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香港藝術節  
Hong Kong  
Arts Festival  
3/2-7/3/2004

# ORCHESTRA BAOBAB



**28 – 29.2.2004**

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

# Orchestra Baobab

演出長約 1 小時 30 分鐘，不設中場休息

*Running time: approximately 1 hour and 30 minutes with no interval*

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

**To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.**

**Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.**



演唱	<i>Vocals</i>
阿薩尼·莫博普	<b>Assane Mboup</b>
歷迪奧加·丁爾	<b>Ndiouga Dieng</b>
魯迪·高美斯	<b>Rudy Gomis</b>
演唱／定音鼓	<i>Vocal/Timpanis</i>
巴拉·西迪比	<b>Balla Sidibe</b>
主音結他	<i>Lead guitar</i>
巴迪林美·阿蒂素	<b>Barthélemy Attisso</b>
節奏結他	<i>Rhythm guitar</i>
拉特非·賓·金盧尼	<b>Latfi Ben Genloune</b>
低音大提琴	<i>Bass</i>
查理·歷迪阿耶	<b>Charley Ndiaye</b>
色士風	<i>Saxophones</i>
伊薩·施素克浩	<b>Issa Cissokho</b>
蒂奴·該堤	<b>Thierno Koite</b>
鼓	<i>Drums</i>
蒙塔加·該堤	<b>Mountaga Koite</b>

音響器材由通利琴行贊助  
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*Music*

法國航空公司為Orchestra Baobab成員提供航空服務  
Members of Orchestra Baobab are flown in by

**AIR FRANCE**

## 曲目 | Song List

是晚曲目將選自下列歌曲：

*Songs performed tonight are selected from the following:*

*Utru Horas*

*Soldadi*

*Ray M'bele*

*Coumba*

*Ledi Ndieme M'Bodj*

*Ngalam*

*Toumaranke*

*Foire Internationale*

*Le Rebellion*

*Ndiaga Niaw*

*Balla Daffe*

*Bul ma miin*

*Sutukun*

*Dee moo woor*

*Jiin ma Jiin ma*

*Ndongoy daara*

*On verra ça*

*Hommage à tonton Ferrer*

*El son te Ilama*

*Ganawoe*



伊薩·施索克浩 Issa Cissokho

© Germain Léves

## 為塞內加爾音樂注入新靈氣

塞內加爾擁有豐厚的音樂遺產，亦是非洲最具流行音樂活力的國家之一。今天，塞內加爾的音樂由北部的沃洛夫獨領風騷——他們的姆巴拉斯 (mbalax) 音樂，以令人透不過氣的澎湃節奏，成為塞內加爾的音樂主流。

然而，世事並非一開始便是這樣的。

二十世紀七十年代，塞內加爾的音樂潮流是結合非洲和古巴元素，以及來自不同文化傳統的本土音樂，而巴奧巴布樂隊肯定是其中主導者。

1970年，巴奧巴布樂隊平地一聲雷，在塞國首府達喀爾(前譯達卡)冒起，旋即成為首屈一指的本土樂隊。他們以精巧的編曲、詩意的歌聲，以及迷人的結他獨奏稱著。雄霸樂壇十年期間，他們不斷吸納新

人，羅致當地優秀的音樂家，令樂隊成為塞內加爾最具大都會氣息和最多才多藝的樂隊之一。

令巴奧巴布超脫其他同期樂隊的有兩大因素：在處理古巴音樂方面，他們超越了單純模仿，並以獨特的方式，創造屬於他們軟綿綿的古巴風格節奏；其次，在其他樂隊把拉丁味道和沃洛夫旋律融合起來之際，沃洛夫音樂卻只是巴奧巴布採用的地

# The Masters of Fusion

Senegal is a country with a rich musical heritage and one of the most vibrant pop music scenes on the African continent. Its music today is dominated by one main sound — the breathtaking rhythms of *mbalax*, the music of the Wolof people in the north of the country.

But it was not always so.

In the 1970s the style that filled Senegal's airwaves was a fusion of Afro-Cuban elements with various local sounds drawn from Senegal's diverse cultural traditions. The undisputed masters of this fusion were the legendary Orchestra Baobab.

