



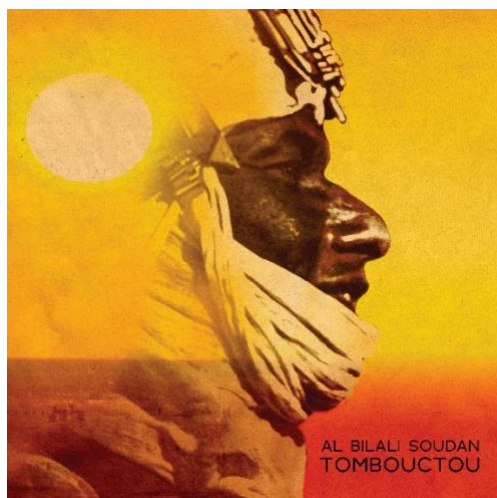
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PRESS RELEASE

20 March 2020

ALBUM RELEASE

Artist: **AL BILALI SOUDAN**
Title: **TOMBOUCTOU**
Release date: **17 April 2020**



From Tombouctou/Timbuktu, Northern Mali

AL BILALI SOUDAN release their second album "**TOMBOUCTOU**"

Griots, bards, forgeron, the bandmembers are:

Abellaw Yattara, Aboubacrine Yattara,
Mohamed Ag Abellaw, and Thialé Ag Aboubacrine
Fathers and sons, uncles and cousins

Their instrumentation is tehardent/ngoni and calabash

Lightning fast, sometimes looping, sometimes lyrical

This is dance music, this is intense mastery

A traditional repertoire improvised and adapted

This is Saharan culture brought into the 21st century

Their lyrics mix Tamasheq, Songhai, French and English

They speak about heroism, love and above all a longing for peace.

Recorded in 2019 at Studio Bogolan, Bamako Mali

Mixed and mastered in New York

Released in vinyl, CD and digital formats.

Full credits and lyric summaries can be found at www.clermontmusic.com/tombouctou

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PRESS REVIEWS

<https://www.popmatters.com/al-bilali-soudan-tombouctou-2646167935.html>

Popmatters.com

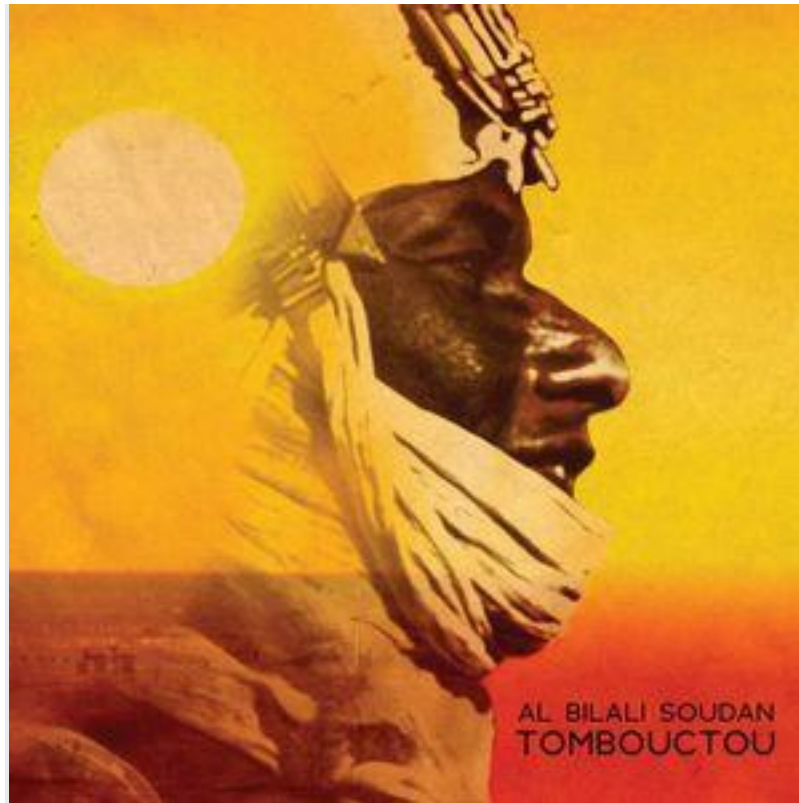
Malian Folk Group Al Bilali Soudan Is Shockingly Electric on 'Tombouctou'

