

# ABRAZ'OUVERTS

**DUO BRAZ BAZAR**  
**JÉRÉMIE ABT**  
**BASTIAN PFEFFERLI**





# ABRAZ'OUVERTS

---

**MUSICIANS :**  
JÉRÉMIE ABT AND BASTIAN PFEFFERLI

**MUSIC BY :** JEAN-PIERRE DROUET,  
GEORGES APERGHIS, DUO BRAZ BAZAR

**STAGE DIRECTOR :** JEAN-PIERRE DROUET

**ARTISTIC GUIDANCE :** CLAIRE HEGGEN

**PRODUCTION :** JMFRANCE, SACEM  
AND ARTS VIVANTS EN VAUCLUSE.

**DURATIONS :**  
AGE 4+ : 35 MIN

**MAXIMUM AUDIENCE :**  
4+ : 125 MAX  
(ACCOMPANYING PEOPLE INCLUDED)  
6+ : 250 MAX  
(ACCOMPANYING PEOPLE INCLUDED)



**M**eeting each others again is always a little clumsy. We recognize each other, but we still have changed. Misunderstandings, misapprehensions, surprises... In Abraz'ouverts, there is a question of encounter and separation, which language and otherness make so delicate.

In the perspective of this eventual dilemma, Abraz'ouverts examines these reunions, these balancing movements from one to the other, from the one against the other, at the pace of tensions that drive every duo: complicity, friendship, solidarity, but also disagreement, rivalry, incomprehension, jealousy, etc.

Two percussionists experience on stage these strange reunions, while playing the

zarb, a Persian drum, in an unconventional way, just as the poet plays with language and words. While doing so they invite us to follow and understand their strange games.

In an unlikely parade, they cross and look at each other, meet and separate, call each other in an unfamiliar but familiar language, sing a chorus in unison and even start a few dance steps ...

### What is this strange reunion that we attend?

At the crossroads of contemporary music, musical theater, improvisation and

Iranian rhythms, Abraz'Ouverts questions with humour and virtuosity the close links between music and gesture, sound and feeling, tradition and creation.



T



A  
R



B  
R  
A





# “why doing as if the one who listens did not have eyes to see?”

Jean-Pierre Drouet,  
at the top of his musical score for *Attraction*



**As interpreters as well as listeners, we are immediately questioned about the relations between gesture and sound, theater and music. As Drouet wrote „As there is no music without gesture, the gesture would deserve a little more consideration, than what the musicians usually have for him”...**

Braz Bazar carries us to the cradle of music: “Tombak”, the other name of the Zarb, evokes the cardiac pulse, the primary beating ... We are urged to go back to the source, where music is invented, where it arises from the gesture, from

the voice and from the colour of words. Braz Bazar takes us from the basic movement of music towards the blooming of their rhythms.

This takes roots in the Iranian rich tradition that feeds the percussionists’s playing. A language is set in the skin and wood they hit, rub, mute, touch, caress. By assuming this cultural heritage and by developing its possibilities in a respectful and free approach, Braz Bazar is also deeply involved in a contemporary creation accessible to all the public, children as well as adults.

Abraz’ouverts is about the meeting of two interpreters: the two percussionists dialogue, synchronize, unite and separate, cross their dance steps and their songs. Virtuosity, astonishment, surprise... musical poetry emerges from this meeting.

Beyond the Persian origins, the artists take us away the rhythmic pathways, on the borders of poetry, theatrical and choreographic gesture, where music dialogues with the most diverse sensibilities.





### JÉRÉMIE ABT

During his studies at the Conservatory of Rueil-Malmaison, he discovers and explores the repertoire of contemporary music and music theater. A strong interest in traditional music brings him to study the Zarb with the Chemirani family, as well as the Gamelan of Bali with Wayan Kumpul. His diverse activities reflect the eclecticism of his career: Shows for young audiences with the company Éclats (Couacaisse and Groink); Contemporary music (Musicatreize, CBarré, Schauplatz, Nicolas Frize); the traditional music (NIM trio, gamelan Puspawarna, Bintang Tiga, and Sekar Sandat); or as improviser (Sonia Masson).

### BASTIAN PFEFFERLI

His studies in classical percussions at the conservatories of Basel and Rueil-Malmaison extend in the fields of contemporary music and music theater. He is part of several groups as Ensemble This / Ensemble that; Ensemble Phoenix, Ensemble Proton, Bolt Ensemble, Shatterhand & Bushmills Orchestra etc. Through many experiences his interest in non-European music grows and lead him to Balinese gamelan or drum Basel that he plays from his youngest age; the Iranian Zarb which he was studying with Pierre Rigopoulos and Keyvan Chemirani in Paris; or the Indian tablas that he learned from Swapan Chaudhuri.

