



# MYOTIS V

ANTHONY LAGUERRE  
&  
LES PERCUSSIONS  
DE STRASBOURG

CREATION 2021



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## PROJECT BACKGROUND: THE MYOTIS SOLO, PREMIERED IN 2019

Since 2017, Anthony Laguerre has been investigating the use of amplified drums in a solo project called MYOTIS.

The first creative move he made from this perspective was to embrace the energy of rock music – a genre he has been playing for 20 years – to saturate the acoustic space with cavernous, tribal sounds.

He subsequently devoted much of his research to exploring sound materials with a pianissimo dynamic.

In seeking the very opposite of this elemental energy, he found a way to bring inaudible sounds into play by amplifying them through the use of microphones.

By adding speakers to his drums, he introduced an extra dimension that greatly enriched the sound material. This system enabled normally inaudible sounds to be brought to the fore. The looping of the drum kit's amplification, combined with acoustic feedback meant that a stream of spectral melodies could be produced. The over-amplified resonance of the drums ended up creating a sonic mirror image of itself.

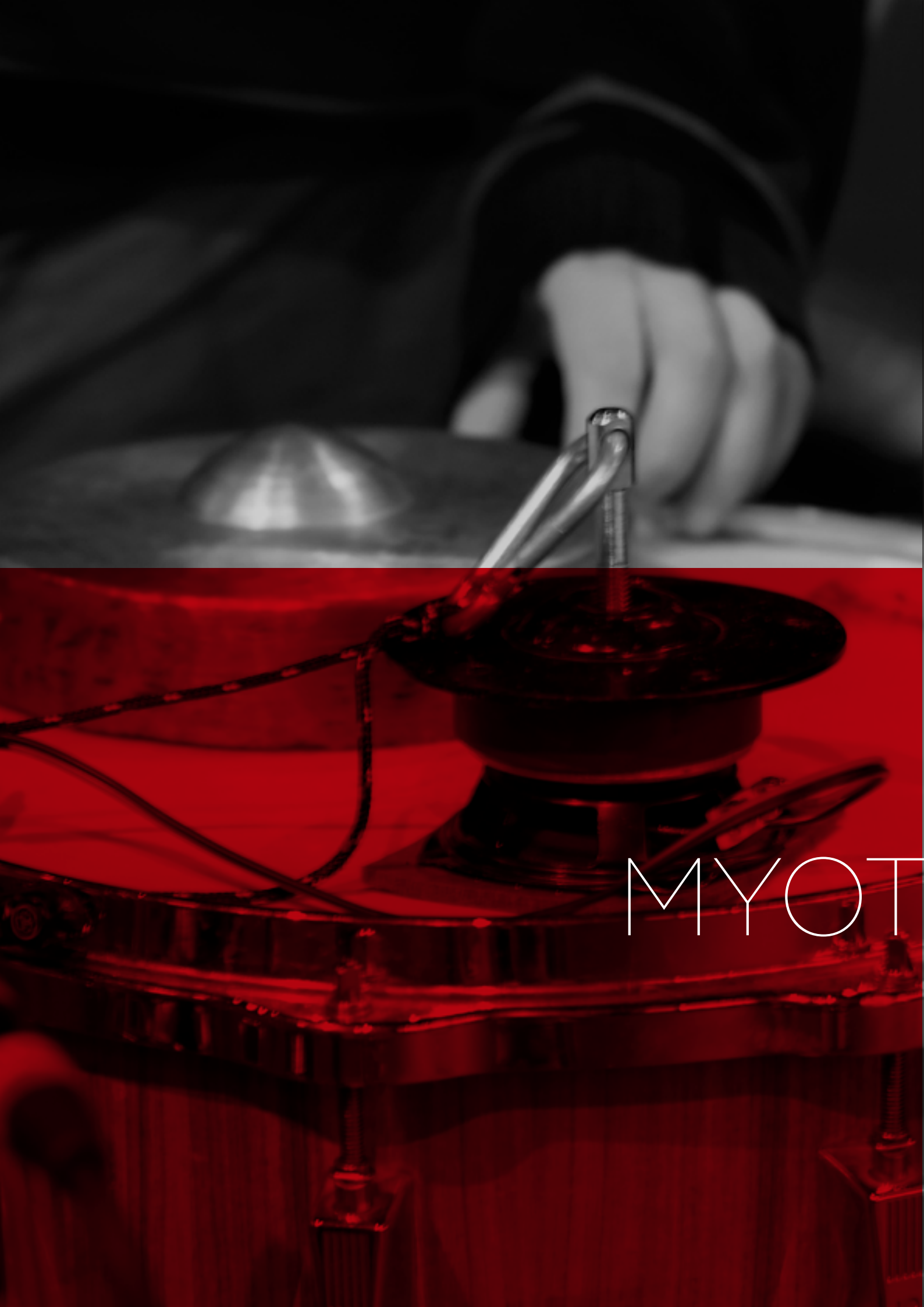
These two parallel research activities enabled him to develop an improvised drum kit. He then set about crafting his own language. Playing around with these sounds very quickly made him want to hear them used, played and interpreted by other musicians. This sparked Anthony's idea to compose a piece for a percussion ensemble. To play the full range of possible sounds contained in this music, what better way than to enlist the help of a quartet.

