

## Press review (extracts)

"Darmstadt. It is now four decades since Jacky Craissac has been living the origin of sound and rhythm. The Frenchman, formerly a jazz drummer, creates his own instruments and sound bodies so that the sound miracles, filled with spirituality, may come true." (*Boris Halva – Darmstädter Echo – June 5, 2003*)

"Freedom of resonance...It is quite evident that Jacky Craissac's work is supported by the rhythmic element in music. He does play with melodic fragments, yet when he begins experimenting for example with sequences of fifths and fourths, it is not rare for his playing to overflow like the bed of a river and remain in the background with regard to the tension components and compared to the harmonic aspects..." (*Michael Rieth – Frankfurter Rundschau – Francfort culture – June 3, 2003*)

"The melody of sounds...Jacky Craissac aspires to a more creative, more respectful universality through his music. It is not surprising then, that he should be brought into this new and unique style of collaboration with Chinese author Xingjian Gao - recording "a melody of sounds " to accompany Mr. Gao's play "To Dialogue/to Take aback"... (*Sud Ouest – October 19, 1999*)

"The spirit of flamenco...One wishes the journey into the un-predictable and the unsubmitive were without end..." (*Roch Bertrand – Point of view, Sud Ouest Bordeaux – March 17, 1999*)

"The sound sculptor...It is thus a wholly original alchemy of sounds, an invitation to a journey of the senses which Jacky Craissac is offering for two nights at the Molière Theatre..." (*Valérie De Saint-Do – Sud Ouest – March 1, 1996*)

"Harmonics... The journey of the workshop visibly summons up Andalusia, and rhythms that would not be out of place in the works of Bartok or Stravinsky. An arresting, beautiful "proposition" awaiting (a) partner(s). So much potential cannot be left alone..." (*Philippe Méziat – Sud Ouest – March 2, 1996*)

"...The quality and the beauty of the materials he uses - hide, wood, metal - could make them works of art on their own; but, the aim is different : for the objects to be subservient to sound alone..." (*H. Pons - Sud-Ouest - March 1999*)

"...If syncretism pertains to the merging of several cultures, then Craissac is the "syntechrist" of a music half-way between Olivier Messiaen and Klaus Schulze..." (*C. Grené - Festival Sigma November - 1987*)

"...One must go hear Jacky Craissac not only for his real skills as a musician, but to discover new sound tools born in the imagination of this strange man, penetrating no doubt the symphonic world of half a century or so..." (*Ville de Bordeaux - Sud Ouest -1987*)

"...Pushing the sound to its climax, Jacky Craissac suddenly alights on exquisitely soft shores again. He caresses and sculpts, whispers and confides, as if he were talking to the birds. Indisputably, Jacky Craissac is one of the most creative percussionnist of his generation..." (*F. Mothe - Sud-Ouest - January 1980*)

"...The "Symphony for 50 Timbres and Instruments" filling my head with tumult, reminds me surprisingly of the concertos of Haendel and Bach - same musical perfection, same life drive, same madness..." (*C. Guignard - Revue Musique - 1983*)

"...This "Suite for percussion" contains all the fury, tenderness and passion of the artist. Jacky Craissac has just given a concert in Paris, and the audience has received warmly this concert of timbres, this torrential life, this thundering sound..." (*Critique Festival Sigma - 1980*)

"...Jacky Craissac is one of the few French percussionists who has engaged in research at a level which likens him to the great modern creators. Today his art, in a perpetual state of creation, feeds solely on invention..." (*B. Lastéra - Sud Ouest - 1984*)

"...Jacky Craissac is a percussionist who, alone on stage, amidst some 30 percussion instruments, composes a somptuous symphony of timbres..." (*C. Baignères - Le Figaro - November 1974*)