

34th



香港藝術節
Hong Kong
Arts Festival
9.2-12.3.2006



Terence
Blanchard
Sextet

特倫斯·布蘭查德六重奏



CATHAY PACIFIC
國泰航空公司

18.2.2006

香港文化中心音樂廳
Concert Hall, Hong Kong Cultural Centre

節目長約 1 小時 30 分，不設中場休息
Running time: approximately 1 hour 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.

特倫斯·布蘭查德六重奏

Terence Blanchard

Sextet

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特倫斯·布蘭查德： 堅持不懈

訪問：查爾斯·馬田

■ 你是阿特·布拉基的爵士信差樂隊最後一批任期很長的小號手之一。有什麼體會？

- 那是很有意思的經歷。我老跟我的樂隊成員談阿特·布拉基，他們都聽膩了。布拉基對我人生各方面都影響深遠，不僅在音樂方面，而且在個人方面。他才華洋溢，很多人仍未完全理解這點。他是一位非常愛玩的人，很多人喜歡跟他在一起。但他也有嚴肅的一面。這家伙能以阿拉伯語引述《古蘭經》——他非常虔誠。很多人看不到他這一面。他要我永遠保持良好狀態，確保我永遠不會閒着。如果你能作點什麼貢獻，世界的大門會為你打開。

■ 你的樂團成員比較年輕，你在樂隊也扮演布拉基在爵士信差的角色嗎？

- 不是刻意的，但漸漸地確有這情況出現。我猜，原本就該這樣。我離開樂隊時，阿特告訴我：「我很感謝你為我們所做的一切，但你必須堅持不懈。這很難，但你必須繼續爵士樂下去。」

■ 你最近在做什麼？

- 我正為史派克·李的下一部電影做配樂，電影叫《臥底》，由丹素·華盛頓主演。另外是一部叫做《阿基拉與拼字比賽》的電影，由羅蘭士·費斯賓和安祖娜·貝茜主演。還有一部紀錄片《尋找傑克遜·波洛克》。我最近就忙這些。

■ 你如何在爵士樂師與電影配樂師的生活之間取得平衡？

- 兩者是相得益彰。電影配樂助我拓寬思想境界，也鞏固我的樂思，把一場演出或一張唱片變成一個簡單明瞭的故事；爵士樂的特點也滲入電影配樂，使我思考敏捷，可以迅速譜曲，在必要時也可以很快作出修改。

■ 你的新唱片《流動》是赫比·漢考克差不多近二十年來首次為別人製作的唱片。為什麼你會製作你這張唱片？

- 我不知道。你得去問他。但這對我們真是福氣。他是先驅，是天才。我想，其中一個原因是我們多年來在塞洛尼烏斯·蒙克爵士學院共事。我從他那裏獲益匪淺。我想，他也很欣賞我們在發展自己的樂隊上所作的努力。



Page 5 and this photo © Pamela Springsteen

■ 在塞洛尼烏斯·蒙克爵士學院任教的情況怎樣？

- 我見到很多才華洋溢、風格獨特的音樂家。但整個行業都在掙扎求存，他們得去創造一批聽眾，很多代的爵士音樂家都曾經這樣做。其中一個原因，我堅信是他們都忠實於自己。爵士樂不總是為歷史增光，剛好相反，爵士樂使界線變得模糊、摒棄傳統、樹立跟大眾所擁護的對立的新傳統。我想，這是爵士樂行內已失去的東西。我們都在拚命吸引美國公眾的注意力，已無法想像爵士音樂家曾經都是藝術文化的叛逆者。

■ 你是否覺得，近年的爵士樂藝術家為了受重視而過於檢點？

- 我們全都想受重視，但沒人談論爵士樂曾經怎樣受人稱頌。在試圖獲得尊敬的過程中，我們忘記了大步向前。我一向對好些傳聞都感興趣，例如查利·帕克怎樣被趕出城外、聽眾最初怎樣無法忍受約翰·科特蘭所做的事情、音樂家們怎樣覺得奧內特·柯曼瘋了。但與此同時，他們都是我們的天才。他們為爵士樂新領域及整體音樂開拓了新領域。