Baobab exploded onto the Dakar scene in 1970 and immediately became the top local band, famous for their sublime and sophisticated arrangements, lyrical vocals and dazzling guitar solos. For a decade they reigned supreme, recruiting some of the finest musicians from around the country, making them one of Senegal's most cosmopolitan and versatile bands.

There were two qualities that set them apart from most other groups of the period. One was their approach to the Cuban sound, which went far beyond mere imitation. They actually created their own deliciously mellow Cuban-style rhythms in a uniquely Baobab way. Second, while other bands were fusing the Latin tinge with Wolof melodies, this was only one of the regional styles that Baobab drew upon. More important for them were the rolling

harmonies and intensely melodic drumming traditions of Casamance (in southern Senegal), where several of the band members had grown up. The combination of Casamance plus Cuba created something completely new and entrancing that was to become Baobab's trademark.

## Orchestra Baobab in the 1970s

The band was founded in 1970 to animate an elegant new nightclub just opened in central Dakar, around the corner from the Place de l'Indépendance and not far from Senegal's National Assembly. It was meant to be a meeting place for politicians, intelligentsia and wealthy businessmen, so the band needed to have a certain chic. The club owners poached six musicians from their famous rivals, the resident Star Band (later to launch Youssou N'Dour) of the Miami Club. These included the two singers Balla Sidibe and Rudy Gomis, both from Casamance, and the brilliant self-taught guitarist Barthélemy Attisso from Togo. Attisso, who had moved to Dakar to study law, had initially taken up music just as a

方音樂風格之一，他們更專注的是塞內加爾南部卡薩曼斯地區的擊鼓傳統和搖滾音樂，而卡薩曼斯正是巴奧巴布一些成員成長的地方。卡薩曼斯和古巴音色的結合，創造令人驚喜的全新音樂，也成了巴奧巴布的標記。

## 七十年代的巴奧巴布樂隊

巴奧巴布樂隊於1970年成立，以配合當時剛開張的夜總會。這間夜總會位於達喀爾中部，離塞內加爾國民議會大樓不遠的獨立廣場轉角處，那裏聚集的不是政客，便是知識份子或富有商人，故此樂隊需要某種特別噱頭吸引客人。夜總會老闆從競爭對手邁亞美夜總會的明星樂隊撬走了六名樂手，其中包括兩名歌手——巴拉·西迪比和魯迪·高美斯。兩人同樣來自卡薩曼斯，而自學成材的傑出結他手巴迪林美·阿蒂素則來自多哥。阿蒂素移居達喀爾修讀法律，起初在夜總會奏樂，只不過是想賺些課餘外快，不過很快便發現，他實在是滿有音樂天份的。

除了上述三位音樂家，巴奧巴布樂隊還招攬了別具魅力的沃洛夫民歌手拉耶·莫博普和他的合唱組，其他樂手包括摩洛哥裔節奏結他手拉特菲·賓·金盧尼、來自卡薩曼斯的低音大提琴手查理·歷迪阿耶、來自東塞內加爾的曼寧卡民歌手，負責打鼓的蒙塔加·該堤，以及來自馬里的曼寧卡民歌手伊薩·施素克浩，負責色土風部份。

這家新開的夜總會名為巴奧巴布，意思是**猴麵包樹**，樂隊順理成章，也採用了「巴奧巴布」這名字。

**猴麵包樹是非洲最雄偉最具象徵意義的樹種之一，它生長緩慢而耐久，往往可以有**

**數百年歷史，是土人認為神聖之物，所以不會被砍伐作生火之用。**

七十年代初，塞內加爾經濟發展迅速，市面氣氛一片景氣，夜總會樂隊如雨後春筍般出現。塞內加爾在1960年獨立，第一任總統里奧博爾德·西達爾·塞戈爾是個詩人，文化高踞於政治議程中。

年輕的巴奧巴布樂隊一舉成名，他們首張唱片在當地獲得空前成功。不過，歌手莫博普不幸在1974年一次車禍中喪生，樂隊也開始了新的方向。同樣並非出身民歌手的巴拉·西迪比和魯迪·高美斯，跟沃洛夫民歌手歷迪奧加·丁爾接任樂隊主音歌手，而諸如塞奧尼·西克和麥杜尼·迪亞洛的著名歌星，也以特約歌手身份加入巴奧巴布；儘管沃洛夫元素仍是其中一種音樂潮流，但正是西迪比和高美斯以地道的卡薩曼斯唱腔，唱出了獨特的感性與哀愁，令巴奧巴布歷變不衰。