ADRIANE PONTECORVO

11 Jun 2020

Photo: Courtesy of Clermont Music

On *Tombouctou*, Al Bilali Soudan are amplified. The electronic buzz of plugged-in tehardent no longer sounds like the repetition of background music. Now, it starts a fire, fully energized, and with every member at full volume.



TOMBOUCTOU

AL BILALI SOUDAN

Clermont Music

17 April 2020

In sharp contrast to contemporaries like Tinariwen and Bombino, quintet Al Bilali Soudan are known for taking a stripped-down approach to the arrangement Kel Tamasheq folk music traditions. Their self-titled 2012 debut album was all-acoustic, a mesmerizing introduction to their improvisational style of *tehardent* music, named after the Tamasheq term for the stringed *ngoni* often identified as the national instrument of Mali. With long, entrancing tracks and a rawness to the recording, it offered



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many around the world their first look at unadorned Kel Tamasheq roots music, older styles in contemporary settings.

On new album *Tombouctou*, Al Bilali Soudan are amplified. The electronic buzz of plugged-in tehardent no longer sounds like the repetition of background music. Now, it starts a fire, fully energized, and with every member at full volume. No longer simply atmospheric, Al Bilali Soudan is standing strong and moving forward, both tradition-bearers and modern performers. Metaphorically and literally, they resonate in new ways while paying tribute to a long lineage of musicians.

Largely, the songs on *Tombouctou* are ones of commemoration. They praise kind-hearted and beautiful individuals, revel at weddings and memorials, and recall traditional dances from the past before offering final hopes for local and global peace. Whole-hearted and full-throated, the band celebrates, every piece an ecstatic moment of musical collaboration between artists who share heritage and skill.

Like the lyrics, the music itself shows continuity and adaptation. Passionate vocals call out with a familiar underlayer of grit, making their way in and out of patterns woven by tehardent and calabash. Cutting through the electric droning tied to the tehardent, lead player Abellow Yattara's nimble fingers pluck intricate flourishes over solid percussion lines on tracks like opener "Khadeïdja", reminding his audience that the essentials are still there beneath the effects, the details still crucial in making outstanding music.



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Later, this is even more apparent. Wedding song "Djaba" opens with a blistering tehardent solo, razor-sharp and impossibly quick. Commemorative "Hoummaïssa" is full of ornate sonic loops and whorls. "Tabaïtara" starts with a brief, sedate string introduction that repeats throughout the song, grounding it behind the electric sheen of the lead instrument. As the album finally closes with finale "La Paix", Aboubacrine Yattara's unplugged bass tehardent alternates between playing in unison with the electrified lead and anchoring his improvised riffs. The result is a satisfying midtempo finish to the album marked by the album's only English lyrics: "We need peace / We need peace in Mali / We need peace in Africa / We need peace in the world."

Gentle messages of unity aside, *Tombouctou* is one of the most aurally intense albums I've heard so far this year, even without the addition of styles like the blues-rock or reggae that blend so well with folk in so much Kel Tamasheq pop. It has spikes, it has teeth, it shines almost too brightly, eschewing warm and earthy in favor of metallic blaze. To listen to it straight through takes a similar kind of stamina as seeing a live show would. These lovingly perpetuated Malian folk traditions are decidedly not for the faint of heart or ear. They are for moving forward at a breakneck pace, all while holding on to what matters, and for Al Bilali Soudan, such an approach points to an exciting, completely unpredictable future.

