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



Wayne Shorter Quartet



PHILIP MORRIS
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13 – 14.2.2004

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

Wayne Shorter Quartet

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、無線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.

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Your support and sponsorship has made possible the Festival attraction **Wayne Shorter Quartet**. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使 **Wayne Shorter Quartet** 得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。



香港藝術節
Hong Kong
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韋恩·蕭特四重奏
Wayne Shorter Quartet

高音及次中音色士風 *Soprano and Tenor Saxophones*
韋恩·蕭特 **Wayne Shorter**

鋼琴 *Piano*
丹尼路·佩雷斯 **Danilo Perez**

低音大提琴 *Bass*
約翰·帕特塔奇 **John Patitucci**

鼓 *Drums*
布萊恩·博萊德 **Brian Blade**

巡迴演出經理 *Road Manager*
羅布·格里芬 **Rob Griffin**

美國西北航空公司為樂隊成員提供航空服務
The musicians are flown in by



與韋恩·蕭特 一席話



大部份的創作人只能發揮影響力於一時，但韋恩·蕭特縱橫樂壇四十年，仍然有年輕的色士風樂手拿起他的新唱片，魅力非凡，厲害？查理斯·馬丁專訪蕭特談他的樂隊、音樂與色士風。

■ 查理斯·馬丁

■ 韋恩·蕭特

■ 你跟現在的組合已合作了好一段時間，你覺得他們和其他跟你合作過的組合有什麼不同的地方？

■ 當我們聚在一起，事便成了。雖然丹尼路、約翰和布萊恩仍有自己的組合和工作計劃，但當我們聚在一起，就「有料到」。

我們叫這作「勁」。我們會走到一塊兒，說：「看看還有沒有勁。」結果是仍然有勁。

■ 你喜歡組合成員的什麼？

■ 他們開放，不封閉。你永遠不會聽到諸如「我不會奏這種東西，我看不出它有什麼味道」之類的說話。

前門、後門、煙囪，統統打開。永遠不會有埋怨和投訴，有的是信任。那比任何音樂基礎、訓練或對成就的幻想都重要。

組合之內沒有衝突和爭拗，只有意見——所有人都直截了當，直接到位。

結果呢，演奏的時候，我們有很多空間延續大家赤子之心，那些大家都懷念，但仍保留在內心，在兒時曾經表達過的東西。

■ 大部份的創作人只能發揮影響力於一時。究竟是什麼原因，在你經歷四十年樂壇歲月後，仍然有年輕的色士風樂手拿起你的新唱片，聆聽你的作品？

■ 那與色士風這樂器無關。那繫乎你激起的生命情狀。你嘗試超越那一切，你尋找可以教生命怒放的姿采。

■ 你的意思是：色士風只是你激起生命情狀的工具？

A Conversation with Wayne Shorter

Most innovators are influential for a short time. After forty years on the scene, young sax players still pick up Wayne Shorter's new recordings to hear what he is doing. Cool, isn't it?

Charles Martin talked to Wayne Shorter about his saxophones, his group and his music.

■ Charles Martin

■ Wayne Shorter

■ **You've been playing with your present group for a while. How does this group differ from others you've played with?**

■ When we get together, we do it. Danilo, John and Brian are all still working with their own projects and groups, but when we get together it happens. We call it "It." We get together and say, "Let's see if 'it' is still there." And it is.

■ **What do you like about the members of the group?**

■ They're open, not closed. There's none of that, "I don't play this kind of stuff, I don't see the sense in it." Front door, back door, chimney — everything's open. There's never any whining or complaining. What there is, is trust.

That's greater than music foundation, training, or any illusions of accomplishment.

There are no arguments or fights in the group. There are opinions — everyone is direct, on the line. As a result, when we play, there's lots of room to continue the things we had as a kid. The things that everybody misses, that you had inside you, that you expressed as a child.

