

martin solveig



c'est la vie

With *C'est la Vie* Martin is back on the musical scene by bringing to light a 3rd album which is resolutely pop, modern and more electronic than his previous works. You can definitely feel this Solveig's touch which is more and more recognizable as time and tracks go by. This unique sound revolves around funky grooves, club energy and strong vocals. One can also discover new flavours and maybe more maturity in his writings. Martin doesn't repeat a pattern, he moves around what would be his fundamental style, each musical achievement getting him closer and closer to his final musical goal. Today's electro, projects are booming everywhere but martin delivers a personal, catchy paper far from what has become commonplace. So be it, c'est la vie !

www.myspace.com/martinsolveig
www.martinsolveig.com

martin solveig

Martin has been associated to the famous French and international djs status ever since the creation of such a status but each of his release has allowed him to assert himself as a true artist. Songwriter, composer, producer and even singer when the fancy takes him, his well behaved and unconcerned looks, his sense of self mockery, distinguish him from a rather “bling-bling” scene which should sometimes be a little more tongue in cheek.

His first influences are eclectic and even if he is prone to electro he has never overshadowed his fascination for Prince, Michael Jackson, Kurt Cobain, Lenny Kravitz, Björk, Fela Kuti, Stevie Wonder, Serge Gainsbourg...

He began his career at the age of eighteen at Le Palace. Thanks to the appearance of CD engravers he started to edit old tracks, percussions loop in order to juice up his sets.

At 21, he took advantage of an internship while studying in a business school to start up his own label named Mixture and to release **Heart of Africa** on which he highlighted the twangy voice of his English teacher. It was a promising attempt since 10 000 copies were sold. This success drew the attention of his peers and Bob Sinclar asked Martin to take part in the **Africanism** project. This important meeting and the single “**Edony**” helped him to reach this group of happy few French producers who were doing well outside France. He started to tour in Europe and definitely swapped his ties for a headphone after his graduation.

His first album, Sur la Terre, met a quiet start. It was a remix for Salif Keita (Mali’s most famous star) that made everything happen. Solveig as a name had never been on everyone’s lips like this before. It provided Martin with the widest exposure he had ever known. “**Madan**” sold like hot cakes, and **went past 100 000 copies and was compiled more than five hundred times all over the world the year of its release.**

Martin did it again a year later with “**Rocking Music**” which established Martin’s identity, a funk base mixed with contemporary energy and emphasized vocals which were and still are quite scarce in electro music. He managed to win over the English public in nightclubs as well as on Radio One. But these successes and a pretty booked dj agenda were definitely not enough to quench his first for production.

His second album Hedonist was released in 2005 and was a big success thanks to four singles “**Everybody**”, “**Jealousy**”, “**Something Better**” and “**Rejection**”. Martin became aware that adding a visual dimension to his music was crucial to underline his identity. He greatly took part in the direction of his videos. He observed and learnt a lot from Arno Bani and Tristan Séguéla, then he wrote the synopsis of “Jealousy”. He finally directed “Rejection”. “Rejection” is a milestone since Martin decided to move away from the conventions that prevailed in electro videos by appearing on the screen and because he deliberately chose to give way to pop standards by not showing himself in his best light. This simple and original video was watched several million times on the net and embodies the visual universe of both his character and his musical project “*from geek to chic*”.

Three years later, after a trip around the world and a first gold record, he is now about to release his 3rd album C’est la Vie in June 2008. The first eponymous single can already be heard on many radios (NRJ, FUN, FG...) and clubs, previewing what should be a turning point... **C’est la vie!**

Martin Solveig is 31 years old, likes art in general, with a special sensibility aimed towards painting and contemporary creations, as well as economics and sociology, English vintage cars, the idea of flying, Parisians’ “bistrots” and Japan. He has just been decorated “**Chevalier des arts et des lettres**”.



c'est la vie : a 3rd album, an artistic turning point...

