



75 Commons Road | Germantown NY | 12526 USA | +1.518.755.5089 | admin@clermontmusic.com

OUMAR KONATE

From Gao Mali, Oumar Konaté caught people's attention in primary school on the strength of his talent with an old bucket in the streets. In high school, he accompanied the Gao Orchestra on their national tour. He then went on to enroll at the National Institute of Arts in Bamako (LINA) and self-recorded his first album "Lahidou (The Oath)" in 2008. Konaté has accompanied several famous Malian artists: Vieux Farka Toure, Kounkako Sata, Roberto Magic, Alpha Diakité, Sidi Touré, Khaira Arby, Hama Sankare among others. In 2011 he was asked by band leader Boncana Maiga to be guitarist and arranger for «Toungagouna», a monthly musical variety program broadcast on several African television networks (ORTM, CFI, TV5) where he accompanied many international stars.

In 2008 Konaté performed at Mali's National Biennale in Kayes as guitarist and arranger for the National Institute Orchestra.

In 2009, he represented Mali at the UNESCO festival in Gambia.

In 2010, Konaté was invited to perform at the Mali Voices Festival in Sweden.

In January 2012, Konaté appeared at the Festival au Desert in Timbuktu, Mali. In that same year Clermont Music invited him to accompany Khaira Arby and her band on her tour of the US and Canada. In the summer of 2012 Konaté toured the US playing at NY's Lincoln Center, at the Grassroots Festival and at others venues where he received audience raves. During 2013 and 2014, Konaté toured Europe as a member of Vieux Farka Toure's band.

In May 2014, Clermont Music released his first international album, "Addoh", and Konaté that summer toured North America again receiving enthusiastic audience response.

In 2016 Konaté was awarded a Tamani d'Or by the Malian music industry for his work. That same year Clermont Music released his second international album « Maya Maya » which also earned critical praise. In 2017 Clermont released "Live in America" followed in 2018 by "Live in Bamako" both reaching favorable notices.

Konate's core group is anchored by Makan Camara, one of the best young percussionists in West Africa today and bassist Dramane Toure, former lead guitarist for the late Khaira Arby. These three are a power trio on the level of Cream or Band of Gypsies. His songs tell stories of hope for normalcy despite seemingly insurmountable challenges in Africa. Frequently joined by musicians and friends, Konate performs regularly in clubs, private parties and festivals across Mali. He will play at Zanzibar's Sauti za Busara Festival in 2020 and following that with a world tour.

Personnel on stage include:

Oumar Konaté	Guitars/ lead vocal
Dramane Touré	Bass
Makan Camara	Drums
Souleymane Diallo	Keyboards

Streaming audio playlist:

<https://soundcloud.com/clermontmusic/sets/oumar-konate>

Streaming video playlist:

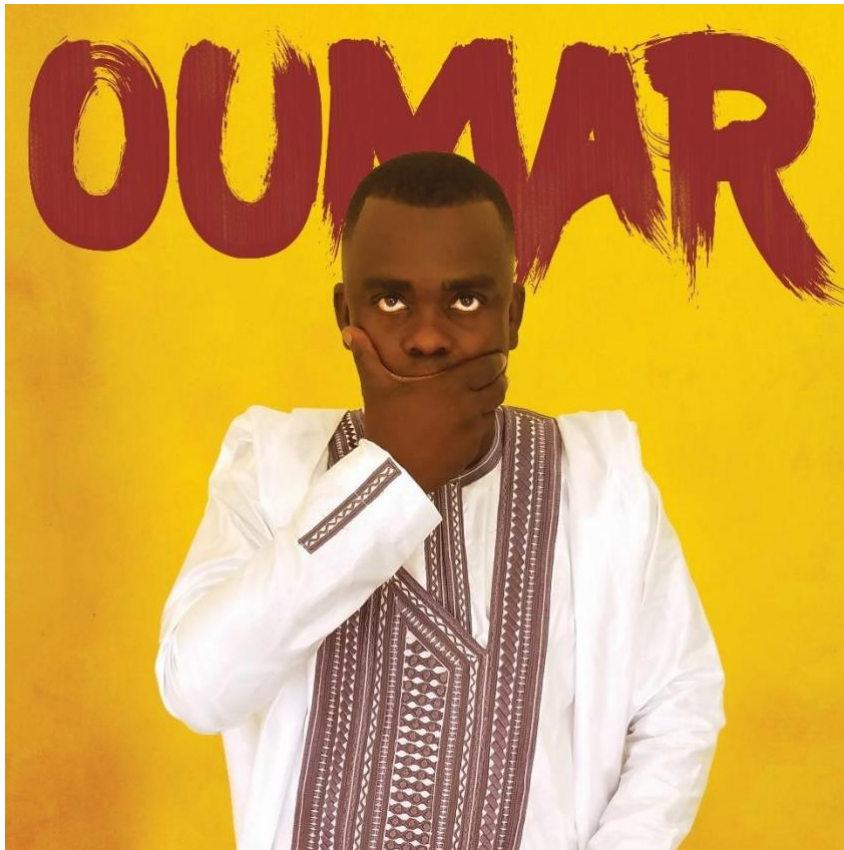
https://www.youtube.com/playlist?list=PL8rvb_d1nbK_MtJfZrFVyBXkP5IEyHVKk