■ **Most innovators are influential for a short time. Why, after forty years on the scene, do young sax players still pick up your new recordings to hear what you're doing?**

■ It's not about the saxophone, the instrument. It's about your life condition, which you work on. You try

- 不。我用色士風來讚頌覺醒。要達此，你不能有界限。

爵士樂是一種精神，是探究的別稱，福爾摩斯的究極體。透過它，你會發現，為了控制民眾，究竟有什麼被圈出歷史教科書和經典之外。

你用音樂表達，喚醒民眾。某意義下，我們可以用「解藥」作為爵士樂隊的譯號。

我講的是「音樂何為」——除了娛樂，除了拍拍掌，跟女孩跳跳舞，賺些快錢，諸如此類。

讓我們把它設想成一個逆流而上的人，跟企圖控制大勢的唱片公司對着幹。

- 面對唱片公司心態，你有感到為難嗎？

- 我才不理會唱片公司是否只關注你唱片的銷量。人們不會說我是暢銷樂手，他們清楚我做的不止於賺錢。

哥倫比亞簽下鋼琴家霍洛維茲時，他會回到錄音室，臥在長椅上小睡。數小時後，他便回家去。這不是浪費金錢。一家精明的唱片公司會清楚音樂有一些金錢買不到的東西。

當唱片公司有麻煩，當他們的流行音樂不賣錢，他們便會搬出爵士樂。他們把爵士元素混入流行音樂。真正有創意的音樂不會暢銷，但一旦有麻煩，他們懂得用它作救星。

- 你上一張大碟《歡騰》採用了不同的音樂元素——例如有塞爾特民歌，又有古典音樂。你是在打破音樂界限？

- 如果有人問我是幹什麼的，我會答：我是玩音樂的。我不擔心歸類的問題。歌曲是中性的，不會為自己加上框框，只是別人為它們貼上標籤。

我覺得爵士樂的意義正在於隨時觀察着周遭事物。你可能覺察那些階段呀，歸類呀，但當你經歷其中，你已為下一階段作好準備了。

風格像固定了的東西，像雕像。你可以玩風格，但當你抹走了界線，你才是永恆的自由人。所有人都有自由的基因，但大部份時間它沉睡了，不起作用。至於行內那些技術的東西，我不想多談，那不是我感到興趣的地方。

- 你曾經是布萊基「爵士信差」的成員。那曾是偉大爵士樂手的搖籃。現時有像「爵士信差」這樣的組合嗎？

- 今時今日，所有人都頗能自成一家了。我想提一個叫做「提龍尼亞斯·蒙克爵士學院」的組合，你也許仍未聽過有什麼人從那裏出來，因為今天大都以輿論、曝光率、人氣作為指標，太靜的時候，人們會以為什麼也沒有發生。

大學內其實還有很多事情發生，但最重要的還是個人的探索。現在很多音樂人不再尋找領導，他們勿寧去突破，去覺醒，去研習，自己做領導而不去跟隨別人。你現在看到的是一群領袖碰在一起；我的組合成員每個都是樂隊領班。

- 這麼多年下來，你覺得作曲越來越容易抑或越來越困難？

- 作曲從來都要講承擔。那是一大責任，你最好經常準備承擔。我正在為交響樂團寫曲。你看過貝多芬第五交響曲的手稿嗎？看過他如何全盤改寫，就知道作曲不是請客吃飯。

- 為交響樂團寫曲及演奏有什麼吸引你？

- 我已搞了很多很多年樂隊音樂，那些在「藍音符」時期的舊作，那些小號、色士風，那些節奏和音色，都瞭如指掌。

人家不介意你故調重彈，但當電影已滲入豐富交響樂，而電台仍未有這種嘗試時，我便想做別人不做的事。

- 你會把你的交響樂作品灌錄成唱片嗎？

- 問題是如何找資金。我們只是音樂人，讓音樂自行發生作用，讓人們談論。有時你一定要在錄音這些事情上讓唱片公司尷尬一下。我不怕說出來，也不怕你寫出來。我經歷了太多，我已來到一道門，一道寫着「出口」的門，所以我想說什麼便說什麼。

正如麥爾斯常說的：「我之為我，不取決於我做什麼。反之，我做什麼取決於我之為我。」

中譯：朗天

to do something that transcends all that stuff. You're looking for illumination on the way life functions.

■ **Sax is a tool for working on your life condition?**

- No, it's a way of celebrating these discoveries of awareness. To do that, you can't have any boundaries. Jazz is a spirit. It's a nickname for the investigation, the ultimate Sherlock Holmes. It's how you find out what's been thrown out of major testaments and history books, what's been replaced to control masses of people. You express that musically to wake people up out of their induced sleep. A nice name for a group would be "the Antidote".