## 卡薩曼斯及八十年代

音樂上，卡薩曼斯跟達喀爾截然不同，這可從它的熱帶氣候和茂密草木中反映出來。那裏住着很多不同的種族，說着不同的語言，各有其音樂風格，包括約拉、曼賈克、曼丁卡、巴蘭塔及葡式克里歐。

卡薩曼斯的音樂本身非常龐雜，多元化因此便成了巴奧巴布的標記。將一切粘合起來的是阿蒂素那如水晶般清徹的結他樂聲，他時而在和弦上，時而在獨奏中，以信心十足的指法，表現出交錯的準繩和濃烈的音樂感。身為樂隊的作曲和編曲者，阿蒂素賦予樂隊的音樂結構和節奏，更重要的，是他讓樂隊變得活生生。

night job to finance his studies, but it was soon clear that he had a phenomenal talent.

In addition to these three musicians, Orchestra Baobab recruited the charismatic Wolof griot singer Laye Mboup with his soaring Wolof griot vocals. Other musicians included Latfi Ben Geloune, of Moroccan origin, on rhythm guitar; Charlie Ndiaye, from Casamance, on bass; Mountaga Koite, a Maninka griot from eastern Senegal, on drums and Issa Cissokho, also a Maninka griot from Mali, on saxophone.

The new nightclub called itself Baobab and so did the newly formed band, which under the circumstances turned out to be an uncannily appropriate name.

**The baobab is one of the most emblematic and majestic trees of the African savannah. It is slow growing and enduring; it lives many hundreds of years, and is considered sacred — and therefore is not used for carving or for firewood.**

The early 1970s were years of optimism and economic growth in Senegal and there was a flourishing nightclub scene with dozens of bands. The country had gained its independence in 1960 and under the leadership of its first president, the poet Leopold Sedar Senghor, culture was high on the political agenda.

The young Orchestra Baobab was an instant success and their first recordings were huge local hits. Tragically, however, Mboup died in a car crash in 1974 and the band began moving in new directions. Balla Sidibe and Rudy Gomis, both from non-griot backgrounds, took over as lead vocalists along with Wolof griot Ndiouga Dieng, while other well-known singers such as Thione Seck and Medoune Diallo were brought in on an ad hoc basis. The Wolof element continued as one of the musical strands, but it was Sidibe and Gomis who introduced the sounds of their native Casamance, with all its sensuality and hint of melancholy.





© Mamadou Touré Behan

到了二十世紀八十年代初，塞內加爾經歷時代轉變，湧現一股獨特的社會氣氛。1981年，新總統阿布杜·迪奧夫上任，而夜總會亦冒出了新的聲音——沃洛夫的姆巴拉斯音樂；尤蘇·力杜爾成為年輕新星，而巴奧巴布夜總會於1979年關門大吉。樂隊遷到新址獻唱，不過，他們軟綿綿的甜醉風格已被姆巴拉斯音樂的熱情蓋過，聽眾越來越少。

終於，樂隊成員一個接着一個離開，不是自組新班子，便如阿蒂素般重操專業。1987年，巴奧巴布樂隊全面解散。

## 樂隊重組

2001年，「世界迴路」唱片公司總監尼克·高爾德決定重新發行巴奧巴布樂隊當年經典錄音大碟《海盜選擇》，新版比1982年的舊版多了一些從未發表的曲目。當時高爾德已跟尤蘇·力杜爾談攏，合作其他多個塞內加爾音樂計劃，並邀請力杜爾全力支持巴奧巴布樂隊舉行一次重聚音樂會。

大家沒費多少勁便說服了巴奧巴布樂隊的核心成員重新聚首，於2001年5月假倫敦巴比肯中心舉行一場復出音樂會。阿蒂素從多哥家中的杯櫃內找回他的結他，跑到達喀爾，開始地獄式訓練，重新掌握彈奏技巧。

儘管巴奧巴布樂隊已經沒有一起演出近十五年，但他們向觀眾證明了他們仍然是西非最偉大的現場演奏樂隊之一，他們的音樂從未如此清新有力，表現出塞內加爾多元文化的魅力，尤其是阿蒂素魅力迫人的結他獨奏，絕對有資格令他晉身非洲最優秀結他手之列。