## THE CREATIVE PROJECT

The composition will use the sound source to provide the sole pitch-based content, which in turn will be enhanced by the interplay of rhythmic patterns generated by membrane and metal-based percussion instruments. The tribal aspect will be reflected in the creation of a purified and dynamic sound. The softly played sounds (pianissimo) will be highlighted in the same way as the louder, triple forte passages (fff). The range of dynamics, already evident in Myotis, will be fundamental to the narrative arc of this piece and will be fully exploited by the four performers. As a performer and composer, Anthony Laguerre is interested in the various elements involved in this process:

- Firstly, exploring what he calls “the reversal of energy flows”, meaning how the performer uses his or her instrumental gestures in ways that are different from their usual way to produce their own sound: thanks to amplification, a small gesture can result in a very loud sound. This also opens up fundamental research into the electrification of percussion instruments and their own acoustic properties.

- As a sound engineer, the question of performing a work in different venues is of immense importance to him. Approaching the different acoustics one would find in a theatre or a church, for example, requires the ability to modify the sound diffusion of the piece. Interpretative work on how the piece is to be performed according to the venue will therefore be necessary to accommodate these diverse types of spaces. The aim is always to use the acoustics available so that the piece is always given in the best possible light.



#### THE PERCUSSIONS DE STRASBOURG

Anthony has chosen to work along these lines with an ensemble of percussionists who have long played together professionally and who have developed their own sound, with the aim of getting down to the essentials. It is also a question for him of bringing his vision of what percussion sound can be and of sharing it.

The creation of a meeting space where the musicians can play together will enable the emergence of a specific language for this work and will provide a neutral ground where their respective sound worlds (rock music and contemporary music) can interrelate. In addition to their geographical proximity, the Percussions de Strasbourg and their historical background offer an enormous field of research in terms of their immense technical skills and the number of instruments they have at their disposal.

The desire to interact interdependently is very much apparent. The competence of such an ensemble, with its ever-growing and constantly renewed repertoire will bring to this research the necessary experience of percussion playing as well as a deeper understanding of their sound.

Being associated with the Percussions de Strasbourg obviously means benefiting from a unique listening experience, a particular style of playing and an ever-changing array of sounds that Anthony is not necessarily familiar with. The composition itself will give this ensemble the space to contribute its expertise and ideas.

There is another crucial point for Anthony in any creative process: the interaction between people. The one that took place with Minh-Tâm Nguyen, artistic director of the Percussions de Strasbourg during a concert in Strasbourg confirmed the merits of this project. It was obvious, so it will be creative!

