

DE LA CRAU

HEAVY FOLK FROM MARSEILLE



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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** -



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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.

DISCOGRAPHY

2025

DE LA CRAU NEW ALBUM



PACHACO – THE OCCITAN ROAR IN MARSEILLE’S VEINS

De la Crau driven by committed poetry fuelled by the turmoil of our times, presents their next album in Occitan. The trio, rooted in a resolutely contemporary approach, explores the tensions between the outer world and intimate echoes it provokes, transforming raw emotion into vibrant melodies.

With his gritty voice, Sam Karpienia embodies a modern Occitan style with maritime and urban accents, blending folk heritage and artistique defiance. Since 2016, the lineup – double bass, percussion, and vocals-mandola – has cultivated a unique acoustic universe occasionally electrified, where the simplicity of the instruments dances with untamed energy.

Scheduled for October 2025, the album « Patchaco » promises to amplify this hybrid identity, visceral music with blurred boundaries, where tradition clashes with the tremors of the present.

Between telluric power and poetic fragility, De La Crau advances – roots raw exposed, tenacity unbroken – accross the shifting map of today’s music

2021

ALBUM TEMPERI



2023

ALBUM LIVE



DE LA CRAU NEW CREATION 2025

PATCHACO: THE OCCITAN THAT ROARS THROUGH THE VEINS OF MARSEILLE



Franck Pourcel

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NOUVEL ALBUM PACHACO ! : The Album that celebrates the Sublime Misfits



Sam Karpienia, surrounded by the two pillars of De La Crau - Manu Reymond on double bass (deep waves, organic riffs) and Thomas Lippens on drums (sharp rhythms, tribal pulsations) - orchestrates a work in which the raw energy of the trio fuses with Occitan poetry.

'Pachaco! A mosaic of voices, rebellions and hopes, brought to life by the trio Karpienia-Reymond-Lippens. Sam alternates between poet, rocker and alchemist, while De La Crau's double bass and drums carve out a sonic territory where urgency meets eternity. For those who walk outside the lines.

Fugida (Les Cicatrices de l'Enfance Volée)

Une plongée sombre dans l'histoire des « maisons de correction », miroir des traumatismes coloniaux (Canada, Ukraine...) où l'acculturation brise les âmes. Un chant de mémoire pour les innocents ensevelis.

Barcassa (Le Chant des Naufragés Solidaires)

Hymne à la jeunesse insurgée, naviguant entre fraternité et doute : peut-on vraiment changer le monde en chœur, ou l'étincelle révolutionnaire naît-elle toujours dans l'ombre des solitaires ?

Oh (L'Écho des Ruelles Sans Fin)

Chronique crue des fins de mois en roue libre, des vies réduites à des voitures-lits et des rêves évanouis sous les ponts. La mélodie des invisibles.

Laissa (Fleurir Dans les Ruines)

Sur le poème de Jorgi Reboul : quand la faim creuse des abîmes, mais que les fleurs de la résistance jaillissent même en cage. Une ode à la beauté qui survit aux chaos intérieurs.

Partiraï (La Métamorphose du Phénix)

Hommage à Lou Reed et sa traversée du désert : de l'usine à la dactylo, puis la renaissance en rockstar. Parfois, il faut disparaître pour renaître en feu.

Lanaja (La Boussole et l'Étoile Solitaire)

Épopée de l'individu qui quitte le troupeau, déchire les dogmes, et trace sa route au mépris des fanatismes. Liberté ou folie ? Les deux, sans doute.

Desbranca (Utopie Sous les Étoiles)

Et si on éteignait les écrans pour rallumer les regards ? Fantaisie joyeuse d'un monde sans fils ni algorithmes, où les rires remplacent les notifications.

Distança (La Danse des Hérissons)

Schopenhauer en ritarnelle : comment s'aimer sans se piquer ? Une valse tendre sur l'équilibre fragile entre chaleur humaine et nécessité sacrée de solitude.

Pachaco ! (L'Hymne des Maladroits Magnifiques)

Manifeste pour les « cas socs' », les décalés, les empêcheurs de vivre en rond. Leur maladresse ? Une grâce secrète. Leur différence ? Une arme de poésie massive.

Satanas (Le Diable aux Mille Visages)

Sur la définition de Mistral : portrait d'un homme-démon, entrepreneur du chaos, aussi génial que terrifiant. Un final électrique où l'ombre et la lumière se confondent.



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

c/o cité de la Musique de Marseille
4 rue Bernard du bois - 13001 Marseille
FRANCE

www.compagniedulamparo.com

Manu Théron - artistic director

Nora Mauriaucourt - administrator

tél: +33 6 66 87 33 34

cielamparo@gmail.com

Raphaëlle Berthet - production manager

tél: +33757521090

raphaelleberthet.lamparo@gmail.com

Silvia Coarelli - production manager

tél: +33630922237

silvia.compagnielamparo@gmail.com