This is a 3rd album, some pretend that it's the most difficult. Probably because in 3 albums one has often looked at his artistic identity from all sides. The conception of the album starts at the end of 2007. Martin has started to slow down his dj activity so as to give the priority to creation. This is the thirties, the questioning of things admitted until now, a reflection about the meaning of life. Basically, a big headache and the biggest writer's block of his young career. Martin doesn't lack ideas but really wants to figure out a direction before starting anything. Curiously it is in the passionate listening of The Strokes' three albums that he will find the answer. Of course the mastery of the 5 new-yorkers is impressive, but beyond that Martin is stricken by their attitude that's what he'll keep in mind. He writes on a post-it *"music is simple. More fun and less thinking. If success means "security" for some, "comfort" for others, Martin translates it as "liberty". « I just want to be free, c'est la vie ».*

And the story finally began. A funk beat played by a rock drummer, a nod to Prince and his album *Parade* which is still on the desk, a synthesizer Juno 106 back from servicing after 10 years of no use, a phonecall to Jay Sebag his singing partner ("Rocking Music", "Something Better", "Rejection"). The track "C'est la Vie" was born: quite engaged, funk, sounding almost authoritarian with a light topic at first sight, yet you can find it meaningful if you want to.

There are often several layers of meaning in Martin's work – **"Everybody"**'s vocals, quite federative at first sight, also announced a little rebellion, with the lyrics *"I don't wanna be like... Everybody"*. The message is a little less polished than it seems. The very *"warholian"* counter-use of pop symbols can be found everywhere in this **new album** : **"Poptimistic"**, **"Beauty False"**, **"Superficial"**.

Once he settled the path, the tracks took shape in a few weeks of hardworking days and nights. Martin worked everything out all by himself. He admits being almost unable to work and compose with a teammate. It is only after he has carried out the bases that he likes to present his works to his kith and kin and his team. The latter has learnt to work together for a long time now. It has almost brought along a real group logic starting with **the performers: Jay Sebag ("C'est la Vie", "Some Other Time"), Stephy Haik ("Butterfly", "Touch me") and the soul man Lee Fields ("I Want you", "Superficial")**. Those three protagonists have very different range: powerful for the boys, sweet and poetic for Stephy. Martin really enjoyed directing the recordings of his singers. Both their common background and their strong bonding allowed him to go further in their performances. *"For Butterfly I was miming wings fluttering and doing incredible faces so as to display a smile in her singing"*

There are also new collaborations. **Chakib Chambi**, singer of the rock band In The Club puts his voice on "One 23 Four". *"I've discovered him in a small Parisian concert hall and I've definitely wanted to work with him"*.

Besides, two tracks were co-composed with Michael Tordjman. They have rubbed elbows for a quite long time, since the very beginnings of Yellow's *Africanism* project. They found a rather unseen creation ground: they exchanged mp3 drafts and met on an ad hoc basis. The result of this partnership? The elegant "Some Other Time" and a ufo "Beauty False". The latter is a kind of tribute to the roaring twenties that neither one nor the other has ever known, a very contemporary vision of the 60's swing. Martin, and it is another surprise of *C'est la Vie*, also managed to add his own vocal performances on "Bottom Line" and "Beauty False". He uses the microphone as an instinctive tool of creation, he sings, does sound effects, beatboxes a bass line, a rhythmical pattern. Some voices and voice effects were kept exactly as they were because the essence was there at the very first attempt.

In the end, he delivers eleven dynamic and uniting dance tracks. This 3rd album is maybe the birth of an artist in its own rights. It's yours to say **C'est la Vie** !

tracklisting

- 01 / **C'est la Vie** performed by Jay Sebag
- 02 / **I Want you** performed by Lee Fields
- 03 / **Butterfly** performed by Stephy Haik
- 04 / **Beauty False** performed by Martin Solveig
- 05 / **Poptimistic** spoken-words by Gail Cochrane
- 06 / **One 2.3 Four** performed by Chakib Chambi
- 07 / **Bottom Line** performed by Martin Solveig
- 08 / **Give it to me** performed by Martin Solveig
- 09 / **Touch me** performed by Stephy Haik
- 10 / **Superficial** performed by Lee Fields
- 11 / **Some Other Time** performed by Jay Sebag