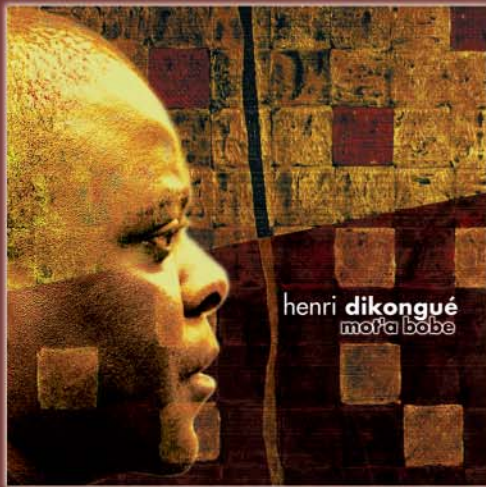


HENRI DIKONGUÉ *mot'a bobé*



Artist: **Henri Dikongué**

Title: **Mot'a Bobe**

Henri Dikongué's long-awaited album reflects his evolution as an artist, and also affirms his maturity as a skilled composer and songwriter. Blending a variety of African, Caribbean and European styles, he is backed by several guest musicians from far-flung parts of the globe including the legendary Manu Dibango, renowned pianist Mario Canonge and members of the Opera de Paris.

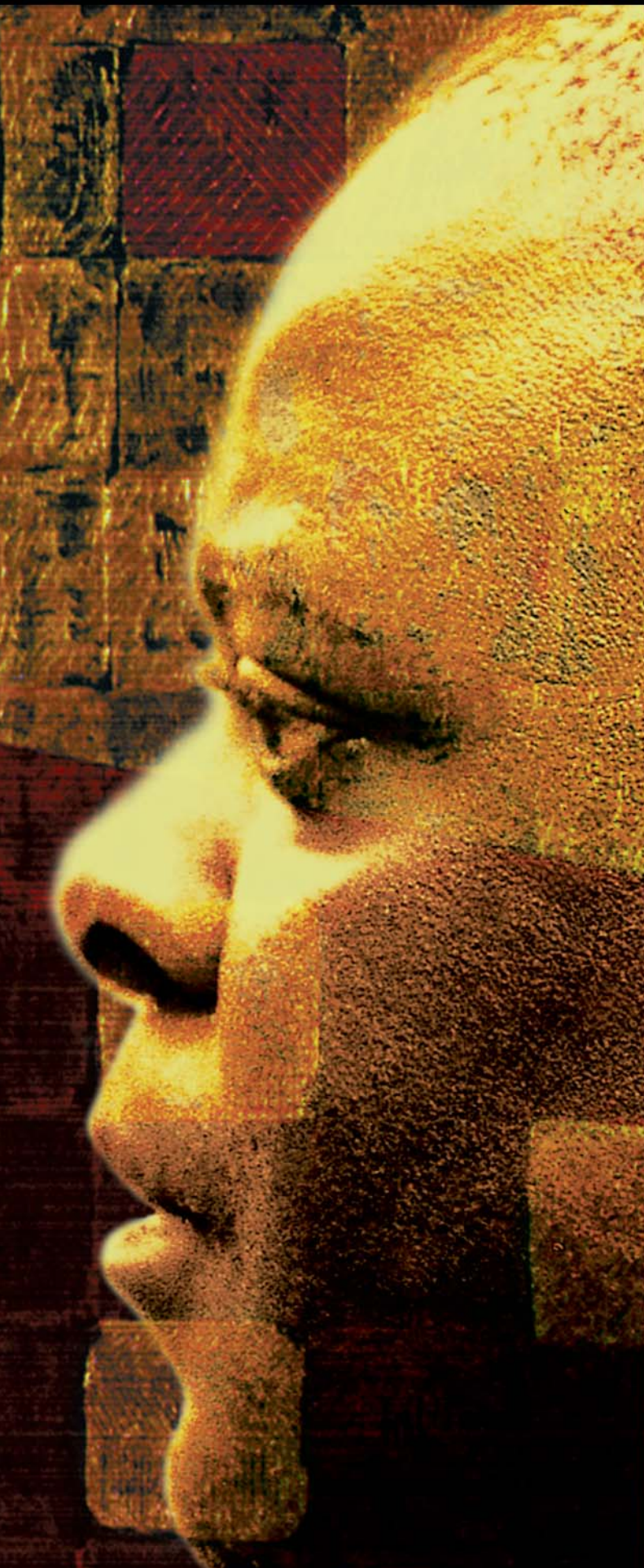
- 1 **N'DOLO** 5'04
- 2 **CLONE** 4'24
- 3 **MOT'A BOBE** 4'57
- 4 **NON RETOUR** 5'35
- 5 **YA DI LA BOBE** 4'09
- 6 **N'OUBLIE JAMAIS** 4'05
- 7 **NA SENGI OA BWAM** 4'12
- 8 **MOT'A BENAMA** 5'08
- 9 **BUN'A TE** 4'31
- 10 **ONGELE** 6'03
- 11 **N'OUBLIE JAMAIS** (INSTRUMENTAL) 4'07

