

NURU KANE

EXILE

Presse EXILE 2013

THE INDEPENDENT, Saturday 09 March 2013

Album: Nuru Kane, Exile (Riverboat Records)



Howard Male

Along with the dry, rasping sound of the guimbri (a three-stringed lute) that's always been his trademark instrument, it's this London-based Senegalese singer-songwriter's urgent frayed voice that gives this eclectic set cohesion.

His previous albums have been energetic but rough around the edges. Here musical ideas (embracing everything from gnawa to reggae) have been better followed through, resulting in his most accessible effort to date.

RFI Musique, Bertrand Lavaine

Nuru Kane Nouvel album, *Exile*

13/03/2013 -

Sénégalais globe-trotter, artiste discret et très attaché au sens qu'il donne à sa démarche au-delà de la musique, Nuru Kane sort son troisième album baptisé *Exile* dans lequel il met encore davantage en pratique le rapprochement des cultures sans aucune aliénation.

Le mode de vie sédentaire n'est pas fait pour Nuru Kane. Le chanteur sénégalais, arrivé en France en 1998, est plutôt un adepte de l'incessante vadrouille. Il était ici, à Londres ; on l'a vu là, en Auvergne ; il passera là-bas, aux Pays-Bas... Cette itinérance est moins dans ses gênes que dans sa tête : au fond, il n'est question que de liberté, et de la façon dont le chanteur trentenaire entend la vivre.

Que son troisième CD s'intitule *Exile* n'est pas seulement une référence à cette situation vécue par tant d'Africains poussés à partir loin de chez eux pour des raisons économiques, même si les violons joués sur la chanson-titre dégagent un parfum de nostalgie. Nuru Kane donne à ce concept un contenu plus politique, pensant à ces grands hommes qui ont défendu des causes et ont été contraints de se couper des

leurs. Et de citer le Dalaï Lama, Cheikh Amadou Bamba, ou même Nelson Mandela.

L'exil, enfin, se trouve parfois en fermant les yeux au détour d'une chanson. Pour faire naître ce "monde en couleurs", Nuru pratique sans retenue le mélange des cultures. Son groupe Bayefall Gnawa en est l'un des reflets : ses membres viennent du Maroc, du Mali, d'Algérie, de France...

Le patchwork se décline aussi en onze titres, composés pour une bonne moitié par son complice de longue date, Thierry Fournel. *Bambala* prend la direction de l'Afrique du Nord des Gnawa : le guembri – instrument fétiche du Sénégalais – pose le cadre, dessine ses motifs et petit à petit accélère la cadence que suivent les voix, les battements de main et les karkabou. Ambiance plus blues pour *Niang Balo*. Direction l'Espagne avec *Coriendo* et ses sonorités festives. *Issoire*, en hommage à cette ville où il est officiellement domicilié, est un reggae parfaitement exécuté comme Nuru en jouait à ses débuts dans son pays natal.

Lui qui appelle son continent à l'unité dans *Afrika* a su justement transcender les différences entre tous ces genres musicaux qui l'influencent pour donner à l'ensemble une cohérence, une identité. A l'instinct, sans calcul, et avec la volonté de montrer l'exemple, il prouve que changer les choses reste possible. Son message se résume en une chanson, où son patronyme se mêle au slogan du candidat Obama : *Yes We Kane*.

Nuru Kane *Exile* (World Music Net) 2013

Bill Lupoletti

Website Assistant Music Director for World Music radio WRIR
GLOBAL A GOGO Richmond, USA

Nuru Kane is a Dakar-born singer, songwriter and guitarist whose wide range of musical interests are woven through this album, his second for Riverboat. Kane grew up listening to funk, reggae and blues along with the usual Senegalese influences; as an adult he was turned on by Moroccan gnawa trance music and learned to play guimbri (also known as sintir), the three-stringed bass lute that makes gnawa one of the planet's funkier musical styles. Kane calls his North African style "Baye Fall Gnawa" (he's a member of the popular Senegalese Baye Fall Muslim brotherhood) and you can hear that style to excellent effect on tracks 3 and 7. The title track (2) is expressionistic, with a moody minor-key introduction that opens into a faster tempo and impassioned vocals. My favorite of all is 1, a beautiful, catchy slice of Afropop that would be a hit single in an alternate, more just universe. Like its 2006 predecessor *Sigil*, *Exile* is an outstanding, eclectic tour through the mind of a musical omnivore.