巴奧巴布樂隊2002年推出的大碟《通天老信》，摘取了英國廣播公司電台第三台2003年世界音樂大獎兩項榮譽。作為樂壇演出最頻繁的樂隊之一，巴奧巴布樂隊似乎沒有停下來跡象，這以古老大樹為名的音樂組合，以西非出眾的舞蹈節奏，為塞內加爾音樂注入全新的音樂靈氣。

摘錄自露西·杜蘭的文章

## Casamance and the 1980s

Casamance is a very different sonic world to that of Dakar. This is reflected in its more tropical climate and lush vegetation along with the different ethnicities and languages, each with their own musical styles: Jola, Manjak, Mandinka, Balanta, and Portuguese-Creole, among others.

**The sounds of Casamance were diverse in themselves and diversity became the trademark of Baobab. The cement that held all this together was the crystal-clear guitar of Attisso, who fearlessly runs the entire fret board, sometimes in chords, sometimes in brilliant solo lines, always with staggering precision and musicality.**

As a composer and arranger for the band he gave their music structure and pace, but above all, he gave them groove.

By the early 1980s times were changing and there was a definite mood swing in Senegal. In 1981 a new president, Abdou Diouf was inaugurated and there was a new sound in the nightclubs, the sound of Wolof *mbalax*. Youssou N'Dour was the young rising star, the Baobab Club had closed down in 1979 and the band had moved on to new locations. Their mellow style was overtaken by the craze for *mbalax* and they found themselves with dwindling audiences.

One by one, members of the band left, either to form their own groups, or in the case of Barthélemy Attisso, to return to his hometown and take up his original profession. By 1987 the band had completely broken up.

## The band regroup

In 2001 Nick Gold, director of World Circuit, decided to reissue Orchestra Baobab's cult album *Pirates Choice*, this time with some previously unreleased material from the same 1982 sessions. Gold was already collaborating with Youssou N'Dour on several other Senegalese projects and so he enlisted N'Dour's support for an Orchestra Baobab reunion concert.

It didn't take much persuasion to get the core members of Baobab back together again for a reunion concert at London's Barbican Centre in May 2001. Attisso dug his guitar out of the cupboard in Togo, went to Dakar and began working around the clock to recapture his technique.

Although Baobab hadn't played together in almost fifteen years, they proved that they were still one of the great live bands of West Africa. Their music sounds as powerful as ever, a refreshing take on Senegal's cultural diversity, driven by the mesmerising solos of Attisso, who must be rated as one of Africa's finest guitarists.

*Specialist In All Styles*, the album they released in 2002, won two awards at the BBC Radio 3 Awards for World Music 2003. As one of the hardest working bands in music, Orchestra Baobab shows no signs of slowing down, and so the ancient tree breathes a renewed spirit back into Senegalese music with some of the most sublime dance grooves to come out of West Africa.

*Excerpt from an article written  
by Lucy Duran*

# 走訪 巴迪林美·阿蒂素

巴奧巴布樂隊在解散十五年後，捲土重來，不僅重振聲威，更在西方打響名堂，巴迪林美·阿蒂素代表樂隊答客問。

■ 記者

□ 巴迪林美·阿蒂素

■ 你認為用什麼來形容自己的音樂最為貼切？

□ 我們的音樂具教育意義，大家聽我們的音樂，可從中學到一種與別不同的演奏風格。

■ 你在自傳中提到處理古巴音樂的方式，那麼你究竟如何以獨特的方法，把古巴音樂放入你的作品？

□ 我們不是要創造另一種聲音——我所能說的只是：透過一晚接一晚在夜總會的演奏，我們的音樂便是這樣產生出來了——這不過是我們透過特殊方式糅合起來的音樂。

■ 你到古巴聽過那裏的著名音樂家演奏嗎？

□ 沒有，但我們希望很快會成行。

■ 誰是主要的作曲和作詞人？

□ 我們組合中有五個作曲家——巴拉·西迪比、魯迪·高美斯、歷迪奧加·丁爾、我和(已過世的)拉耶·莫博普，每人作曲時都會兼任填詞，然後交給我編曲。

■ 誰人影響你最深？

□ 贊高·林赫特。我初彈結他時便聽他的音樂，直至今日他仍然影響着我，在最近一次巡迴演出期間，我仍帶着他其中一張專輯。由於我們都是在七十年代玩音樂的，少不免受到節奏藍調、騷靈、雷鬼等風格的影響，對我來說，那是卡羅斯·桑塔納、BB King、韋斯·蒙哥馬利和簡尼·貝里爾這批音樂家，當然還包括來自扎伊爾的尼科醫生(尼古拉斯·卡桑德)。我們還聽了很多非洲古巴歌手的歌、維德角的音樂和好些非洲音樂家的作品。

