

Vieux Farka Touré – The Secret
US & UK Press quotes – updated 7/22/11

“The son of the late Malian guitarist Ali Farka Touré inherited his dad's dazzlingly fluid phrasing but clearly also digs the fiery African blues rock of bands like Tinariwen. Here, he joins American peers for a crossover set that slays, primarily because the players come to his music, not the other way around.” 3 ½ Stars
– **Rolling Stone**

“Vieux Farka Toure proves himself a more confident singer and guitarist here than ever before — and if this is the next generation of African blues, long may it live.” – **NPR “Song Of The Day”**

“...this is a musician who, in live performance, has clear ideas about where he’s going, and why.” – **Los Angeles Times**

"...the guitarist is on the verge of breaking out of the world music bins into wider pop consciousness." - **SF Chronicle**

“This third album by blazing Malian guitarist and vocalist Vieux Farka Toure has so much going for it: the amazing, thoroughly African dance energy of "Sokosondou" and "Borei," the wonderful loping rhythms of "Lakkal" and the anthemic, pretty "Amana Quai.” – **NPR Music**

“Touré is captaining a new sound that splices denser, more exploratory and surging guitar work — a la improvised rock-and-roll — into African blues, creating a hypnotic, captivating brew.” – **The Denver Post**

“The solos were devastating, punctuated with a few drops of reverb. His chemistry and much bigger sound was right to attract a much bigger crowd. The one-two punch of jam-friendly African acts on the Lakeside stage was a great way to start off this scorching hot day.” – **Time Out Chicago**

“The son of the late Ali Farka Touré has arrived. On The Secret, he's taken his father's meld of Malian rhythms, drones, and melodies with American blues to an entirely new level. The Secret is a giant leap forward for Farka Touré as an artist to be sure; but it's a stone killer for listeners.” – **All Music Guide**

“This is a must hear album.” - **Relix**

"Toure has a better shot than anyone to take African music globally mainstream"
- **Mindful Metropolis**

"Vieux's time to break through to larger audiences has arrived." – **World Music Central.**

"It's exciting to wonder where his creativity and talent will take him next. Judging from this release, it could be anywhere." – **PopMatters**

"This is what a post-psychedelic Hendrix might have sounded like, back to blues, thick and heavy, laying down grooves in sonic washes." – **Thailand To Timbuktu**

"The songs act as open invitations to dance, the swirling rhythms, dizzying fills and crawling riffs speaking in an exotic body language aimed at the hips and feet. Reggae and soul devices crop up amidst the arrangements, yet it's Toure's distinctive drones and slender, treble-dominant tones that persuade the audience to partake in the communication. Chants and hand claps put the punctuation mark on subtle albeit grand compositions." – **Chicago Tribune**

"Malian music that rocks — we totally dig this guy's CDs...it's probably best to get there early to avoid standing in the line that wraps around the block." - **LA Weekly**

"With only a couple of albums behind him, Vieux has arrived in the spotlight so recently vacated by his father Ali Farka Touré." – **Muzikifan**

"Elements of dub, reggae and hip-hop slip in and out of the music, adding to the trancelike, hypnotic spell that Touré masterfully weaves." – **LA Weekly**

"The secret is out: Vieux Farka Toure has arrived, and his latest is nothing short of superb." – **World Music Central**

"Africa's new axe hero marches on." **** **Uncut**

"Vieux's signature guitar style is a not-so-distant cousin of the blues — a series of funky riffs and twangy bent notes that blend the Mississippi Delta with the stately kora patterns usually associated with West African music." *** **Metro**

"This album sees Vieux recording in Brooklyn and Bamako, developing collaborative grooves that decorate rather than eclipse Malian blues." **** **The List**

"The Secret is arguably even more ensconced in the guitar-led blues-rock groove, with Vieux's assured voice intoning moodily over extended, elaborate electric guitar figures." **fRoots**

"Touré will surely introduce African music to new listeners." **The Observer**

"Hypnotically beautiful." **The Independent (The Information)**

*"Unquestionably a triumph ... Living up to his father's lofty reputation is no mean feat, but this record should silence any doubts that Vieux is an important artist in his own right." **** **musicOMH***

*"But the real surprise here is the inclusion of several well-known American musicians, and the way in which Vieux Farka edges towards the West while still sounding distinctively African ... Where special guests don't feature, Vieux Farka shows off his own playing on songs that often follow the same formula: starting with a burst of stuttering guitar work before easing into relaxed, rolling riffs and chanting vocals. His father would have approved." **BBC Music***

*"Vieux Farka Touré plays a harder, faster, more Americanised form of the blues than his father." *** **Financial Times***

*"A thing of great beauty. I played it once through, listened in silence, and instantly pressed play again when it had finished." **G3***

*"This album is an exceptional example of contemporary African music and he has created a work of absolute majesty ... Simply a work of genius and both Vieux Farka Toure and his producer Eric Krasno should be up for the 'Best World Album' category in any awards that are going." **Music-News***

*"A whirring, jangling assortment of tunes." *** **The Telegraph***