University. Her next opera, *Macabéa*, will be premiered at the Theatro São Pedro in São Paulo, Brazil in 2026.

In addition to composing, Suzanne is a performer of the ondes Martenot, an early electronic instrument created by the engineer Maurice Martenot in the 1920s as a response to the simultaneous destruction and technological advances of WWI.

**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 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, and David Grubbs. He lives and works in Harlem, New York.