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AL BILALI SOUDAN

Tombouctou
CLERMONT

For thorny, hyperactive West African desert dance music that holds up spellbindingly well after all these centuries, *Tombouctou* is a modern godsend. An old-fashioned adrenaline fest. A primordial rock album, thousands of years before the concept of rock was ever hatched. The experience is nothing remotely close to anything you'd stumble across in the mainstream—or any stream, tributary or backwater, for that matter.

Its source is Al Bilali Soudan, a power quintet built on ancestral Malian terms: three jacked-up tehardents (hand-carved, fretless proto-guitars) and a percussive pair of calabashes. Wielding their ancient axes like Stratocasters attacking ancient, traditional grooves, the Tuareg band is lord of the *takamba* scene around the fabled stronghold of Timbuktu (aka Tombouctou). Here, the hypnotic hotbed of frenzied riff and rhythm, tangled around bone-rigid voices, presents a significantly heavier, harder answer to their self-titled album of 2013. Performances don't flinch at running long, freely extending until "Hoummaïssa" has had its fill of gyrating for eight dizzying minutes or "Apolo" deliriously blisses out for slightly less. Infused with all the raw, uninhibited charm of one of their local gigs, you could just as well be listening under a tent, partially sheltered from the nuclear sun but exposed to brash partying like it's 1499.

Never once does the intensity break its penetrating stare. Eleven tracks blur and feed into one, massively whirling freakout taken at a headlong pace. When nothing less than a trance will do.

DENNIS ROZANSKI

Africa REVIEWS

Al Bilali Soudan Tombouctou

Clermont Music: (E) (new)

★★★★★

Rough and ready Touareg blues



If you like your desert blues raw and unmediated and think Tinariwen are over-produced,

then Al Bilali Soudan is for you. Taking their name from an ancient name for the city of Timbuktu, some may remember their self-titled first album eight years ago and the sound here is just as wild and untamed. Led by Abellow Yattara, a virtuoso on the three-stringed fretless *tehardent* (the Tamashek word for *ngoni*), the band consists of a quartet of inter-related fathers and sons, cousins and uncles. Yattara is a veteran who played on Ali Farka Touré's first cassette recordings 40 years ago and he brings his long *griot* experience to bear on a set of mostly traditional songs, grittily proclaimed and chanted in Tamashek, Songhai and French over nothing more than a backing of two amplified *tehardents* and calabash.

The songs range from hypnotic dance tunes ('Yermakoi' and 'Tabaitra') to loping Touareg grooves ('Hoummaisa') and lightning-fingered work-outs infused with an almost punk-like energy ('Djaqba'). The production values are invisible, which is not a criticism for such intrusion would interfere with the authenticity of the experience. However, one might have appreciated a little more variation in the somewhat relentless monophonic onslaught.

NIGEL WILLIAMSON

TRACK TO TRY *Djaqba*



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Catalog: CLE029
Album Title: Tombouctou
Artist: Al Bilali Soudan
Format: LP, CD, DI
UPC LP : 711574903818



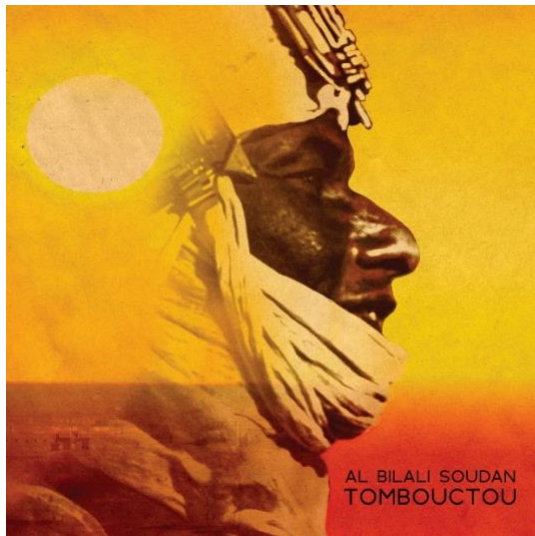
UPC CD : 711574897124



UPC DI : 194491600846



Release Date: 18 April 2020





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LINER NOTES:

