

## **Les mains veulent parler aussi**

### **1 Solo d'Exotica (1972)**

A brief composition in which the choice of instruments is at the performer's discretion. The only stipulation is that the instruments are exotic i.e. little known.

Only the rhythm and dynamic level of the sounds are specified by the composer, the pitches are only suggested.

The vocal score is very precise, however the words are not indicated. It is up to the performer to invent a language which seems exotic....

### **2 Toucher (1973)**

Seven instruments are selected by the performer to reproduce the 13 vowels of the French language. Different ways of touching these instruments are used to obtain the consonants. The words (from "The Life of Galileo" by B. Brecht) exit the mouth of the musician and enter the instruments which, in this way, speak for themselves.

### **3 Les confidences d'une table (...)**

This work explores the sounds of very ordinary objects (knives, glasses, boxes) - not through their vibration in air, but through their resonance in wood. The objects reveal a hidden sound world which passes from great delicacy to extreme violence.

*Improvisation*

### **4 Ombre (1989)**

A percussionist communes with his conscience and comes to terms, as much as possible, with it. An external phenomenon of great brutality erupts during this meditation and, bit by bit, takes control over the musician who grudgingly accepts it - even at the risk of seeing his own conscience degraded. Fascinated, the percussionist pursues the intruder farther and farther and....

### **5 De 7 à 8**

This is an improvisation on the idea of obsession as portrayed by an incessantly circulating rhythmic pattern in 7. The percussionist is unable to free himself without the help of a stringed instrument, a bird and his own voice. These transport him to a world in 8 - but not for long!

## **Jean-Pierre Drouet**

Percussionist and composer

Percussionist and composer, Drouet has developed his musical research in several directions: performance of contemporary works (L. Berio, K. Stockhausen, I. Xenakis, P. Boulez, J. Cage, etc.), study of non-European music ( the Iranian zarb, the Indian tabla) and improvisation as soloist or with other musicians (F. Frith, V. Globokar, L. Sclavis, H. Texier, etc.).

He has created compositions for theater (J.M. Serreau, J. L. Barrault, C. Regy), for dance (Theatre du Silence, V. Farber, Galotta, S. Aubin), for the concert hall (ATEM, Musica, Accroche-note, Percussions de Strasbourg, Orchestre de Paris, Ensemble Aleph, etc.) and for opera (Opera de Bordeaux, Ars Nova).

His experience with musical theater, which he discovered through numerous collaborations with M. Kagel and G. Aperghis (founding of the trio, Le Cercle), brought him in contact with the musical machines of C. Grahem, the bareback horsemen of the equestrian Theatre Zingaro and with the worlds beyond classification of the choreographer and director F. Vernet.

Translation from the italian: Richard Trythall