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#### LINE UP & PRODUCTION

Composition : Anthony Laguerre

Musicians : Anthony Laguerre, Léa Koster, François Papirer, Théo His-Mahier, Enrico Pedicone

Artistic direction : Anthony Laguerre

Duration : 50'

Production : MOTRICE

Coproduction : Percussions de Strasbourg / CCAM de Vandœuvre-lès-Nancy / Festival Météo.

Avec l'aide de la DRAC Grand Est - Aide à la structuration 2020/2021, la Région Grand Est - Aide au développement 2020/2022, la Ville de Nancy.

Le Mécénat Musicale Société Générale est le mécène principal, des Percussions de Strasbourg.

Avec le soutien de la SACEM et de la SPEDIDAM.







A photograph of a man with a beard and a red and black checkered shirt, playing a drum set. The scene is dramatically lit with a strong red light, creating a high-contrast, moody atmosphere. The word "PRESS" is overlaid in large, white, sans-serif capital letters, with the 'P' and 'R' having a red outline that matches the lighting.

# PRESS

## REPORT FESTIVAL METEO

by Guillaume Malvoisin

In ballrooms or rock venues, the drummer is always the one who somehow wins the bet and the girls. In improvised music, guys are smarter, they play directly drum solos. Nothing left to be said. On the other hand, it forces to assume the lead, rhythm and riffs for the headbanger aficionados. Anthony Laguerre doesn't really seem to care about any difficulty. The powerful shamanery that opens his set is followed very quickly by the train of drumming tied as geometers after the aperitif. Autodrone ensured by the small loudspeakers returned to the skin of the snare drum, remote controlled feedback, shaking and friction of any kind. There were reports of storms in Mulhouse. The thunder was inside KM0. A masterful deluge of sound where the electronic is a class support for acoustic. Face a drummer's solo and you will soon see the theatre appearing. The Japanese Kabuki has understood that for a long time now. Laguerre's dramaturgy hits silence, swallows the resonances that flow from it to let out sketches where it is inevitably a question of how we stand, how we feel, how we face. With a damn good tenderness and power.

[www.cooplebloc.fr](http://www.cooplebloc.fr)

## THE WIRE

France based musician, composer and sound engineer Anthony Laguerre is schooled in improvisation, drumming and sound recording. His various projects include the psychedelic noise band FiliaMotSa and the free rock group Praag. Founded in 2007, FiliaMotSa (also Filiamotsa Soufflant Rhodes) featured himself on drums and Emilie Weber on amplified violin, among others, and ex-The Ex vocalist GW Sok guested on their 2015 album Like It Is. Laguerre produced Chair's 2016 album Carnation, on which he also contributed drums and synthesizer.

<https://www.thewire.co.uk/audio/the-wire-tapper/the-wire-tapper-49/9>

## À DECOUVRIR ABSOLUMENT

by gdo

In some musical endeavours, self-imposed constraint becomes almost the only way for the listener to continue hearing it rather than listening to it. As in film, where dogma ends up sterilising the creative process, the music can quickly lose its way, becoming just one more drop in a homeopathic formula. A propos self-imposed limits, a drum kit and a harmonica are the only protagonists that feature in «Myotis», a musical object by Anthony Laguerre.

I say musical object and not sound object, because if the material as such may seem somewhat limited, the performance itself magnifies the use of these instruments. Rarely have drums, through different techniques and sound capture, gone so far beyond their usual role of creating rhythms. In Anthony Laguerre's work, the drums vie with the elegance of the stringed instruments and are successfully balanced against the underlining power of the brass, opening our eyes as Lynch (IV) might do, without ever giving us the image that could help orient us.

Accompanied by a harmonica roaming through an urban landscape that has swept away the vegetation, the drums are given an unexpected role, taking centre stage without ever totally obscuring the heartbeat of Anthony Laguerre's awesome inspiration.

At once cerebral (I) and bestial (V), Myotis is an experiment that succeeds because it knows how to shed its experimental surface for a totally musical patina. Taken as a whole, the work comprises seven outstanding pieces.

<http://www.adecouvrirabsolument.com/spip.php?article7557>

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