Alex Brown

Splinters & Candy Radio
Poughkeepsie, USA.

Alex Brown presents an eclectic collection of music from around the globe.

Nuru Kane – *Exile*

Nuru Kane is back with his third album *Exile*, which is available now on Riverboat Records / World Music Network. The Senegalese guitarist and guimbri player enjoyed international success with his previous release, *Sigil*, which earned him a "Best Newcomer" nomination in the 2007 BBC 3 Awards for World Music. Kane's music is diverse, revealing a wide range of styles that he picked up on his travels around the globe.

Since Nuru Kane implements so many styles on *Exile* – gnawa, Baye Fall, mbalax, blues, reggae, rock to name a few – this album is a sonic patchwork of Kane's past. He tackles topics like religion, marriage,

family, dictatorship and African liberation on a positive record with some dark undercurrents along the way. One of the standout tracks is "Exil," which inspired the title for the album. This creeping, urgent song commemorates the lives of those forced into exile in order to escape humiliation and torture. Guitar, guimbri, sanza, djembe, calabash, oud, balafon, kora and ngoni flavor this set with Kane's impressive singing, playing and songwriting. Thierry Fournel deserves a special mention for his musical arrangements, accompaniment and production techniques. This album will hold your interest from start to finish as you won't know what's coming next. Listen to "Afrika" and watch an introduction video to sample Exile.

Perceptive Travel World Music Reviews

March 2013 - By Graham Reid

In this issue: a world citizen from Senegal getting his passport stamped again, Graham Reid, posted Feb 27, 2013

NURU KANE PROFILED (2013): A colourful tapestry of sound

One of the problems world music artists suffer is some preciousness in their audience which would preserve them in amber like an anthropological specimen. They want an artist to remain true to some perception of "authentic".

But musicians, being the troublesome creatures they are, largely ignore such constraints and move on, assimilating influences, and extending the boundaries of their style.

The great Senegalese singer/guitarist Nuru Kane – who also plays the three-string guimbri, like an acoustic bass guitar – has never been within the grip of those who put him in a specimen jar.

His terrific debut album *Sigil* of 2006 (recorded in Scotland!) had *The Observer's* Phil Meadley noting the melange of music was "trance-like gnawa meets Senegalese soul, meets Malian blues, meets Fela Kuti, with a touch of Bob Marley".

Here at Elsewhere I observed that in the solo songs he sounded like a Mississippi bluesman.

Cover-1_1 His most recent album *Exile on Riverboat* (through Southbound in New Zealand) is yet another shapeshifter again.

With guimbri, kora, guitars, calabash, ngoni, balafon and other instruments at his disposal within his band (and singers of course) he traverses a lot of ground and again slips free of the grasp of those who would pigeonhole him.

The extraordinary opener *Afrika* is an intricate tapestry of crisscross melodies from guitar, guimbri and balafon behind and between his vocals which almost hint at rap for a moment.

Perhaps because he lives in Europe now he also effortlessly assimilates in other sounds and styles, as on *Corriendo* which has Spanish influences, and the melodic spirits of North African are all over the title track and *Sadye*.

The reggae song *Issoire* is pretty ordinary but the real surprise from a man who is full of them is the soul-pop of *Yes We Kane* who refers to the old Lee Dorsey/Pointer Sisters hit *Yes We Can*, which was an Obama campaign song.

He's even got a bouncy pop song here in *Bambala*.

Nuru Kane's first band was an Afrobeat outfit and he had his ears on Fela Kuti and Bob Marley.

These days it is getting harder and harder to either pinpoint his sound or where he might be headed but whether his lyrics be personal or political, he marries them to music which is vibrant, tricky and inclusive.

Then of course is that strong and supple voice . . .

Preserved on record but never in a specimen jar.

CBC radio canadienne

By Li Robbins

if your introduction to [Nuru Kane](#) is through his great song, "[Number One Bus](#)," you are a lucky person.

And whether or not you've heard that song, you can also count yourself lucky (as we do) to have this sneak peek at the Paris-based, Dakar-born singer and guitarist's upcoming release, *Exile*, coming out on [Riverboat Records](#) Feb. 25. Listen, then read on to find out more about this rising star in world music.