### JEAN-PIERRE DROUET

French-born avant-garde percussionist and composer Jean-Pierre Drouet is a familiar figure in modern European experimental music, having worked with storied figures like Luciano Berio and Karlheinz Stockhausen. Born in Paris in 1935, Drouet originally studied piano until an accident forced him to switch to percussion while still a student. Upon graduating, Drouet fell into friendship with Italian composer Luciano Berio and his vocalist wife Cathy Berberian; the three explored the United States together in the 1950s, where Drouet developed an interest in jazz and improvised music that would remain with him through the rest of his career. Besides his solo improvisations and work with collaborators ranging from the British jazz-rock guitarists John McLaughlin and Fred Frith to the avant-garde French saxophonist Louis Sclavis, Drouet has also written extensively for the theater, the ballet, and the concert stage.





## PLANING OF SEASON 2018-2019

- **SEPTEMBER 29—30 IN VIENNA**  
(Austria) Konzerthaus Wien
- **OCTOBER 23 IN LARVIK** (Norway)
- **NOVEMBER 13—16**  
Tour In Val de Loire region
- **DECEMBER 5—7 IN PARIS** Théâtre de la reine Blanche
- **DECEMBER 11—14 IN GENEVILLIERS** Conservatory
- **JANUARY 29 29 IN GAP**
- **MARCH 4-15**  
Tour In Limousin region
- **MARCH 21—22 IN RODEZ**
- **MARCH 25 IN SAINT-LAURENT-DU-VAR**
- **APRIL 8—12 IN TOULOUSE**
- **MAY 12—15, TOUR IN AUSTRIA**  
Innsbruck, Salzburg and Tamsweg

TOTAL : 65 performances.

## PLANING OF SEASON 2019-2020

- **OCTOBER 6 IN AMBRONAY**
- **OCTOBER 20-22 IN MACON ET MONETEAU**
- **NOVEMBER 7 IN SAINT MITRE LES REMPARTS**
- **NOVEMBER 13 IN BASEL** (Switzerland)
- **NOVEMBER 19-20 IN CORNILLON-CONFoux**
- **DECEMBER 6 IN CHARLEVAL**
- **DECEMBER 9-12 IN NOISIEL**
- **DECEMBER 17-20 IN PORT-DE-BOUC**
- **JANUARY 10-11 IN SAINT-MARTIN DE CRAU**

TOTAL : 23 performances.

T

T T T

## TECHNICAL REQUIREMENTS

TECHNICAL RIDER AND VIDEO OF COMPLETE SHOW ON REQUEST

2 MUSICIANS AND 1 TECHNICIAN ON TOUR  
(TRAVEL, ACCOMMODATION AND MEALS)

### SETUP TIME

3H EXCLUDING HANGING OF LIGHTING  
STAGE SIZE 6M X 5M

### SOUND

4 CONDENSER CLIP-ON MICROPHONE  
DPA4061 OR 2 CONDENSER CLIP-ON  
MICROPHONE DPA 4061 AND 2 DPA  
4066 FOR THE VOICES, PROVIDED BY  
THE ORGANIZER

MIXING DESK; PREFERABLY DIGITAL.  
IF ANALOG, PREPARE: 1 REVERB,  
1 STEREO EQUALIZER 31 BANDS  
(FRONTAL)

### LIGHTING

21 PC; 8 PAR; 1 PROFILE  
4 LIGHTSTANDS, HEIGHT; 1,60M



illustration : Julia Wauters  
photographs : Barbara Bruchmann  
and Sandrine Ligeret (p. 11, 12)  
graphic design : Samuel Jan





## CONTACT

Jérémie Abt

+33 6 23 58 60 59

[contact@brazbazar.com](mailto:contact@brazbazar.com)

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

[facebook.com/brazbazar](https://www.facebook.com/brazbazar)

Isabelle Garrone

+33 6 78 73 41 25

[isabelle.garrone@gmail.com](mailto:isabelle.garrone@gmail.com)

Production

Arts et Musiques en Provence

5, rue de Jemmapes

13001 Marseille FRANCE

[contact@artsetmusiques.com](mailto:contact@artsetmusiques.com)

+33 4 91 31 17 46