I'm getting into what else music is for — besides entertainment, clapping your hands, getting a girl to dance with, running to the bank with a quick buck, whatever.

Think of it as one guy with a match, going against the will of today's T-rexes, today's corporate entities, the ones who want to control the flow.

■ **Do you have trouble dealing with the corporate mentality?**

- I just don't care if the corporations are concerned with how many numbers you can sell. People don't describe me as a record seller. They know that there's something more to what I'm doing than money.

When the pianist Horowitz was under



contract to Columbia, he'd go to the recording studio, lie on a bench, and take a nap. A few hours later, he'd go home. It wasn't money wasted. A smart record company knows that there's something in music that money can't buy.

When record companies get in trouble, when their pop stuff doesn't sell, they call on jazz. They mix jazz into it, they add it to commercials. Real creativity doesn't sell, but they call on it when they're in trouble.

■ **Your last album, *Alegria*, took music from many sources — Celtic folk songs, classical compositions, for example. Were you eliminating boundaries?**

- When someone asks, "What do you do?" I say, "I play music." I don't worry about classification. Songs are neutral — they don't tend to do things within themselves. It's the people who handle them that matter. I think the meaning of jazz is

being aware of your surroundings at every moment. You can be aware of the stages, of classification. But while you're going through it, you're already sowing the field for the next stage.

A style is like being frozen, like a statue. You can be a stylist, but when you erase borders, you're the eternal astronaut. Everyone has that in their DNA. But most of the time it's dormant. As for the shop talk, the technical stuff, I can't talk about that anymore. That's not what interests me.

■ **You were a member of Art Blakey's Jazz Messengers, who were a kind of school for great jazz players. Are any groups like the Messengers now?**

■ Right now, everyone's pretty much on their own. There's one group that's getting it right, the Thelonious Monk Institute of Jazz. You haven't heard of the people coming out of there yet, because noise, visibility and hype are usually the indicator nowadays. When it's quiet, people think that nothing's happening.

A lot of stuff is going on in colleges, but it's the seeking mind of the individual that matters. Instead of looking for leaders, I think this is the time that many individuals are breaking out, becoming aware, studying, becoming leaders instead of followers. You get groups of leaders who work together now. The musicians in my group are all bandleaders.

■ **Is composing getting easier or harder as years go by?**

■ Composing is always rough to stay committed to. It's a great responsibility, and you'd better be ready to be committed. I'm writing for symphony orchestras now. Have you ever seen Beethoven's original manuscripts of his Fifth Symphony, how he crossed everything out? Those cats were struggling to get it going.

■ **What do you like about writing and performing with an orchestra?**

■ I've just had too many years of the group sound. You know the old Blue Note sound, trumpet, sax, rhythm, those colors. People say you can still do things with the same sound, but the public's ear is hearing that expansive orchestral sound in movies. You don't hear that sound on the radio. What they've locked out, I want to crash in.

■ **Are you going to record your orchestral works?**

■ The trick is to get funding. We just play, and let the vibrations do their work, let people talk. Sometimes you have to embarrass the record companies into recording things. And I don't worry about saying that, or having it written down. I'm too far down the line. I'm looking at the door, the one with "Exit" on it, so I say what's on my mind.

As Miles used to say, "I'm not what I do. I do what I am."



丹尼路·佩雷斯
Danilo Perez

約翰·帕特塔奇
John Patitucci

韋恩·蕭特
Wayne Shorter

韋恩·蕭特

高音及次中音色士風

韋恩·蕭特1933年8月25日在美國新澤西州紐渥克出生，曾入讀當地的藝術高校，及後於紐約大學畢業。1956至1958年從軍，退伍後加入布萊基的「爵士信差」樂團。

1964年，麥爾斯·戴維斯邀請韋恩·蕭特參與他樂團的巡迴演出。在戴維斯樂團的六年時間裏，蕭特跟這位樂團領班合作了十二張唱片。1970年蕭特自組樂隊「天氣報告」，為當時嶄新的混合音樂重新定位，即後來的Fusion（融合爵士樂）。1985年，蕭特出版樂評人一致激賞的大碟《阿特蘭蒂斯》。