■ 經過這許多年，重組樂隊究竟是艱難還是容易？

□ 一點也不難。得感謝「世界迴路」的尼克·高爾德幫助我們重新起步，這令我們很容易很快動員起來。我們在達喀爾聚首一堂，為倫敦巴比肯中心舉行的音樂會綵排。這是一次看我們能否勝任的測試。結果，音樂會十分成功，亦獲得很好的評價。

我個人反而有點困難。當時我已有十五年未碰過結他，我需要從頭開始。起初

# An Interview with Barthélemy Attisso

After an absence of 15 years, Orchestra Baobab has not only come back to the Senegalese music scene, but also made themselves heard in the international music world. Here, Barthélemy Attisso, tells us about their music and the re-group.

■ Interviewer

□ Barthélemy Attisso

■ **How best would you describe your music?**

□ Our music is educational. People can listen to it and learn a different style of playing.

■ **You mention in your biography your approach to the Cuban sound and how you have created it in your music in a unique way. Can you explain this in more detail?**

□ We didn't set out to create a sound — all I can say is that we developed it by playing together night after night in the nightclubs. We just blended in a particular way.

■ **Have you ever travelled to Cuba to listen to some of the famous musicians there?**

□ No, but we hope to soon.

■ **Who writes most of the music and lyrics?**

□ There are 5 composers in the group — Balla Sidibe, Rudy Gomis, Ndiouga Dieng, Barthélemy Attisso and Laye Mboup (who died). Each composer writes both the music and the lyrics, and the songs are then arranged by me.

■ **Who have been major influences on your music?**

□ Django Reinhardt — when I started playing guitar I listened to him and he influences me still. I even picked up one of his CDs while on tour recently. Since we were playing in the 1970s we were influenced by rhythm and blues, soul and reggae. For me it was musicians such as Carlos Santana, BB King, Wes Montgomery, Kenny Burrell and of course the great Dr Nico from Zaire. We also listened to a lot of Afro-Cuban singers, music from Cape Verde and various other African artists.



巴迪林美·阿蒂索 (左) 與伊薩·施索克浩  
*Barthélemy Attiso (left) with Issa Cissokho*

那真有點難度，我花了很多勇氣和毅力才令手指重新活動起來，我聽着舊聲帶，變成自己的學生；直至現在，我仍努力保持彈奏的速度。

■ 你發現有什麼變化沒有？也許是風格上的，音樂上的，以至成熟程度方面？

- 我們的風格跟以往並無二致。我們一直具有非常優雅的風格，深受當年上流社會的賞識，我們發現全世界的人都頗欣賞這種風格。

■ 你們到過哪幾個地方巡迴演出？

- 過去兩年，我們四出演奏，包括歐洲各地、美國、加拿大、墨西哥、摩洛哥和日本。

場刊中譯：朗天

■ How easy or difficult was it to re-group after such a long period of time?

- It wasn't difficult at all, thanks to Nick Gold from World Circuit who gave us all the help we needed. This motivated us and it all took off very quickly and easily. We got back together in Dakar and rehearsed for a show at the Barbican in London. This was a test to see if we were up to the job. The show was a great success and the critics were very positive.

I had personal difficulty as I had gone 15 years without touching the guitar, and I had to start all over again. At first it was really difficult and it required a lot of courage and perseverance to get my fingers working again. I became a student of myself and listened to the old tracks. I still work hard on keeping my playing up to speed.

■ Did you find that anything had changed? Style, music and maturity perhaps?

- Our style has stayed the same. We've always had a very elegant style that was appreciated by the high society of the day. We've found that people all around the world love this style too.

■ Where in the world have you toured?

- In the last two years we have toured extensively, including numerous dates throughout Europe, the US, Canada, Mexico, Morocco, and Japan.