

Kreng Bio

Pepijn Caudron (°1975, Alost, Belgium) was raised in a musical family: His mother played the violin and his father was a guitarist. When he was twelve, Caudron started singing and drumming in several local bands; some of these would tour the Belgian club circuit extensively a few years later. At the age of fifteen, he started experimenting with 4-track recorders and the possibilities of sampling. Around this time, he started realizing that music offered more possibilities than the traditional rock band set-up. Initially, his solo work was heavily influenced by the sample-ideology of hip-hop and the sound of labels like Mo' Wax and Ninja Tune in the late 90's. A growing interest in 20th century classical music gradually infused his work with a more theatrical feel.

Caudron entered the Kunsthumaniora Brussels (an art school for aspiring actors and dancers) in 1992 and graduated cum laude. From 1992 to 2004 he primarily worked as an actor in theatre, performing in over thirty plays, playing leading roles such as Hamlet and Banquo in *Macbeth*. At the same time, he acted in several television series and films. However, he never stopped making music. In these years, Caudron developed his trademark sound and created a vast archive of unreleased material under the moniker Kreng.

After attending a performance by the Belgian surrealist horror-theatre company Abattoir Fermé, Caudron approached artistic director Stef Lernous and was given an assignment to score their next performance. Since 2004, Kreng and Abattoir Fermé have collaborated on more than thirty plays, many of which have toured internationally for several years. Most of these plays feature little or no dialogue, thus enabling the music to become an extra character that drives the narrative.

Kreng has also worked for other dance and theatre companies. By 2014, he has more than fifty stage performance soundtrack credits to his name.

Kreng's peculiar world of sound also drew attention in other media. The Norwegian record label Miasmah (currently operating out of Berlin) approached him to release music from his soundtracks for theatre. This resulted in the critically acclaimed album *L'Autopsie Phénoménale de Dieu* (2009), followed by *Grimoire* (2011), which earned him a reputation as one of the leading figures in the world of modern-classical-electronic composition. In 2012 the lavishly designed retrospective compilation box *Works For Abattoir Fermé 2007-2011* was released. This collector's item sold out in less than three weeks.

After doing stage-related work for more than a decade, Caudron felt the need to change his creative environment. He returned to his lifelong passion for film soundtracks. In this domain he is influenced by a wide range of composers: from the inevitable Bernard Herrmann to Ennio Morricone's 70's *giallo* period, stretching out to more contemporary masters like Trent Reznor, Brian Reitzell and Joseph Bishara. Along with an already successful recording career and theatre composing career he'll start to dedicate a major part of his time to creating music for film.

After doing a couple of short films in Belgium, he was approached by Spectrevision Music Management in 2013. Since joining their roster, he scored *Cooties*, his first full feature soundtrack that premiered at the 2014 Sundance festival to great critical acclaim. In 2014, he joined Evolution Music Partners Agency.

A new album, *The Summoner*, is planned for release early 2015 on Miasmah Records.