韋恩·蕭特曾取得六項格林美大獎，另獲十三次提名，獎項包括：最佳爵士搖滾演奏（與「天氣報告」的演出，1979）、最佳器樂作曲（1987）、最佳爵士器樂演奏（1994）、最佳當代爵士演奏（1996）、最佳器樂作曲（1997）及最佳器樂獨奏（1999），被圈中樂手公認為最重要的當世爵士作曲家。

1998年，蕭特獲美國國家藝術基金頒發美國爵士樂大師大獎，1999年榮獲加州柏克萊音樂學院頒發榮譽博士學位，2000年獲底特律交響樂團邀約，為他們的千禧音樂會作曲。



布莱恩·博莱德
Brian Blade

© Ronnie Wraght

Wayne Shorter

Soprano and Tenor Saxophones

Wayne Shorter was born on the 25 August 1933 in Newark, New Jersey, and attended Arts High School and later graduated from New York University. He served in the US Army from 1956 to 1958, after which he joined Art Blakey's Jazz Messengers.

In 1964 Miles Davis invited Shorter to go on the road with his band. He stayed with Davis for six years, recording a dozen albums with him and in 1970 he formed his own group Weather Report. Shorter helped to redefine the new hybrid of music, which came to be known as fusion or progressive music and released his critically acclaimed solo album *Atlantis* in 1985.

Wayne Shorter has won six Grammy Awards, been nominated for a further 13 and is recognized by his peers as the most important living composer in jazz. His Grammy Awards include Best Jazz Fusion Performance, with Weather Report (1979), Best Instrumental Composition (1987), Best Jazz Instrumental Performance (1994), Best Contemporary Jazz Performance (1996), Best Instrumental Composition (1997) and Best Instrumental Solo (1999).

Shorter received the National Endowment for the Arts "American Jazz Master Award" in 1998, and an Honorary Doctorate Degree from the Berkeley College of Music in 1999. In 2000 he was commissioned and wrote a piece for the Detroit Symphony Orchestra's Millenium Concert.

丹尼路·佩雷斯

鋼琴

丹尼路·佩雷斯1966年生於巴拿馬，三歲開始跟隨身兼歌手及樂隊領班的父親學習音樂，十歲於巴拿馬國家音樂學院研習歐洲古典鋼琴演奏。後來他移居美國，把主修科目從電子工程轉到音樂，並入讀著名的柏克利音樂學院。

佩雷斯擅於演繹不同風格的「後普」拉丁音樂，1989至1992年間加入小號手迪齊·吉萊斯皮帶領的聯合國樂團，1993年開始從事自己的樂團事業及錄音計劃，推出的兩張大碟《丹尼路·佩雷斯》(1993) 及《旅程》(1994)，迅即廣受樂迷注目。1995年，佩雷斯成為首位隨馬塞拉斯樂團巡迴波蘭演出的拉丁樂手，翌年跟馬塞拉斯再度合作，為亞特蘭大奧林匹克運動會作曲及演奏。

2000年出版《祖國》後，佩雷斯組成樂隊「祖國計劃」巡迴演出。佩雷斯先後三次被提名格林美獎。2003年推出的《在這之前》是他三年來首次以領班身份錄製的唱片。

Danilo Perez

Piano

Born in Panama in 1966, Danilo Perez started musical studies at just three years of age with his father, a bandleader and singer. By age 10, he was studying the European classical piano repertoire at the National Conservatory in Panama. After changing his major from electronics to music, he moved to the US and enrolled in the prestigious Berklee College of Music.

Perez's extraordinary command of the eclectic, post-bop Latin style solidified during his 1989-1992 tenure with Dizzy Gillespie's United Nations Orchestra. In 1993, Perez began to concentrate on leading his own ensembles and recording projects. His well-received releases — *Danilo Perez* (1993) and *The Journey* (1994) — quickly drew this bold, innovative band leader into the spotlight. In 1995, he became the first Latin artist to tour with Marsalis' band in Poland. Perez and Marsalis then re-joined forces to compose and perform music for the 1996 Summer Olympics in Atlanta.

Following the 2000 release of *Motherland*, Perez toured with a new group, titled "Motherland Project". He has earned three Grammy nominations. In 2003 Perez released ... *Till Then*, his first new recording as a leader in three years.