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Catalog: CLE025
Album Title: I love you Inna
Artist: Oumar Konate
Format: LP, CD, DI
UPC LP (US): 711574881819
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UPC DI: 193483842394
Release Date: 19 July 2019

Cover Art:





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TRACKS: (album jacket copy)

1	Houndia	If you go to Gao you will find some pretty girls there.	2:51
2	Oumar bakoi	Hey, are all my fans here? Get ready to dance!	4:39
3	I love you Inna	Inna I love you.	5:06
4	Badje bisindje	A sad tale of a bride's father who has to sacrifice his favorite cow for the wedding feast.	5:33
5	Almounakaf	Hey you! You brought this destruction into our country. Get out!	5:25
6	Mariama	Mariama, go beside your new husband. He won't hurt you.	5:34
7	Koima Djine	Where are the genies of Koima. We need rain!	4:03
8	Ni tchilla sibara	There isn't another person like you.	5:35
9	Zankai hora	Call all the children to come here. Let's all dance!	3:51
10	Wa toto	It is time for us to rebuild our country.	4:39

CD TRACKLIST:

1	Houndia	[QMPGD1900001]	2:51
2	Oumar bakoi	[QMPGD1900002]	4:39
3	I love you Inna	[QMPGD1900003]	5:06
4	Badje bisindje	[QMPGD1900004]	5:33
5	Almounakaf	[QMPGD1900005]	5:25
6	Mariama	[QMPGD1900006]	5:34
7	Koima djine	[QMPGD1900007]	4:03
8	Ni tchilla sibara	[QMPGD1900008]	5:35
9	Zankai hora	[QMPGD1900009]	3:51
10	Wa toto	[QMPGD1900010]	4:39



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PERSONNEL:

Oumar Konaté	lead vocal, guitars
Dramane Touré	bass
Makan Camara	drums, percussion
Fallou Mbaye	sabard wolloof {tracks 1, 3, 5, 7}
Assaba Dramé	kamel ngoni {tracks 1, 5, 6, 7}
Adama Sidibé	violin {tracks 1, 3, 6}
Alhouseini Yattara	calabasse {tracks 2, 6}
Moussa Yattara	calabasse {tracks 2, 6}
Hama Sankaré	calabasse {track 4}
Yoro Cissé	monochord {track 9}
John F Dilligent	keyboard {track 3, 4}

CREDITS:

All tracks written, composed and arranged by Oumar Konaté
Recorded: 26, 27 & 28 March 2018 at Studio Bogolan, Bamako, Mali
Recording engineer: Yaya Diarra, Bamako Mali
Mixed: Dave Cook, Area 52 Studios, Saugerties, NY
Mastered: John Cohrs, Bear Call Mastering, Kingston NY
Graphic design: Andrew Nelson, Down in the Valley Designs, Kingston NY
Photos: Chris Nolan and Kiss Diouara
Produced: Christopher Nolan III, Clermont Music, Germantown, New York
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LINER NOTES / SALES NOTES

Oumar Konaté's brilliant new studio album was recorded in Bamako Mali during the Spring of 2018. A superstar in Mali, Oumar can be found every weekend playing in nightclubs, concert halls and on festival stages across that country. He can shred like no other on electric guitar and at the same time make you cry. This his fifth album features: on bass long-time collaborator Dramane Toure, former lead guitarist for the late great Khaira Arby, and on percussion power-house drummer Makan Camara.

Oumar invited other friends into the sessions to add their unique perspective to the project. Sometimes jubilant, sometimes angry, Oumar reflects the mood of young people in Mali today. His songs range from love songs to dance anthems to ballads. This is new music is from an award-winning singer/songwriter whom audiences from all over his country adore.