音樂聽眾都渴望見到新領域。我們需要觸動聽眾心靈的音樂家，讓聽眾走出自我，體驗他們不想體驗的事物。

■ 現在行內都把焦點放在市場調查上，要盡量增加銷量，你說的就很難做到。

- 這不應是藝術家關心的事情，藝術家關心的應是藝術，而藝術並不是這樣去理解的。我們老是談論數字，談論「爵士樂正在死亡」之類，但這與藝術本身沒有關係，有關的是藝術在觸動人心方面缺乏創意。為此，赫比·漢考克和偉恩·蕭特留教蒙克學院，而我則以他們為榜樣。

如果藝術家有話要說，聽眾就會留下來，就會增加。雖然未必是我們期望的數目，但是你看——這些年來有多少人受約翰·科特蘭影響？數以百萬計。

Terence Blanchard: Staying Out There

by **Charles Martin**

■ **You're one of the last trumpeters to have a good long tenure as one of Art Blakey's Jazz Messengers. What was that like?**

- It was an amazing experience. My band members get tired of hearing me talk about Art Blakey. He had such an impact on every aspect of my life, not only as a musician, but on the personal side as well. He was a brilliant man that a lot of people didn't understand fully. He was a great fun-loving person, and a lot of people loved to hang around him, but he had a serious side as well. This was a guy who could quote the Koran in Arabic — he was very religious. A lot of people didn't see that side of him.

He told me to always be on the case, to make sure I'm working on something all the time. If you have something to offer, the world will beat a path to your door.

■ **Your band is on the young side. Are you playing the same role with them?**

- Not intentionally, but it's starting to look like that. I guess it's supposed to be that way. Art told me when I left the band, "I appreciate everything you've done for us, but you have to stay out there. It's hard, but you have to keep this jazz thing moving."

■ **What are you working on lately?**

- I'm scoring Spike Lee's next movie, called *The Inside Man*, starring Denzel Washington. And there's one called *Akeelah and the Bee*, starring Lawrence Fishburne and Angela Bassett. Also a documentary called *Finding Jackson Pollock*. That's been keeping me busy.

■ **How do you balance a jazz player's life with that of a film composer?**

- They feed off each other. The film thing has always helped me stretch my boundaries in terms of thinking, and also helped me consolidate my ideas, and make a show or album into one concise story. The jazz thing has informed the film thing, by helping me think on my feet rather quickly. I can score quickly, make changes quickly if I have to.

■ **Your new album *Flow* is the first project that Herbie Hancock has produced for someone else in almost 20 years. Why did he do it?**

- I don't know. You'll have to ask him, but for us, it was a blessing for us. He's a pioneer, a genius. I think part of it is we've been working at the Thelonious Monk Institute of Jazz for years. I've learned a great deal from him. I think he also appreciated the effort our band has made to develop our own sound.

■ **How's your tenure at the Thelonious Monk Institute of Jazz going?**

- I'm finding a lot of talented musicians with great styles. But the industry is struggling. They're going to have to create an audience. Many generations of jazz musicians have had to do that. Part of that, I firmly believe, is in their being true to who they are. Jazz is not always an honoring of the history. Jazz has been the total opposite, blurring lines, obliterating traditions, forging new traditions against popular support. I think that's something that's been lost in the business. We've been so busy trying to bring the American public around to what's going on, we've lost sight of how jazz musicians were the renegades of our artistic culture.

■ **Do you think jazz artists have been too well-behaved recently, because they're trying to be taken seriously?**

- We all want to be taken seriously, but no one's talked about how jazz has been turned on its head. In the process of trying to gain respect, we've forgotten to forge ahead. I've always been interested in the stories of how Charlie Parker was run out of town, how people couldn't stand what John Coltrane was doing at first, how musicians thought Ornette Coleman was crazy. But at the same time, those were our geniuses. Those were the ones who forged new territories in jazz, and in music as a whole.

