

YAN WAGNER



With such a surname could Yan possibly avoid a career as a musician? Handsome with a piercing look as shown on the cover of his first album, he came into his own in 2010 with a single whose title was totally in line with the economic crisis (*Recession Song*, a heady pop tune with electronic slant). From supporting some big names (Air, Goldfrapp, Hercules & Love Affair, Midnight Juggernauts, etc) to doing some creative remixes (Blackstrobe, Étienne Daho, Juveniles, Thieves Like Us, Splash Wave...), this Franco-American, who once imagined he would become a bar pianist, is starting to make a name for himself on French soil. After a year spent in New York (his maxi *Turmoil* which appeared in the new year with the label Uno NYC

is proof perfect of this), this self-taught Parisian composed, between two part-time jobs, over a dozen tracks that describe a world (eclectic) and affirm a voice (white). What is unique about Yan Wagner is his skill in the electronic genre but he has a voice and does not hide behind his machines. In other words: a singer of electronic pop. Citing references as diverse as D.A.F, Philip Glass or DJ Hell, does not reveal the extent of his record collection. To put the finishing touches to his album, Wagner needed to find a willing producer with a wide culture. Indefinable and pioneering, Arnaud Rebotini (Zend Avesta, Black Strobe) applied his "French touch". Together, the harmony is tangible, the friendship and endless discussions about Underground Resistance, Herbie Hancock or Tangerine Dream.

If the overall theme of the album is already certain as stated by the explicit track title *Forty Eight Hours*, first single chosen with echoes of New Order Yan Wagner puts himself into the expert hands of Arnaud Rebotini in his 18th arrondissement Paris studio. There, they pile up beatboxes (TR-808, TR-909) and vintage synthesizers. Keeping in mind the spirit of *Exit Planet Dust* (1995) by the Chemical Brothers as an accomplished first album, Yan Wagner finds the perfect balance between melodic pop and techno production. "I didn't want an album with 2012 written all over it, I wanted my album to be timeless", he continues. "For the rest, I wrote the words as I drank red wine."

Among catchy titles such as *Forty Eight Hours*, therefore, *Vanished*, *Elementary School* and *Follower*, which sometimes evoke the subconscious influence of Depeche Mode, pieces such as *Le Spleen de l'officier* (an introspective slow dance), *Stranger In Town* (a nod to funk) or *The Only One* (an irresistible bilingual duo with Étienne Daho) reveal other sides of Yan Wagner, which could surprise those who only know the night-time club DJ. This theme continues in the diversity of covers that he does in concert: *Les Nuits de la pleine lune* by Elli & Jacno, *Brothers* by D.A.F and soon *Some Velvet Morning* by Lee Hazlewood. Elsewhere, he expands his on-stage set-up by surrounding himself with a keyboard player and a "machinist" in order to fully take on the status of singer. "It's not the end of the world to be alone on stage, but it has to be done", he recognises.

The warmth of pop, a sombre voice and the heat of the dancefloor are the defining features of Yan Wagner, a modern young man ready to take off.

Digital EP *Forty Eight Hours* – Out on 1st June 2012 (Pschent)
Album *Forty Eight Hours* – Out on 1st of October 2012 (Pschent)

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FORTY EIGHT HOURS