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Weblinks:

www.clermontmusic.com/oumar-konate

www.facebook.com/oumar.konate.395

PRESS:

- "a tumultuous, constantly morphing six-beat Malian rhythm with raw vocal incantations and plenty of wah-wah." Jon Pareles, NY Times, 19 July 2019
- "a kaleidoscopic primer for West African music... Konate really deserves to be as big a star on the international stage as he is at home" Nigel Williamson (****), Songlines Magazine #151
- "The man is a swirling amalgam of instrumental and vocal emotions." Pieter Franssen mixedworldmusic.com
- "(Konate's) modern mix of blues and afrock is unmistakably one of the best that comes to us from Africa today." Eric van Domburg Scipio popmagazineheaven.nl #30, 2019
- "...powerful, groovy and often superfunky sound with haunted vocals..." Pieter Franssen (****½) in the Dutch music magazine Jazzism #5 2019 about Oumar Konate's album 'I Love You Inna'.
- "His boldfaced chops, ceaseless energy and unmistakable star power yield an African guitar album that very much knows how to rock." Dennis Rozanski, Bluesrag mojoworkin.com Winter 2019
- "Among the ever-growing pantheon of Mali's global stars." Jim Hickson, Songlines
- "Smoldering electric guitar" Rob Weisberg WFMU-FM
- "A master on the western electric guitar" Ruud Siebons, Studio-Globe, Broadcast 1357
- "(Konate) will inspire fans of modern African music as well as blues rock fans." Willi Klopottek, Luxembourg magazine Wox.lu March 2018
- "Intricate close work and headlong shredding." The Wire, April 2018.
- "Whining, lightning fast and exciting." -Kees van Wee Heaven Magazine #5 2017
- "Great punchy production and blistering playing." - John Bates, WTJU-FM May 2017
- "...full on rock with long screaming guitar solos on full sustain backed by bass and drums. They are very good at what they do..." – Vic Smith, fROOTS

Africa REVIEWS

Attarazat Addahabia Faradjallah Hadaoui

(36 mins)

★★★★★

rediscovered slice of 70s
Moroccan psychedelic rock



Al Hadaoui was the group Attarazat Addahabia's debut album, recorded in 1972 but for some reason never released. And now we get to hear it all its glory. The group are from sablanca, Morocco, and their music is a mix of psychedelic and experimental rock and funk that wouldn't have sounded out of place in San Francisco or LA during the same time period, though they, of course, also bring in a unique African flavour to the music.

The opening title-track shows this off the best: it starts with that recognisable rhythm of the Gnawa played on the *raqab* (metal castanets) before they're joined by bluesy-funky electric guitar (which is stunning throughout), Afro-Latin percussion, an all-female chorus and eventually Faradjallah's charismatic vocals. If it weren't for the Arabic language, you could even forgive them for thinking this record came from Nigeria or Cameroon, which is the importance of its large and interlocking percussion section.

A great thing about the music is that the band obviously don't take themselves too seriously, making this record a lot of fun – keep an ear out for the track 'Aflana', based on Beethoven's 'Für Elise' – and that really helps to bring it all to life and gives home that 70s sound.

NICKSON

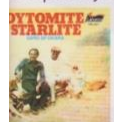
TRACK TO TRY Al Hadaoui

Pytomite Starlite and of Ghana Pytomite Starlite and of Ghana

(39 mins)

★★★★★

collection of early 80s highlife
at's pure dynamite



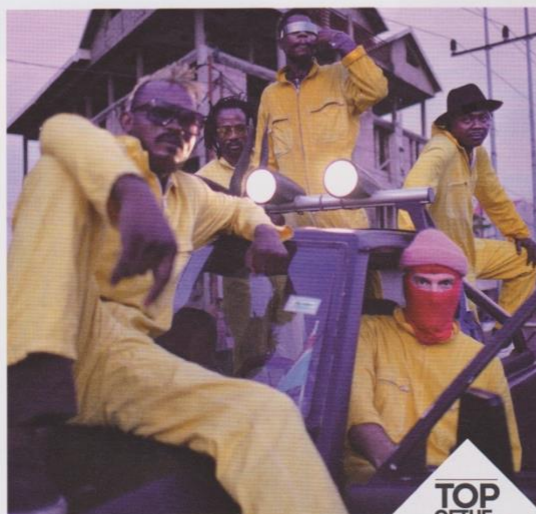
Although the identities of the musicians playing on this album are a complete mystery (such is the joy of vintage collections), if you're looking for classic, early 80s Ghanaian highlife, then the selection of songs on this release leaves little to be desired. Taken from the Tabansi archives, the

reissued tracks on this timeless collection explore the whole spectrum of the genre and its subtle variations, with each track hinting at other influences but always remaining firmly in highlife territory. 'Anomakora', with its *clave*-embellished beat, adds a Cuban flavour to the music, while 'Nya Asem Hwe' throws the horn section into the limelight. It doesn't break any boundaries stylistically, but the recordings are quality easy-listening, and a happy addition to the wider

collection of highlife music from the era. The accompanying notes for the album are laden with speculations about who these mystery musicians might be, and although a little more context for the collection would have been nice, I have to agree with the author of the sleeve notes on this one – sometimes you just have to sit back and enjoy what's in front of you, and *Band of Ghana* is 40 minutes of pure enjoyment.

