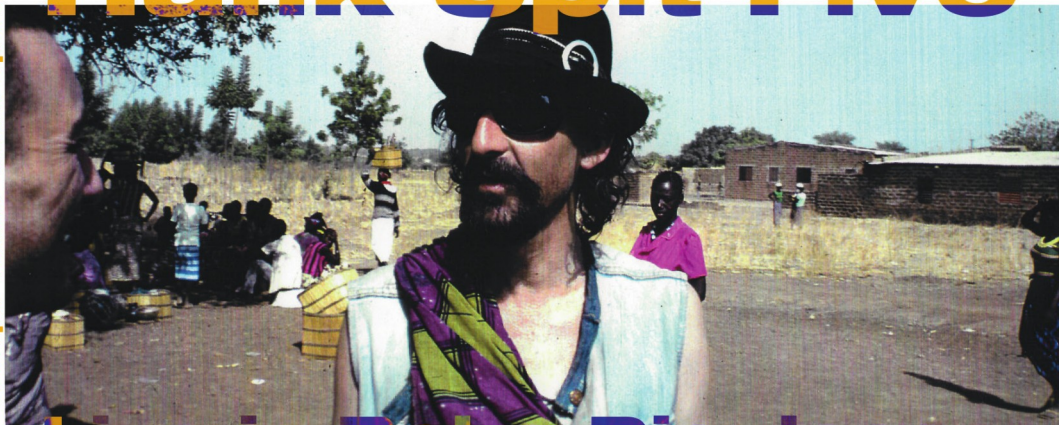


**Bolibana Clan • Groupe Fanta • Hank Spit Five • enja 9837**

# **Bolibana Clan Groupe Fanta Hank Spit Five**



## **Live in Bobo-Dioulasso (Burkina Faso) 1989**

limited edition 330 copies

**enja**

Traveling to Africa, playing together with local musicians without a fixed plan and getting involved in whatever might happen! This is exactly what G. Pechet Reber had in mind when he planned his project in 1989, inspired by the power of African music. It was an adventure just to think about it, but the musician, painter and author from Biel/Switzerland made it happen, and landed in Ougadougou, Burkina Faso in January 1989 with a Swiss-German quintet. It included saxophonists Wolfred Zierl, Heinz Grobmeier and Roland Philipp, trumpeter Peter Schärli and G. Pechet Reber himself. He brought along a

reduced drum kit consisting of a snare drum, hi-hat and cymbals, plus a foot pedal with which he operated a djembe rather than a bass drum.

G. Pechet Reber didn't want a highly loaded cultural-understanding project with stiff receptions and pre-selected encounters, but rather the real thing. To be smack in the middle, meeting people and making music together. From Ougadougou, it was an adventurous train journey to Bobo-Dioulasso in the east of the country, and one day the band ended up in the outskirts of Bobo-Dioulasso among the Bolibana clan.

## Bolibana Clan



Yameogo Mustapha – dir.; Traore Albert – kasania; Vie Zouri Papa – kasania; Traore Salif – dyembe; Traore Bakari – dyembe  
 Sanou Madou – bara; Traore Yacouba – bara; Traore Salifa – dondou; Quedragon Salif – anima; Douda – dyembe; Bambara  
 Hamidou – dondou; Traore Lamini– balafon; Traore Brama – gora

The five European musicians brought respect with them, adapted to the given circumstances and sought musical exchange as people have done for centuries. „We felt quickly accepted, the interaction being uncomplicated. We lived with the people, shopped with them at the market, ate the same food and spent the night with them. The nights we spent in sleeping bags in a very small room on a clay floor.“ Above all, they made music. The five Europeans, skilled in jazz, funk and improvisation, played for days in the open air with a good two dozen local musicians. A gigantic orchestra with balaphones,

djembes and other percussion instruments. They were joined by the Groupe Fanta with singers and dancers. The European Gérald Thentorey had a cassette tape recorder with him and two microphones with which he walked around and recorded the sessions. A well-balanced sound is not to be expected. Instead there are lots of raw fragments together with floating rhythms, all which swirl freely and thunder back to earth as a fantastic musical ride. The music happened without any prior rehearsals. Sometimes it was themes and motifs introduced by the European musicians, sometimes it was the inter-

## Groupe Fanta



Sanou Orokia, Sanou Ciata, Yameogo Aichata, Sangare Fatoumata, Awa, Fatou, Mariam, Aramata – voc./dance

## Hank Spit Five



G. Pechet Reber – dm; Wolfred Zierl – reeds; Roland Philipp – reeds; Heinz Grobmeier – reeds; Peter Schärli – tp/flh

locking rhythmic textures of the Africans that drove the ensemble musically to soaring heights. In no time at all, the threads were spun, the themes circulated, and solos mingled with driving, pulsating rhythms. The energy on these recordings can still be felt 35 years later. The three tracks, selected from several hours of audio material, represent the musical essence of an encounter that immediately „clicked“, as one would say today. G. Pechet Reber, Peter Schärli and Roland Philipp are still amazed today at how spontaneous the musical communication was. And we as listeners will pick up on this

- |   |                    |               |
|---|--------------------|---------------|
| 1 | Sigiso Part I      | traditional   |
|   | I remember Wolfred | Peter Schärli |
| 2 | Sigiso Part II     | traditional   |
| 3 | Faso               | traditional   |

immediately. This is not a dignified jazz evening in the Swiss embassy, but the simple joy of making music together across borders and cultures through spontaneous encounters.

The Burkina Faso project was made possible by contributions from Pro Helvetia and a loan from Bea Gasser. A planned exchange project in Europe envisaged after the initial euphoria did not materialize due to its prohibitive scale.

Pirmin Bossart, March 2024

A project by G. Pechet Reber  
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