The music public is starving for that. We need musicians that touch people's souls, that bring them outside of themselves, that make them feel things that they don't want to feel.

■ **That's hard to do when the business is focusing on research, on selling the most records to the most people.**

- That shouldn't be an artist's concern. An artist's concern should be his art. It's something that's not being talked about in that way. We constantly talk in terms of numbers, talk about "is jazz dying," that kind of stuff. That has nothing to do with art itself, except in terms of the lack of creativity that touches people's souls. Herbie Hancock and Wayne Shorter are part of the Monk Institute for that reason, and I take my lead from them.

The audience will stay and grow if the artists have something to say. It might not be what we want in terms of numbers, but look — how many people have been affected by John Coltrane over the years? Millions.

Terence Blanchard

特倫斯·布蘭查德

小號 Trumpet

特倫斯·布蘭查德1962年生於新奧爾良。他小學時開始吹小號，並在家中接受唱歌劇的父親指導；中學時師從埃利斯·馬薩利斯，畢業後獲音樂獎學金，入讀魯特杰大學。

布蘭查德在八十年代於紐約樂壇崛起，並迅速成為重振爵士樂的「少獅」之一。1983年，在威恩頓·馬薩利斯推薦下，布蘭查德接替馬薩利斯在阿特·布拉基的爵士信差樂隊中的位置。布拉基的傳奇，包括他總能提高表演水平，以及培育後進發揮即興潛質及創作理念。把仍在活躍演唱的樂隊當成爵士樂培訓班，這種實踐是爵士樂的根本。今天仍然全面投身於這種互動關係的樂手，可謂鳳毛麟角，而布蘭查德是其中之一。兩年後，布蘭查德和爵士信差樂隊另一名成員唐納德·哈里森離開樂隊，組建自己的五重奏樂隊。

1990年，布蘭查德離開樂隊，發展獨奏事業。他大獲好評的爵士樂唱片包括《彈回》和赫比·漢考克監製的《流動》，由他配樂的電影超過三十部，當中尤以史派克·李的《爵士男女》、《黑潮》和獲金球獎提名的《第25小時》等聞名。

Terence Blanchard was born in New Orleans in 1962. Picking up the trumpet in elementary school, he was also coached at home by his opera-singing father. In high school he came under the tutelage of Ellis Marsalis, and after graduation he attended Rutgers' University on a music scholarship.

Emerging on the New York scene in the 1980s Blanchard quickly became one of the 'young lions' in revitalising acoustic jazz. In 1983, Wynton Marsalis recommended Blanchard as his replacement in Art Blakey's Jazz Messengers. Part of the Blakey legend was his ability to foster performances, and nurture improvisation and compositional ideas from the young talent in his fold. The legacy of the working band as a jazz workshop is at the essence of jazz, and Blanchard remains one of the few today who fully embrace that dynamic. After two years, Blanchard and fellow Jazz Messenger Donald Harrison left to form their own quintet.

In 1990, Blanchard departed to pursue a solo career. Along with his highly regarded jazz records, including *Bounce* and the Herbie Hancock produced *Flow*, he has scored over 30 films most famously for Spike Lee (*Mo' Better Blues*, *Malcolm X* and the Golden Globe nominated *25th Hour* among others).