LUCY HALLAM

TRACK TO TRY Anomakora



KOKOKO! Fongola

(44 mins)

★★★★★

From landfill to floor-fillers: exciting sounds from Kinshasa



The most exciting thing about this Kinshasa collective is the extraordinary alchemy by which they turn pure building blocks of harsh, dissonant noise into compelling 21st century music. Like their famous Congolese predecessors, Konono No 1, they cobble their instruments together from old junk – everything from plastic bottles to a toaster – and their French producer and synth operator Débruit incorporates electronica that evokes the best 1970s Krautrock while aurally cementing the whole thing together.

But this is no mere clinical studio exercise. I saw the band perform in a

grim London basement club earlier this year. Dressed in high-visibility yellow boilersuits (in tribute to Devo?), they demonstrated the fine art of turning landfill into floor-fillers with real aplomb, exuded extraordinary energy and charisma as they got a typically aloof, hip young crowd dancing their socks off from the opening number right through to the close.

Fongola is their debut full-length album, but it feels much more like a confident second or third release. It's also one of those rare records that reveals something new each time you play it. This is without a doubt my 'world music' album of the year so far.

HOWARD MALE

TRACK TO TRY Likolo

Oumar Konaté I Love You Inna

(47 mins)

★★★★★

One man's journey through
West African sounds



Hailing from Gao in northern Mali, Konaté's roots are steeped in the desert blues of the Songhai people.

But the most impressive aspect of his fifth solo album is the way he's colonised so many Malian styles to the point that *I Love You Inna* sounds like a kaleidoscopic primer for West African music.

On 'Oumar Bakoi' he rocks with the raw power of the late Lobi Traoré as he sings a lyric that translates as 'Hey are all my fans here? Get ready to dance.' On the title-track his guitar playing has the spacious elegance of Djelimady Tounkara while on 'Badje Bisindje' his soulful vocals uncannily evoke Senegal's Youssou N'Dour. 'Almounakaf' sounds like Tinariwen attempting a reggae groove and packs a righteously angry message to the jihadists ('You brought all this destruction to our country. Get out!'). 'Mariama' mines classic Ali Farka Touré/Afel Bocoum territory, and 'Koima Djine' is a wah-wah guitar wig-out calling on the spirits of the Niger River to end the drought.

Elsewhere 'Ni Tchilla Sibara' hits as hard as Songhoy Blues at their heaviest and 'Wa Toto' even ventures into a kind of cosmic African jazz-rock. Every one of the ten tracks offers something different and on this showing Konaté really deserves to be as big a star on the international stage as he is at home in the thumping nightclubs of Bamako.

NIGEL WILLIAMSON

TRACK TO TRY Koima Djine

Remna Zona Zero

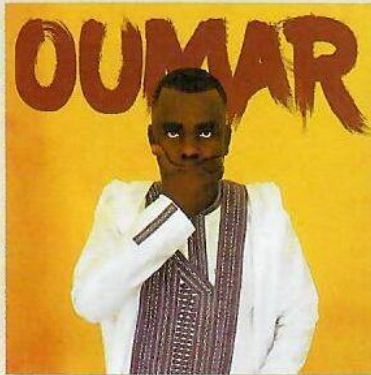
(63 mins)

★★★★★

The new generation of Bissau-
Guinean music and politics



Remna Schwarz dedicates this album to his father José Carlos Schwarz, a legendary figure in Bissau-Guinean culture as a poet, activist and leader of the Cobiana Djazz dance band. Sadly, Remna never really knew his father, who died in a plane crash in 1977 at the age of 27,



Oumar Konaté
I Love You Inna

Clermont Music/Xango

Wereldmuziek

🎵 **Oumar Bakoi**

Zanger-gitarist Oumar Konaté is een nieuwe ster in zijn geboorteland Mali, waar hij wekelijks optreedt in nachtclubs, concerthal-

len en op festivals. Hij begeleidde grote Malinese artiesten zoals Vieux Farka Touré en Khaira Arby op tournees door de VS en Europa en werkt inmiddels hard aan zijn eigen carrière. Op zijn debuut demonstreert Konaté zijn meesterschap op de elektrische gitaar, die hij laat grommen, rocken en huilen. Inspiratie komt van de in 2006 overleden Malinese desert blues pionier Ali Farka Touré maar ook van Jimi Hendrix. Konaté laat zich bijstaan door bassist Dramane Touré en

powerhouse drummer Makan Camara. Instrumenten als kamale ngoni (West-Afrikaanse luit), viool en kalebas geven zijn blues- en rocksongs een typisch Malinese klankkleur. Konaté is geen grootse zanger en sommige songs, zoals I Love You Inna, kabbelen wat voort maar het eindoordeel is toch positief. Hier staat een jonge Malinese gitaarheld, die ongetwijfeld de westerse podia gaat veroveren.

★★★★★

Bas Springer