Al Bilali Soudan are Abellaw Yattara, Aboubacrine Yattara,
Mohamed Ag Abellaw, and Thialé Ag Aboubacrine
Fathers and sons, uncles and cousins
Forgeron, griot, bards
From Tombouctou/Timbuktu, Northern Mali
Instrumentation is tehardent/ngoni and calabash
A traditional repertoire adapted and improvised
Lightning fast, sometimes looping, sometimes lyrical
This is dance music
This is culture preserved
This is to encourage people who have fled from their homes
This is modern music performed on ancient instruments
Like the polyglot region where they live
Their lyrics are in Tamasheq, Songhai, French and English
Al Bilali Soudan perform frequently at celebrations and festivals

Recorded in 2019 at Studio Bogolan, Bamako Mali
Full credits and lyric summaries can be found at www.clermontmusic.com/tombouctou
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CD TRACKLIST:

- | | | | |
|---|-----------|------|--------------|
| 1 | Khadeïdja | 7:26 | QMPGD2000002 |
| Khadeïja, a Tamasheq woman, helps anyone in need. She welcomes everyone equally irrespective of their status or background. | | | |
| 2 | Addarajat | 5:10 | QMPGD2000003 |
| A traditional song that we preserve. We name the musicians in the group. Then we call to Aisha, Fati, Nana, Fadimata and many other people. | | | |
| 3 | Djaba | 4:29 | QMPGD2000004 |
| Their wedding day is a very special one for a bride and groom sings the griot. | | | |
| 4 | Mariama | 4:21 | QMPGD2000005 |
| Beautiful Mariama, graceful and dignified, every man wants to marry her. | | | |
| 5 | Yermakoi | 7:25 | QMPGD2000006 |



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The village of Takamba is where Songhai and Tamasheq meet. They come together from all around to dance the Takamba.

6 Hoummaïssa 7:51 QMPGD2000007

A beautiful necklace worn by a Tamasheq women. We remember our brothers and sisters from Kidal, Gao, Ifoghas, Tombouctu who are now in Bamako.

7 Tabaitara 8:04 QMPGD2000008

A traditional dance for young Tamasheq who start to learn it at age 10. There is no Tamasheq who does not know this dance.

8 Tanghani 3:38 QMPGD2000009

A song for Nnana Walett Oumar. The griot sings Tanghani to call Nnana's close relatives to come.

9 Apolo 6:08 QMPGD2000010

In ancient times Bella danced to this song for the nobles. Today the Bella continue the dance saying simply treasure what you love.

10 Super 5:26 QMPGD2000011
Instrumental

11 La Paix 7:07 QMPGD2000001

Al Bilali Soudan sing about their hope for peace in the Sahel, peace in Africa, and peace in the whole world.

LP TRACKLIST:

Side A

A-1 Khadeïdja 7:26 QMPGD2000002

Khadeïja, a Tamasheq woman, helps anyone in need. She welcomes everyone equally irrespective of their status or background.

A-2 Addarajat 5:10 QMPGD2000003

A traditional song that we preserve. We name the musicians in the group. Then we call to Aisha, Fati, Nana, Fadimata and many other people.

A-3 Djaba 4:29 QMPGD2000004

Their wedding day is a very special one for a bride and groom sings the griot.



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A-4 Mariama 4:21 QMPGD2000005
Beautiful Mariama, graceful and dignified, every man wants to marry her.

Side B

B1 Yermakoi 7:27 QMPGD2000006
The village of Takamba is where Songhai and Tamasheq meet. People from all over come to dance the Takamba.

B2 Hoummaïssa 7:51 QMPGD2000007
A beautiful necklace worn by Tamasheq women. We remember our brothers and sisters from Kidal, Gao, Ifoghas, Tombouctou who are now in Bamako.

B3 Tabaitara 8:04 QMPGD2000008
A traditional dance for young Tamasheq who start to learn it at age 10. There is no Tamasheq who does not know this dance.