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德里克·霍奇 Derrick Hodge

低音大提琴／低音電結他 Acoustic and Electric Bass

德里克·霍奇1979年生於費城，後與一家人遷居新澤西州的威靈博羅。他七歲時開始學電結他，母親是比烏拉浸信會合唱團成員，霍奇最初也受該合唱團低音結他手啟發。

高中時，霍奇是學校管弦樂隊、爵士樂隊和軍樂隊成員。1996年，他在貝克利音樂學院樂隊比賽中得獎，1996和1997年獲貝克利音樂學院傑出獨奏獎。

霍奇於坦普爾大學埃斯特·博耶音樂學院修讀爵士樂作曲和表演，還自學音響低音和低音電結他，並參與大學爵士樂隊小型合奏團、大學交響樂團和新音樂室樂團的演出。

霍奇曾與不同音樂家和樂隊合作演出或錄音，包括特雷爾·斯坦福德、唐納德·比爾德、布策·伯恩斯、基爾克·弗蘭克林、肯尼·拉鐵摩爾、棉花棒、莫斯·德夫、蒂姆巴蘭德樂隊、吉爾·斯科特、靈魂之童樂隊、傑拉德·萊弗特、卡尼·韋斯特、摩格魯·米勒和克拉克·特里等。

Derrick Hodge was born in 1979 in Philadelphia, before the family moved to Willingboro, New Jersey. He began studying electric guitar at the age of seven, originally inspired by the bassist in the Beulah Baptist Church Choir, in which his mother sang.

In high school, he played in the school orchestra, the Jazz Band and Marching Band. In 1996 he won the Berklee College of Music High School Band Competition and the Berklee College of Music Outstanding Soloist Award in 1996 and 1997.

Hodge received a bachelor's degree in Music from the Esther Boyer College of Music, Temple University, where he studied Jazz Composition and Performance. He studied the acoustic and electric bass privately, and was involved in the University Jazz Band and Small Ensemble, the University Symphony Orchestra and New Music Chamber Orchestra.

Derrick Hodge has performed and/or recorded with Terrell Stafford, Donald Byrd, Bootsie Barnes, Kirk Franklin, Kenny Lattimore, Q-Tip, Mos Def, Timbaland, Jill Scott, Musiq Soulchild, Gerald Levert, Kanye West, Mulgrew Miller and Clark Terry, among others.



萊昂內爾·勞爾克 Lionel Loueke

結他／歌手 Guitar and Vocals

萊昂內爾·勞爾克生於非洲貝寧，先學敲擊樂器，十七歲時轉學結他。1990年遷往象牙海岸，在國立藝術學院學習音樂，並對爵士樂發生興趣，深受魏斯·蒙特哥馬利、喬·帕斯和喬治·本森等藝術家的影響。1999年，他獲得波士頓貝克利音樂學院獎學金，2000年畢業，取得爵士樂表演學位。

2001年勞爾克被塞洛尼烏斯·蒙克音樂學院錄取為第一結他手，獲漢考克、韋恩·蕭特和特倫斯·布蘭查德指導。

勞爾克曾與多位音樂家一同表演和錄音，包括吉姆·斯蒂內特、傑夫·加林多、法蘭克·蒂貝里、鮑勃·赫斯特、阿方索·約翰遜、安吉利克·基德約、赫比·漢考克、黛安娜·里夫斯、卡珊德拉·威爾遜、韋恩·蕭特和查利·哈登等。

勞爾克最近兩年隨特倫斯·布蘭查德巡演，2005年5月份隨赫比·漢考克演出由昆士·瓊斯製作的「我們是未來」音樂會，該音樂會在羅馬大競技場舉行，觀眾超過五十萬。最近，他亦參與特倫斯·布蘭查德的最新唱片《彈回》的演奏及布蘭查德為史派克·李的電影《沒有吸血鬼的城市》所作的配樂工作。

Born in Benin, Africa, Lionel Loueke first picked up percussion instruments before choosing guitar at the age of 17. In 1990, he moved to the Ivory Coast where he studied music at the National Institute of Art and his interest in jazz emerged, influenced by such artists as Wes Montgomery, Joe Pass, and George Benson. In 1999, he was awarded a scholarship to the Berklee College of Music in Boston, and graduated in 2000 with a degree in Jazz Performance.

