

DE LA CRAU

HEAVY FOLK FROM MARSEILLE



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PRESSE



Stéphane Barbier

TEMPERI : The Shamanic Power in the Service of Devouring Rock

De La Crau are a leading band of the Marseilles 'revival', with a mix of rock, punk and folk, mixed with modern poetry. Sam Karpienia sings a rough and tumble Provençal, distorted by the heady riffs of electric guitar and mandolin. Thomas Lippens hammers out the trance with percussion and scrap wood. Manu Reymond, on double bass, grinds and bites his bow in syncopated rhythmic sequences that lead to ecstasy.

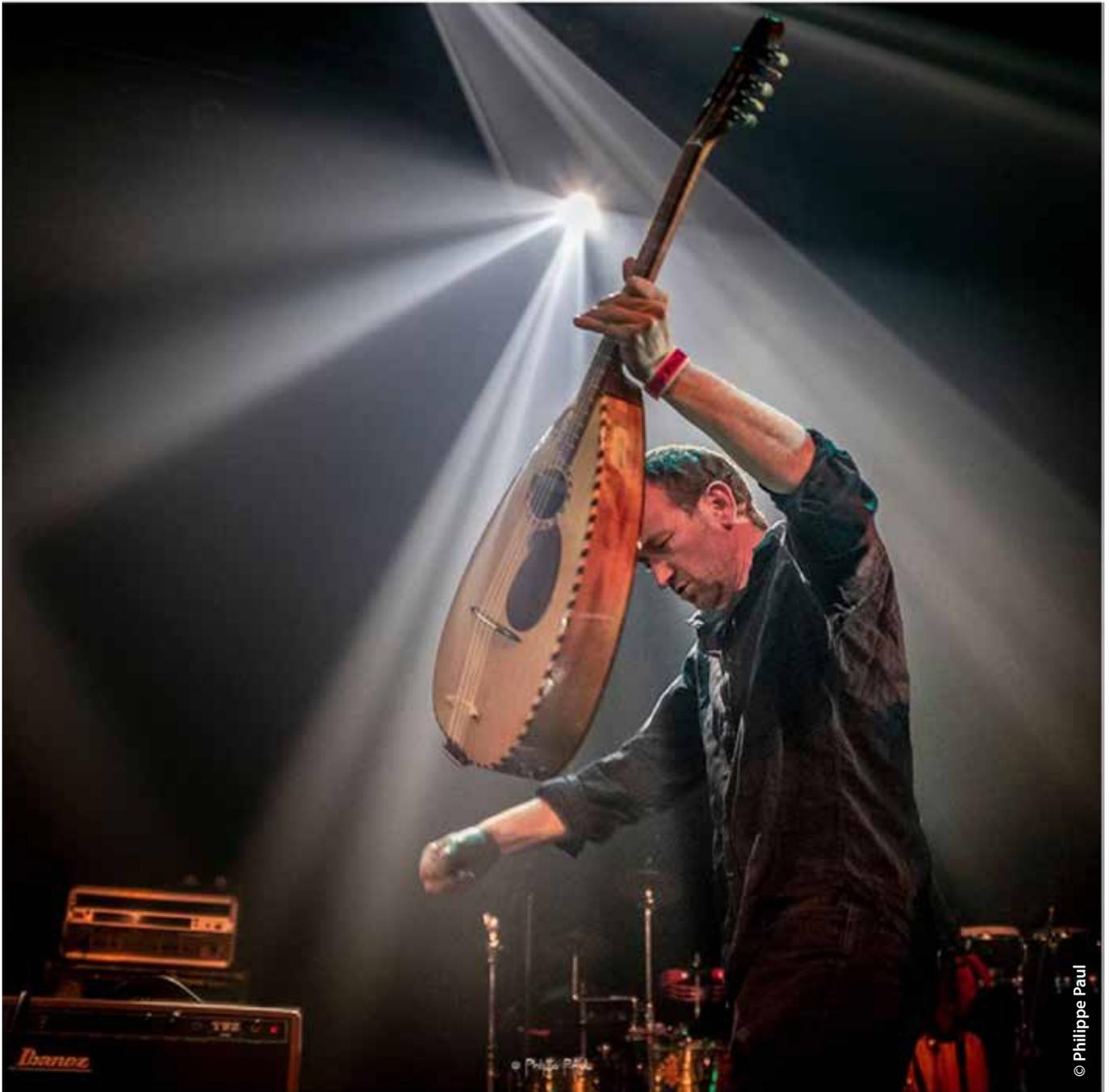
From the industrial hell of Fos-sur-Mer to the Arles' bank of the Rhône, the CRAU - Western Europe's last steppe - paves the way for reality. This ancient, abandoned sea has rolled and is still rolling along heaps of loose stones in the fury of the wind, and a car that would cross right through this little desert would drive straight for dozens of miles, through landscapes that Hopper or Walker Evans would have effortlessly made American.

It's in the depths of this sea, lined with factories, dozing in the bareness of its vast spreading, that the three musicians of **DE LA CRAU** have imagined the soundtrack of their voyage. They have started from a sky-ripping singing, to which the **double bass**, the **percussions** and the ecstatic raging of the **mandola** answer in power and in poetry.



