

 cumbancha PRESENTS

THE TOURÉ-RAICHEL COLLECTIVE

“The melding of Touré’s rich African grooves and Raichel’s delicate piano is as close to perfection as one could imagine.”

- *Relix*

THE PARIS SESSION

WITH
IDAN RAICHEL
VIEUX FARKA TOURÉ
DABY TOURÉ
ABDOURHAMANE SALAHA

The follow-up to *The Tel Aviv Session*, one of the most critically acclaimed albums of recent memory, *The Paris Session* reunites Israeli pianist **Idan Raichel** and Malian guitarist **Vieux Farka Touré** in a cross-cultural masterpiece that defies expectations and easy categorization.

PRAISE FOR THE TEL AVIV SESSION:

#1 on the iTunes World Music Chart

#2 on the Billboard World Music Chart

“A delightful, soulful debut album.” - *Songlines*

“A cross cultural triumph!” - *Time Out Chicago*

“Stunningly beautiful.” - *Allaboutjazz*

“A masterpiece.” - *about.com*

“Simply divine.” - *Giant Step*

“Deeply affecting.” - *The Wall Street Journal*

“Best record you will hear this year.” - *Popmatters*

“One of the most vital world music collaborations of recent years.” - *Record Collector*

- 01 **FROM END TO END** (FEAT. NIV TOAR) 4:15
- 02 **TIDHAR** 5:27
- 03 **HODU** 3:27
- 04 **GASSI GABBI** (FEAT. EYAL SELA) 1:29
- 05 **L'AMOUR** 3:07
- 06 **ALLASSAL TEREY** 4:16
- 07 **DIARABY** 2:23
- 08 **DEBO** 4:28
- 09 **BANDIRABAIT** (FEAT. SECKOUBA DIABATE AND NIV TOAR) 3:53
- 10 **DIAME** 2:23
- 11 **SOMBOU TOURE** (FEAT. DIALIMORY SISSOKO) 4:48
- 12 **DÉNI DÉNI** 2:13
- 13 **PHILIPA** 4:28

CMB-CD-32
File Under: Africa/World



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THE IDAN
RAICHEL
PROJECT



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The formation and success of **The Touré-Raichel Collective**, the band led by Israeli keyboardist and songwriter **Idan Raichel** and Malian guitarist **Vieux Farka Touré**—icons in their own countries and abroad—is a reminder of the unique power of music to bridge geographic, ethnic, political and religious differences.

Although a collaboration between an Israeli Jew and a Malian Muslim has unavoidable political implications, what inspired Touré and Raichel to work together was not the potential to make a statement; they simply connected as artists and friends seeking to find musical common ground.

They met for the first time by chance, in 2008 at the Berlin airport, where they expressed mutual admiration and a desire to get together and play. Touré's father, the late great **Ali Farka Touré**, was one of Raichel's musical heroes and inspirations. Raichel invited Touré to Israel, where they assembled a few musicians and convened an unscripted, improvised jam session. The chemistry between Touré and Raichel was instant and profound. They assumed the name The Touré-Raichel Collective and used the material from that first gathering as the basis for an album, *The Tel Aviv Session*, which found poignant, musically beautiful common ground between the artists' cultures.

Due to popular demand, The Touré-Raichel Collective has undertaken multiple international tours and performed on some of the world's most prestigious stages. In June of this year, Touré returned to Israel to join Raichel's band **The Idan Raichel Project** in a performance at Masada, an archeological site of immense significance in Jewish history.

Since they recorded their first album in Tel Aviv, the plan was to make the follow-up in Bamako. But for reasons of logistics, cost and security the artists met in France instead. For three days Raichel, who produced, and Touré sequestered themselves at Studio Malambo in the outskirts of Paris where they were joined by a number of special guests. While *The Paris Session* is the result of the same freeform approach that was used in the first album, this time around they decided to feature more songs with vocals, a wider range of instrumentation, and appearances by musician friends such as Senegalese artist **Daby Touré** on bass, Israeli trumpeter **Niv Toar**, Malian singer **Seckouba Diabate** and others. Touré and Raichel have honed their interplay over the course of multiple tours together, but the album possesses the same spontaneous, heartfelt magic as its predecessor.

One highlight of the recording is a rendition of the song "Diaraby," written by Ali Farka Touré and featured on his landmark collaboration with **Ry Cooder**, *Talking Timbuktu*. Raichel says that there was a period of six or seven years during which he

had listened to the song nearly every day. Upon sharing a stage with Vieux for the first time, Raichel suggested they play the elder Touré's song together, and doing so brought tears to Raichel's eyes. He describes feeling "a big, big circle from Ali Farka Touré in Niafunke to me in Tel Aviv, then going back to Ali's son."

More broadly Raichel says of his collaboration with Touré, "I'm a musician from Israel, and I will always make Israeli music. And Vieux Farka Touré for me represents the spirit of Mali. I think world music artists by definition are people who reflect the soundtrack of the place they come from. I think that this collaboration between Mali and Israel—and remember we don't even have diplomatic relations between the two countries—creates a new imaginary island located somewhere between Bamako and Tel Aviv."

Touré says, "Idan comes from Israel, he's Jewish. I come from Mali, I'm a Muslim. This project shows the point where there are no real differences between us. Working on these recordings we learn a lot about each other."

It all works, first and foremost, because Touré, Raichel and their guests manage to make singular music. Reviewing *The Tel Aviv Session* for NPR's *All Things Considered*, Banning Eyre wrote, "If Raichel and Touré had planned a collaboration, it's hard to imagine that they could have topped the casual charm of this impromptu encounter." Hosting the Collective on WNYC's *Soundcheck*, John Schaefer called the debut recording "one of the year's most surprising and infectious world music releases." *Wall Street Journal* rock and pop music critic Jim Fusilli has described the collaboration as "not so much cross-cultural exercise as an exploration of common ground."

