



first album
EPIC DISCORDANT VISION
available June 3, 2022

(CKRAFTPROD / INOUÏE DISTRIBUTION)

This project is a 2021 laureate of the Regional Emerging Talent Fund (FoRTE), funded by the Île-de-France Region.

CKRAFT crafts an elaborate and path-breaking sound, borrowing heaviness from Metal, Jazz's shout for freedom, and immortal melodies from Medieval music.

The atypical line up brings face to face an aggressive power trio, with the frenetic blast of acoustic saxophone and an accordion augmented with electronic sensors.

If you like:

Igorrr, Panzerballett, Magma, Gojira, Meshuggah, Fredrik Thordendal 'Special Defects', John Coltrane, Car Bomb, Imperial Triumphant, John Zorn, Electric Masada, Mr. Bungle, Secret Chiefs 3, King Crimson, Guillaume Perret 'Electric Epic', Théo Ceccaldi 'Freaks', Laurent David 'Kilter', Vincent Peirani 'Living Being', Tigran Hamasyan 'Aratta Rebirth', Dan Weiss 'Starebaby', Sleepytime Gorilla Museum, Gnarnot, miRthkon, Ches Smith, Marc Ribot, Tzadik "Spotlight" series in general.

LIVE SHOWS

March 18th, 2022

tremplin Tonnerre de Jazz (Pau, FR)

May 14th, 2022

L'Autre Canal (Nancy, FR)

May 18th, 2022

Private Press Showcase (Paris, FR)

May 22nd, 2022

Studio de l'Ermitage (Paris, FR)
coprod.w.Orchestre National de Jazz

May 27th & 28th, 2022

La Gare - Le Gore (Paris, FR)

November 14th, 2022

La Boule Noire (Paris, FR)
release party w.DuNose Productions

They support CKRAFT (France):



CKRAFT is:



Charles KIENY

Augmented Accordion,
composition



Théo NGUYEN DUC LONG

Tenor saxophone



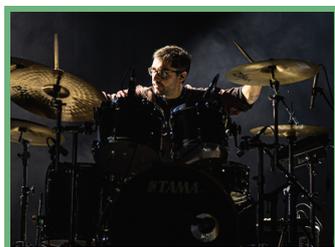
Antoine MORISOT

Electric guitar



Marc Karapetian

Electric bass



William BUR Drums

CKRAFT is the story in action of a music thought out and delivered like a fight that is as necessary as it is fought daily. Perhaps because time now seems limited and contemporary history ends up imposing the tempo of its frantic race. So is there any second to waste when it comes to communicating urgency? You might as well be aware of this when discovering CKRAFT's music: half-heartedness is not appropriate in these magnetic moments when forces emerging from a troubled world clash in broad daylight under our incredulous ears. Those, telluric and massive, of a rhythm in a state of fusion; those, carried on their side by a surge of more celestial essence, released by a mutant accordion and a free-as-the-wind saxophone, as oppressive as the latter may seem at first sight. Between the two, the abrasive scansion and the stridency of a guitar which would like to reconcile these two conflagrations, like a high tension hyphen. Surge of rock, freedom of jazz, immemorial songs, mysterious impulses, a priori incompatible worlds brought together in a ceremony of shadows and lights.

CKRAFT, a quintet – almost a commando, some would say – led with an iron blade by Charles Kieny, a polymorphic musician steeped in multiple influences and experiences, testimonies of an ontological thirst to vibrate in music. For him it is the reflection of an imperious need, that of doing his bit, bringing his stone to a building whose great architects at work for decades would intimidate more than one. But the one who presents himself at the command of his augmented accordion does not hesitate to enter their dance to instill his desire for construction. Much more than ambition, it is about a will: that of affirmation. We also imagine a form of excess that can take over the band at any time in the face of an audience in a state of amazement. Musicians in the shadows, feet anchored to the ground, bodies becoming one with the instruments, like officiants suddenly appearing under hypnotic effects of light. All craftsmen of the same epic poem that sounds like an electric manifesto.

CKRAFT, between darkness and dazzling, will be able to carry you away in a whirlwind in which will be summoned inspirations that the keenest ears will easily identify, without however obscuring the singularity of a vision that aims to be - big undertaking! – both “discordant and epic”. The saturated overpower of Meshuggah, the martial approach and the roaring bass of Magma, the bewitching discipline of King Crimson, the stellar flights of Tigran Hamasyan... This is just to name a few relatives that come spontaneously to mind. John Zorn and Mike Patton, tutelary figures, are very close here, them who have become masters in the art of merging universes that sometimes appear to be contrary. But above all there is CKRAFT, this audacious group which seems unafraid to stir up trouble by expressing very loud what others say much lower. We must recognize this desire not to fall into half measures, even taking the risk of confusing. Is this progressive? Is this jazz? What is this? We talk about "jazz metal" to take the shortest route and because you have to find words when it comes to express what is not so easily formulated in everyday language. So to hell with labels and other convenient classifications, because we are obviously somewhere else here... CKRAFT is a "sui generis" alliance of wild rigor and freedom, without formal preconceptions but willingly diehard in its level of requirement. We might be afraid of what looks like a kind of intransigence, but let's be reassured: these five are in direct contact with the strange world around them, they experience it day by day like each of us. And since they have perceived its excessiveness and its madness, we can be certain that they will know how to mobilize all the strength of their molten metal, at each meeting, to transmit their vibration in a straight line from the heart and the soul. And this is the crux of the matter.

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