DIGITAL TRACKLIST:

Khadeïdja	7:26	QMPGD2000002
Addarajat	5:10	QMPGD2000003
Djaba	4:29	QMPGD2000004
Mariama	4:21	QMPGD2000005
Yermakoi	7:25	QMPGD2000006
Hoummaïssa	7:51	QMPGD2000007
Tabaitara	8:04	QMPGD2000008
Tanghani	3:38	QMPGD2000009
Apolo	6:08	QMPGD2000010
Super	5:26	QMPGD2000011
La Paix	7:07	QMPGD2000001
Apolo (video edit)	4:14	QMPGD2000012



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PERSONNEL:

Abellow Yattara	vocal, lead tehardent
Aboubacrine Yattara	bass tehardent
Mohamed Ag Abellow	vocal, tehardent
Thialé Ag Aboubacrine	calabash
Hamadoun Afo Guindo	calabash

CREDITS:

Tracks 1, 5, 7, 8, 9 and 12 based on traditional adapted, written and arranged by Abellow Yattara.

Tracks 2, 3, 4 and 6 based on traditional adapted, written and arranged by Abellow Yattara and Mohamed Ag Abellow.

Track 10 composed, written and arranged by Abellow Yattara

Track 11 composed, written and arranged by Abellow Yattara and Mohamed Ag Abellow.

All tracks recorded January 2019 at Studio Bogolan, Bamako, Mali

Recording engineer: Yaya Diarra

All tracks mixed by Dave Cook, Area 52 Studios, Saugerties, NY

All tracks Mastered by Jon Cohrs, Bear Call Mastering, Kingston NY

Graphic design: Andrew Nelson, Down in the Valley Designs, Kingston NY

Cover photo: Chris Kendall / Liner Photos: Chris Nolan

Produced: Christopher Nolan III, Clermont Music, Germantown NY

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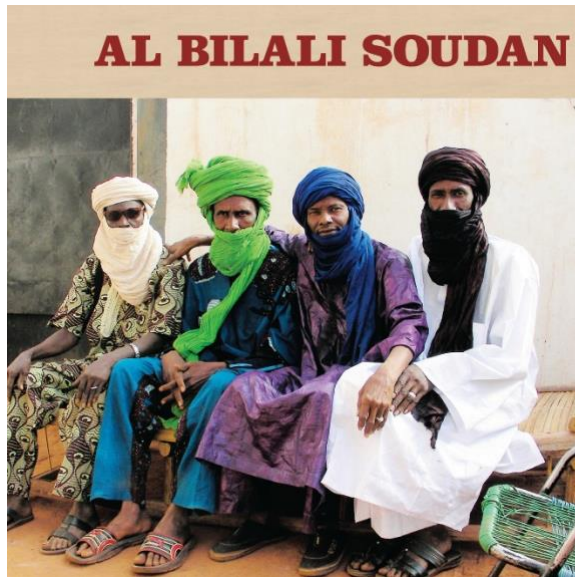
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DISCOGRAPHY:

Al Bilali Soudan (CLE-01-2012) – 2012





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LYRICS:

1. Khadeïja 7:27 QMPGD2000002

Khadeïja une femme Tamasheq
De Gourma Rharous de Tombouctou
Elle été très accueillante
Aux gens qui vient chez elle
Elle aiment trop les gens
Donc un jour y'avait un Monsieur
Qui est venir avec son griot
Qui joue le guitare
Donc ce monsieur à dit à son griot
De chanter pour Khadeïja
Le griot a commence
Quand n'importe qui arrive chez Khadeïja
Elles les accueille comme ses frères et ses soeurs
Khadeïja est une femme célèbre
Ouverte, souriante, très gentile
Elle considère tout le monde à la même point d'égalité
Elle ne fait pas la différence entre les gens
Elle est une femmes tellement célèbre
Que l' histoire de Khadeïja continue