約翰·帕特塔奇

低音大提琴

約翰·帕特塔奇1959年生於紐約布魯克林，10歲學習電子低音大提琴，12歲開始演奏及作曲，先後於三藩市州立大學及長灘大學修習古典低音大提琴。

帕特塔奇錄音無數，曾與自己樂團及其他樂手同台演出，包括奇克·柯利亞、韋恩·蕭特、BB King、吉爾巴特夫婦、邦·喬飛、史汀等。此外，帕特塔奇曾跟幾位電影音樂大師合作，包括謝利·高史密斯、賴·庫德及侯活·梭爾。

1985年以來，帕特塔奇多張大碟，包括個人及與其他樂團合作的專輯，先後為他帶來兩項格林美獎及八項格林美提名。

帕特塔奇曾於世界各地的名校演講，分享有關演奏及作曲的心得，現為紐約「低音合作社」創作總監，同時在提龍尼亞斯·蒙克爵士學院任教。

自1996年，帕特塔奇和他的樂團約翰·帕特塔奇四重奏到美國及歐洲巡迴演出。1998年起夥拍羅伊·漢斯三重奏；2000年起與韋恩·蕭特再度合作。

John Patitucci

Bass

Born in 1959 in Brooklyn, New York, John Patitucci began playing the electric bass at age 10. He began composing and performing at 12, and studied classical bass at San Francisco State University and Long Beach State University.

Patitucci has worked as a studio musician on countless albums and as a performer with his own band and with many other musicians, including Chick Corea, Wayne Shorter, BB King, Astrud and Joao Gilberto, Bon Jovi and Sting. He has also worked with film composers including Jerry Goldsmith, Ry Cooder and Howard Shore.

Since 1985 his many recordings have brought him two Grammy awards and eight Grammy nominations.

He has taught seminars on playing and composing at prestigious schools worldwide, and is currently the Artistic Director of the Bass Collective in New York, as well as teaching regularly at The Thelonius Monk Institute of Jazz.

Since 1996 he has toured the US and Europe with his group, the John Patitucci Quartet, and in 1998 began working with the Roy Haynes Trio. In 2000 he began working again with Wayne Shorter.

布萊恩·博萊德

鼓

博萊德生於美國路易斯安拿州，曾於基里夫波特及新奧爾良居住。他就在新奧爾良這個爵士搖籃地，一方面承傳正統爵士音樂血脈，一方面練就高超鼓技，最後沉澱出激盪人心、音色強勁的敲擊樂風。他先後師承多位擊鼓大師，包括艾利斯·馬塞拉斯、新奧爾良鼓王約翰·維達歌維奇及赫林·萊利，找到了屬於自己獨特的綿密鼓聲和風格。

博萊德曾跟不同的音樂人合作錄製唱片和巡迴演出，包括喬舒亞·瑞德曼及肯尼·格瑞特，近年合作的有民謠大師卜·戴倫的《思想暫停》、愛米羅·哈里斯的《Wrecking Ball》、還有英倫環境音樂大師U2製作人丹尼爾·蘭伊斯的《豁達的天空》電影原聲大碟及民謠搖滾女星瓊妮·米切爾的作品。博萊德具有敏銳的音樂觸覺，對各類的鼓奏瞭如指掌。1998年，藍色音符替博萊德出版的首張唱片《博萊德伙伴》，盡顯他的才情及技法，大獲好評。

Brian Blade

Drums

Louisiana-born, Brian Blade grew up in Shreveport, then New Orleans, where he distilled the unique drumming styles and musical heritage of the nation's spiritual underbelly into a powerfully swinging percussive trademark. Nurtured under the watchful eyes of Ellis Marsalis and New Orleans Dixie-drum masters Johnny Vidacovich and Herlin Riley, Blade learned to find his “knit in the blanket” of sounds and styles.

From albums and tours with Joshua Redman and Kenny Garrett, to recent recordings with Bob Dylan on *Time Out Of Mind*, Emmylou Harris on *Wrecking Ball*, Daniel Lanois on *Sling Blade* and Joni Mitchell, Brian has shown deep musical instincts and a phenomenal gift for playing music texturally — both thick and thin — on the drums. His evolution continued on his astounding, highly acclaimed Blue Note debut, *Brian Blade Fellowship* in 1998.