It's in this post industrial stretch that Lou Reed finally bumps into Matar Muhammad, and their encounter can be imagined only there, under the pen of **SAM KARPIENIA**, inspired like never before, taken at his peak by **MANU REYMOND**'s dark and vigorous bow and **THOMAS LIPPENS**'s colorful drum set. They are presently exploring a furrow dug out twenty years ago not far from the factories, like a wound they would go on treating forever, and that the singing and the mandola would only succeed in soothing in the harsh magnitude of these horizons.





"De La Crau offers a stormy journey with an almost punkish echo: a rock soundtrack of sweat and fury, carried by Karpiénia's rusty voice and electric riffs."
- **Télérama** -

"De La Crau's Celtic ancestors, descended from Scotland and Ireland, clash along the spice route with sounds from West Africa to the Maghreb"
- **Lucas Fox** -

"On Sam's crossroads, the planets aligned for De La Crau"
- **France Info** -

"There's the beauty of Sam Karpiénia's text and the beauty of De La Crau's music"
- **France Info** -

"De La Crau is passion, fury and truth rooted in the soil of the area"
- **Muzzart** -



DE LA CRAU on stage

3 musicians et 1 technician

Sam Karpienia : vocals, mandola, guitar

Thomas Lippens : drums, tambourine

Manu Reymond : double bass

DE LA CRAU a joué à :

Carhaix (29) : Festival Vieilles Charrues / **Villandraut (33)** : Festival Nuits Atypiques / **Marseille (13)** : Fiesta des Suds / **Lanaja Huesca (Spain)** : Festival Sonna / **Aubervilliers (93)** : Festival Villes & Musiques du Monde / **Arles (13)** : Festival Les Suds à Arles / **Nantes (44)** : Festival Eurofoniks / **Brest (29)** : Festival NoBorder / **Marseille (13)** : Festival Art Explora / **Rodez (12)** : Estivada / **Montpellier (34)** : Festival des Internationales de la guitare, etc...

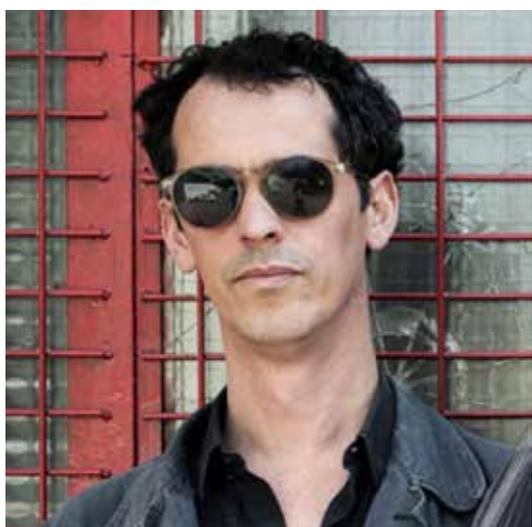
PERSONNEL



Sam Karpienia, singer, composer and mandola player, grew up in Port-de-Bouc. From Kanjar'oc to Gancha Empega (with Manu Théron), via Dupain and Forabandit (a group mixing Provençal and Anatolian songs), he has transformed the music of Marseille, infusing it with a poetic intensity and a unique voice. His singing evokes the intoxication of a rebetiko as well as flamenco fever and, of course, the joyful insolence of Provençal song, of which he is a pillar.



Thomas Lippens is a “tamborellaire”, percussionist and drummer steeped in traditional Mediterranean music, improvisation and sound experimentation. During his travels in southern Italy, he developed a personal style of playing on tambourines and frame drums, which he mixes freely with drum elements. Often at the service of modal music and singers who are still resisting the standardisation of languages, he incorporates frame drums into his drumming, which itself is increasingly ‘prepared’ and timbred with objects. Thomas Lippens is pursuing his research into sound, timbres and soundscapes.



Manu Reymond trained at the Conservatoire d'Aix-en-Provence, where, at the age of 20, he joined Jean-François Bonnel's jazz class and Francis Laforge's classical double bass class. Manu Reymond was unanimously awarded the gold medal in jazz, as well as diplomas in classical double bass and chamber music. His self-taught sensibility enables him to maintain a very free and unformatted approach to music. For a time, he was a member of the group Poum Tchack, which mixed gypsy swing and Balkan music in a spirit that was more rock'n'roll and punk than traditional.



DÉPARTEMENT
**BOUCHES
DU RHÔNE**



Founded in 2002 by Nora Mauriaucourt and Manu Théron, La Compagnie du Lamparo, based in Marseille, is an association that brings together musicians and initiates artistic projects devoted to research and creation in relation to the heritage and cultures of Oc in the Marseilles region.

Collection of sound documents, creation or transmission of popular knowledge, Lamparo's areas of exploration trace the possible paths that culture and the langue d'Oc take, in sometimes unexpected ways, with their sisters from the Mediterranean basin, those that have irrigated Marseille since its foundation.

By combining a wide range of musical aesthetics with a unique poetic approach, Lamparo is committed to reappropriating popular Mediterranean musical traditions, with the aim of rediscovering and questioning the intangible heritage of its region.

Far from seeking to perpetuate a tradition, these activities aim - more modestly but no less ambitiously - to bring audiences into contact with the most volatile and exhilarating aspects of history - unwritten but inscribed, by the song of a language, in every corner of its territory and in every perspective of its horizon.

LA COMPAGNIE DU LAMPARO

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