2. Addaradjat 5:11 QMPGD2000003

Nous sommes le groupe Al Bilali Soudan
Je suis leader du groupe, Abellow Yattara
Avec moi on a Aboubacrine Yattara, Mohamed Abellow
Et Thialé Ag Aboubacrine
Nous jouons ce chanson Addarajat
On chante Addarajat parceque
Chez nous c'est de notre culture ancienne
Quelque chose que nous aimons
De jouer ce chanson Addarajat
On appelle Aïcha et Fati et Nanna Fadimata
Et nous appelons quelques d'autres personnes
De rappeler que le morceau existe toujours



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We are the groupe Al Bilali Soudan
The leader of the group Abellow Yattara
With Aboubacrine Yattara, Mohamed Abellow, Thialé Ag Aboubacrine
We play this song Addarajate
we speak in the song Addarajate
at home this is something that pleases
That is why we played this song Addarajate
At the same time we call Aisha and Fati and Nanna Fadimata
These are just a few people we call in the song
To remember so that the song still exists

3. Djaba 4:31 QMPGD2000004

Le premiere jour d' un mariage
Le griot est s'assis
Il joue au marié de rappeler que
Aujourd'hui c'est un grand jour pour lui
Et au même temps pour sa mariée
Quand on dit Djaba
Pensez aux personnes varies
Qu'on à fait le morceau de Djaba
Comme Aïcha Laouale, Fadi Laouale,
Nanna Laoule, la premiere
Nous appellons aussi
Les femmes de Tombouctou
Et de notre village

Djaba is a song played for the first day of a man's wedding
In our culture the griot plays for the groom to remind him that
Today is a great day for him and his new wife
When we say Djaba we think of real people
For example Aisha Laouale , Fadi Laouale, Nanna Laoule
We also call to the women of Timbuktu and the village

4. Mariama 5:12 QMPGD2000005

Beautiful Mariama from the village
Every man wants to marry her
Because of her beauty and poise
Griots sing songs about her
They sing about her beauty



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That her skin is smooth and soft like milk
That she has a heart like a sparkling diamond
That her eyes are like silver and gold
That her beauty is a precious jewel
This is the story of the lovely Mariama

6. Yermakoi 7:27 QMPGD2000006

C'est un grand village
Un lieu de rencontre de Songhai et les Kels Tamasheq
Pour se rendre dans ce village qui on s'appelle Takamba
On joue les instruments que nous jouons
Ces instruments que vous les connaissez déjà
Donc quand on dit Takamba
Tombouctou vient a Takamba
Gao vient a Takamba
Kidal et les autres régions viennent a Takamba
Comme Gourma-Rharous, Nansongo, Niafounke
Tout les personnes viennent
Pour se rencontrer dans ce village
Car y'a la joie, la danse
C'est pourquoi on s'appelle Takamba

Les paroles de ces chansons qui s'appelle Takamba
À l'époque c'est un grand village un lieu de rencontre de Songhai et les Kels Tamacheq
Pour se rendre dans le village qui s'appelle Takamba pour jouer l'instrument que nous jouons
donc cet instrument tu le connais déjà donc quand on dit tombouctou vient à takamba gao
vient Kidal les différents sortes de régions comme Gourma Rharous en songo niafunké... Tout
ses personnes vient pour se rencontrer dans cette village car y'a la joie, la danse ce Pourquoi on
appelle ça takamba jusqu'à nos jours sa existe ce village qu'on appelle takamba

The lyrics of this song recall a great village known as Takamba where Songhai and Tamashek meet. We sing that: Timbuktu comes to takamba; Gao comes to takamba; Kidal comes to Takamba; other regions like Gourma Rharous, Nsongo, niafunké - All these people come to meet in this village because there's joy there and to dance what we call the Takamba. Even today this village called Takamba exists.

