

FLUXES

Pierre Jodlowski Outer Space, for trombone, electronics, video, lights (2018)

Composed for one trombonist, video and electronics, Outer space is questioning space: an augmented space with the development of new technologies, in which the modern individual escapes risking to get lost. This vertigo is here expressed by the video: in the back of the stage, it opens a window on a virtual space, enclosed with four black walls, inhabited by three screens which show encrypted images.

The trombonist's movements being coordinated with the camera motion in the video, the audience discovers this cold, tight and uninhabitable space filled and congested with smog, blinding lights and, soon, avatars of the musician until it reaches the final saturation point. The trombone, as a music instrument and camera, reveals its third identity: demiurgic hole, swallowing one by one clones of the musician during a burlesque scene. In the video, nothing remains except, frozen on the screens, a frontal view of the trombone's bell, threatening, pointing the audience.

(Source <http://www.pierrejodlowski.com/index.php?post/OUTER-SPACE2>)

[pierrejodlowski.com](http://www.pierrejodlowski.com)

Simon Steen-Andersen Study for String instrument #3, for cello, video (2011)

Study for String Instrument #1-3' (2007-2011) is a mini-trilogy exploring, among other things, choreographic aspects of string playing. All three pieces are notated as movement and #1 and #2 can be played on any string instrument or in any combination of string instruments. The overall development throughout the series is going from "movement of the sound" to "sound of the movement", increasing the role of the movements themselves, ending in Study #3 composed as a choreographic game of four arms, two (prepared) bows and two celli.'

(Source <https://www.simonsteenandersen.com/projects/study-for-string-instrument-3>)

[simonsteenandersen.com](http://www.simonsteenandersen.com)

Luis Torres Peyotl, for accordion, live-electronics (2023)

Luis Torres (b. 1993, Mexico) is a composer of acoustic and electroacoustic music, recognized for his expressive harmonic language, refined textures, and integration of live electronics. He earned his first Master of Music in Composition with distinction from the Royal College of Music, London, studying with Dai Fujikura and Kenneth Hesketh. In 2024, he completed a second Master's degree at the University of Music and Performing Arts Graz under Beat Furrer and Franck Bedrossian. Currently, he is one of ten composers selected for the prestigious IRCAM Cursus Program (2024-2025) in Paris. His works have been performed by renowned ensembles such as Ensemble CEPROMUSIC, the Fidelio Trio, and the Orchestra of the Royal College of Music in cities including London, Paris, Mexico City, Lucerne, Graz, and Vienna. A recipient of numerous scholarships, Torres was named the Charles Stewart Richardson Scholar at RCM and awarded the Jumex Scholarship for Contemporary Art. Torres

has participated in several contemporary music academies across Europe, including the Lucerne Academy of Contemporary Music where he studied with Heinz Holliger and Dieter Ammann . He has also taken part in various masterclasses with Clara Iannotta, Francesco Filidei, Mark-Anthony Turnage, Mario Lavista, Marco Stroppa, and Klaus Lang.

Peyotl takes inspiration from the peyote cactus (*Lophophora williamsii*), a sacred plant in indigenous traditions, particularly among the Huichol and Navajo peoples. The name “peyotl” originates from Nahuatl, referencing both its soft texture and its use in spiritual rituals.

Consumed for its hallucinogenic properties, peyote has played a central role in healing ceremonies and vision quests, fostering connections with nature and the divine.

The piece reflects the duality of the peyote experience—an initial phase of turmoil and uncertainty, followed by a state of enlightenment and altered perception. This contrast shapes the composition’s structure, with an intense, aggressive first section and a calmer, more harmonic second half. Inspired by historical and cultural narratives, Peyotl explores transformation and transcendence through sound, echoing the mystical journey facilitated by this revered plant.