Listening guide

Best joke: "Yes We Kane"

Best bluesy bet: "Niang Balo"

Best reggae groove: "Issoire"

Best flamenco flourishes: "Corriendo"

Best gnawa groove: "Sadye"

Best meditative moment: Zikar"

The music

A hypnotic, trancy blend of Moroccan and Senegalese music with reggae and blues. You can hear a big influence of [gnawa](#), Moroccan spiritual music. Kane calls it "Baye Fall Gnawa." (Kane is a member of Baye Fall, a sub-group of the [Mouride brotherhood](#). For some unadulterated singing in that tradition, [listen here](#).) In case you're wondering what Kane sings about on *Exile*, the lyrics cover religion, marriage, family, dictatorship and African liberation.

The man

Kane has lived in both London, England, and Paris, France. But he was born in Dakar, Senegal. That's where he started playing music — he built his first guitar himself, using fishing wire for strings. And as befits a young guy, he immediately began messing around with styles like blues and reggae, meshing them with the traditional Senegalese singing he knew.

Articles concernant les albums précédents :

"Sénégalais d'origine, Nuru Kane a le blues malien au bout des doigts, des rythmes gnawa dans la peau et pour langues, le wolof et le français. Autant de signes particuliers qui expliquent pourquoi Sigil - son premier disque autour du projet Bayefall Gnawa - est si inclassable." **Fleur De la Haye, RFI**

« Appuyée sur un rythme hypnotique et très majoritairement acoustique, la voix, gorgée

d'un extraordinaire nuancier, impulse une extrême vitalité à l'ensemble »
Christian Larrède, Les **inrockuptibles**

« Un artiste d'Afrique de l'ouest avec qui il faut désormais compter »
Elizabeth stoudmann, **vibrations**

« Un brassage improbable mais efficace pour un album inspiré et engageant. Nuru kane chante l'alliance des peuples et montre l'exemple »
Nadir chougar, **World sound**

"This is an original and beautifully crafted musical fusion of two very different cultures of Africa. A real treat for those who appreciate music that comes from the heart."
Chino Odimba, BBC Africa on Your Street

"Kane's live performance showed the awesome genius of his African tunes in all their greatness. Hotly tipped as the next big African star he is strikingly handsome and obscenely gorgeous."
Bunmi Akpata-Ohohe, Africa Today

"I saw Nuru Kane and the band he works with, Bayefall Gnawa, at a festival. They performed with the energy of a hunt, the passion of new lovers and the precision and musicality of the lead violin in London Philharmonic. Their stage presence was such that we became largely unaware of the stage, just captivated by these characters and their sounds and selves"
D. Thorne, Amazon.co.uk customer review

"Nuru is a tall and charismatic character with his own style- he is something special"
Charlie Gillett, BBC

"Nuru Kane is almost Errol Flynn like_ like in his charismatic command of a room. Full of confidence and sparkle but never overblown or gauche. His voice is wonderful, his songs intriguing... a star in the making"
Howard Male

Scènes principales:

Plus de 250 concerts dans toute l'Europe et en Afrique.

Festival Alter Eco (Cabaret Sauvage), France
Festival Fest'Afrik, Tartas (Landes), France
Festival Voix des pays de Fougères (1ere partie de Salif Kéita), France
Festival Les percussions du monde, Nostang, France
Festival Africolor, Seine st Denis, France
Festival Terre de Couleurs de Daumazan, France

Festival « un été à Bourges », France
Festival Au Desert, Tombouctou, Mali
Festival « oslo world festival » Norvège
Festival FMM Sines, Portugal
Festival Druga Dogba, Slovènie
Festival Oyé, Liverpool, UK
Festival « London African festival », UK
Festival « Deal Maritime folk festival », UK
Festival « World Music » , Dublin, Irlande
Festival international des musiques gnawa, Alger
Festival Mawazine, Maroc
Festival Blues de corralejo, Canaries, Espagne
Festival Roots, Amsterdam, Pays-Bas
Festival African Hertme, Pays-bas
Festival Womad

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Tournée en Norvège, Suède, Danemark
Tournée des Centres culturels français au Sénégal
Tournée au Royaume Uni
Tournée française en 1ere partie de Tony Allen