5. Hoummaïssa 7:53 QMPGD2000007



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Houmeissa
Un collier touareg porté par une femme
cette femme est une belle femme
elle se trouve à hambori
on l'appelle les cinq doigts du Fatima
Aujourd'hui quand nous jouons Hoummaïssa
Nous pensons à nos frères et soeurs
Qui se trouve à Bamako
Jusqu'à Kidal, Gao, Ifoghass, Tombouctou
C'est comme ça que ce chanson s'appelle
Nous parlons des nobles de Tombouctou
De Al Bilali Soudan
Yar borthine tarey di ka ga Mali
De Tombouctou

Houmeissa
A Tuareg necklace worn by a Tamasheq woman
this woman is a beautiful woman
she is in Hambori
she is called the Five Fingers or Fatima
Today we play hoummaïssa
We remember our brothers, sisters
who are in Bamako, Kidal, Gao, Ifoghass, Timbuktu
This is what this song is called
We are talking about the nobles of tombouctou-
Of Al Bilali Soudan tombouctou
Yar borthine tarey di ka ga ma Mali
Of Tombouctou

7. Tabaitara 8:05 QMPGD2000008

Une danse pour les jeunes tamasheq
On commence à danser à l'âge de 10an
Chez nous il n'y a pas un jeune
Qui danse pas ça
C'est une danse traditionnel
Bien connue
Cette chanson la



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Nous appellons tout les tamasheq
Qui se trouve
dans toute les regions differentes du Mali
A danser

A dance for the young tamasheq
They start dancing at the age of 10
With us there is not a young person
Who does not dance to this
It is a traditional dance
Well known
This song
We call all tamasheq people
Who are in all the different regions of Mali
To dance.

8. Tanghani 3:40 QMPGD2000009

C'est un chanson faite pour Nnana Walett Oumar
Y'avais une grande personne
Qui a fait un appelle à un griot
Pour qu'il joue un chanson pour la femme Nnana
Et son tanghani
C'est à dire la paranté
Et le griot chantent en disant tanghani
En appellant d'autres femmes
Aussi qui était juste à côté de la femme Nnana

It's a song made for a woman called Nnana walett Oumar There was a great person who made a call to a griot to play a song for the woman Nnana and the sound tanghaniii ie the paranté and the griot sing by saying tanghani in calll other women also who was right next to the nnana woman

9. Apoulo 6:08 QMPGD2000010

Aiye
Ai na poulo
A poulo ni gaba
A poulo ni gaba
Gai rizo rene



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Ai na poulo

Ai na poulo
A poulo ni gaba
A poulo ni gaba
Gai rizo rene
Gai rizo rene

Ka reina poulo
Ka reina poulo
Djikareina rene
Djikareina poulo
A poulo ni gaba
A poulo ni gaba
A poulo ni gaba
Djara ni gaba
A poulo ni gaba

A poulo ni gaba
A poulo ni gaba
A djiro ni gaba
A poulo ni gaba

A poulo ni gaba

Hey na poulo
A poulo ni gaba
Cris ni gaba
Yara ni gaba
A poulo ni gaba

Yi wana gari
Yi wana gari

This song is sung by Bella women who descend from slaves. They danced for their nobles. One of the songs the Bella women danced to was called Apoulo. The musician was called Faradji. So the lyric says Faradji play Apoulo so we can dance for our nobles. Today the song lyric means simply that when you love something it is a treasure.



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10. Super 5:28 QMPGD2000011
Instrumental

11. La Paix 7:09 QMPGD2000001
Bisimillah
Aitma
Aichetma
On veut la Paix

Aitma
Kidal
Anguelhok
Tessalit
Anderamboukane
Menaka
Gao
Bourem
Rharous
Timbuktu
Goundam
Lere
Niafounke
Mopti
Bandiagara
Douentza
Koro Bankass
Aitma Bisimillah

We need peace
Peace in Mali
Peace in Africa
Peace in the world.

Bisimillah l'Afrique
Aitma Aichetma
On veut la paix

On veut la paix
On veut la paix



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La paix au Mali
On veut la paix
La paix dans le monde
La paix au Mali