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Like a true musician, Henri Dikongué was **born with a guitar in his hand**, rather than a silver spoon in his mouth. Like a rebel with a sensitive soul, Henri mixes his native music with diverse genres and does it beautifully. Henri was born in Cameroon (West Africa), a country that has produced some of the most innovative artists specializing in sensational music with a groove. Henri Dikongué's **"Mot'A Bobe"** features one of these artists, **Manu Dibango** (who plays saxophone on the track "N'oublie Jamais"). Manu Dibango is best known on the international scene as a sax player whose seventies smash **"Soul Makossa"**, became the first African song to reach the U.S. top 40 chart. Part of a musical family, Dikongué was raised in the capital city of Yaounde where he learned acoustic guitar from his uncle, and sang in his grandmother's protestant choir. Like all young people in his hometown, Dikongué listened to a wide range of music brought home by his parents, including traditional music from various parts of the world. His inspirations included **Fela Kuti, Manu Dibango, Pierre Akendegue, Eboa Lotin, Francis Bebey, Franco** and French singer/songwriter, **Charles Aznavour**. Dikongué is also influenced by Highlife music from Ghana and Nigeria, reggae, jazz, rock and blues, as well as the Jackson Five! When he moved to Paris in 1989, he enrolled in a course for classical guitar, yet also maintained a strong connection with his native music.

In 1997 Dikongué's U.S. debut album **"C'est La Vie"** established him as the **master of contemporary African acoustic guitar music**. He was also recognized as a songwriter whose music breaks stereotypes and takes African music in new directions. He is a genuine troubadour who knows how to **sew the musical colors of the world into one unified fabric**. **"Mot'A Bobe"** which translates to "hypocrisy" is Dikongué's third album and was conceived upon completion of his second. Creating this album is a dream come true for him, as well as an exciting challenge. Dikongué states, **"For a very long time I have wanted to compose for and direct a symphony orchestra, mixing European classical with African music."** Producing **"Mot' A Bobe"** gave him the chance to do just that, while backed by several guest musicians from far-flung parts of the globe, including members of the Opera de Paris, the legendary Manu Dibango, pianist extraordinary Mario Canongue and a host of Parisian musical geniuses.

This album reflects Dikongué's **multicultural learning** throughout his travels in Europe, African and North America. **"Mot'A Bobe"** sums up all the ideas that germinated in his mind. **"I wanted to show that there is more to African music than just the traditional."** A student of life and perfection, he incorporates all his experiences into his music. The themes focus on various social and political issues as in the song **"N'oublie Jamais"**, (never forget). Dikongué sings about the many problems foreigners face in Europe. **Issues of injustice, intolerance, racism, and remembrances are the topics described**, and he warns the people not to forget their roots, and not to forsake all the people that were left behind. He sings about a generation gone astray in **"Yadi La Bobe"**, (wicked generation). This song reflects a generation of youth who lack control, and destroy their self pride and culture in exchange for money. With catchy melodies, he sings also about the rejoices of love in **"Na Sengi Oa Bwam"**. Dikongué states that love brings freshness and breathes new life into everything. **"There is something for everyone's taste on this album, because it is a sort of conclusion of a cycle for me. It is the culmination of everything that I have been exposed to musically."** He cites some of the artists that have had a big influence on his music career: **Joan Baez, George Benson, James Taylor, Stevie Wonder, Bob Marley and Bonnie Raitt**.

"Mot'A Bobe" is a plethora of different musical styles, including a **bit of Eastern Europe** (an old Russian accordion was used in part of these recordings), a **bit of French classical, a little taste of American blues and jazz, and a dose of reggae, bossa-nova and Latin spices, all over a solid Afrundation**. This album illustrates Dikongué's evolution as an artist and affirms his maturity as a skilled composer and songwriter. A law student turned singer/songwriter, Dikongué doesn't regret choosing music as a career. **"When I made this decision I didn't look back, because I can be versatile you know, maybe one day I'll decide to do both law and music. But for now music is all I want to do."** The music is fresh, and the album opens up a whole new universe for Henri Dikongué.