In 2001 Loueke was accepted as the first guitarist into the Thelonious Monk Institute, under the watchful eyes of Hancock, Wayne Shorter and Terence Blanchard.

Loueke has performed and recorded with Jim Stinnett, Jeff Galindo, Frank Tiberi, Bob Hurst, Alphonso Johnson, Angelique Kidjo, Herbie Hancock, Dianne Reeves, Cassandra Wilson, Wayne Shorter and Charlie Haden, among others.

Loueke has spent the last two year touring with Terence Blanchard and in May accompanied Herbie Hancock, in the Quincy Jones production, *We Are the Future*, held in the Circus Maximus in Rome for an audience of more than 500,000. Most recently he can be heard on Terence Blanchard's latest recording, *Bounce* and on the Blanchard score of Spike Lee's film *Sucker Free City*.



阿倫·帕克斯 Aaron Parks

鋼琴 Piano

二十二歲的鋼琴家和作曲家阿倫·帕克斯於西雅圖成長，十歲開始彈鋼琴，主要是憑聆聽而非樂譜來學習。很快，他就被即興音樂所吸引。

十六歲時，在爵士樂鋼琴家喬安妮·布拉肯的鼓勵下，他轉往紐約曼哈頓音樂學校，開始師從鋼琴大師肯尼·巴龍。僅一年餘後，帕克斯即在第五屆美國爵士樂鋼琴比賽中奪得冠軍，並榮獲美國鋼琴家協會2001年科爾·波特獎。十八歲生日剛過，便被邀加盟特倫斯·布蘭查德的樂隊。

除了與特倫斯·布蘭查德一同表演和錄音外，帕克斯還曾與多位音樂家合作，包括約翰·埃利斯、邁克·莫雷諾、埃立克·哈蘭、米隆·瓦爾登、本·斯特里特、麗芝·賴特、拉奇·倫德、羅德尼·格林、約翰·帕蒂圖奇、馬克·特納等。

帕克斯還有自己的樂隊，並已出版了四張唱片。

Twenty-two year old pianist and composer Aaron Parks was raised in Seattle. He began playing piano at the age of ten, learning mostly by ear, and was immediately attracted to improvised music.

By age 16, with the encouragement of jazz pianist Joanne Brackeen, he moved to the Manhattan School of Music in New York and began to study with piano great Kenny Barron. A little over a year after moving to New York, Parks won first place in the 5th American Jazz Piano Competition and was named the 2001 Cole Porter Fellow of the American Pianists Association. Just after his 18th birthday, he was invited to join Terence Blanchard.

In addition to performing and recording with Terence Blanchard, Parks has also performed and/or recorded with John Ellis, Mike Moreno, Eric Harland, Myron Walden, Ben Street, Lizz Wright, Lage Lund, Rodney Green, John Patitucci and Mark Turner, among others.

Aaron Parks also leads his own group, and has released four recordings as a leader.



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肯德里克·斯科特 Kendrick Scott

鼓 Drums

鼓手肯德里克·斯科特常被形容為想像力豐富、生氣勃勃、多才多藝。他1980年生於休斯敦，家中有多位音樂家，所以他從小就接受音樂的薰陶。

他入讀表演與視覺藝術中學時，已加入管樂團、敲擊樂團和爵士樂隊，提昇音樂才華。他受到埃立克·哈蘭、東尼·威廉斯、暱稱「爸爸」的約·瓊斯、克里斯·達夫和馬克斯·羅奇等鼓手的影響。他曾獲《強拍》雜誌頒予學生的獎項，以及國際爵士樂教育家協會和全國藝術促進基金會頒發的克利福德·布朗／史丹·蓋茨獎。

1998年，斯科特獲獎學金入讀波士頓貝克利音樂學院，攻讀音樂教育學。在校期間，他曾到全國各地和世界各地表演，2003年甫畢業即加入十字軍樂隊和特倫斯·布蘭查德樂隊。斯科特曾與多位音樂家合作，包括黛安娜·里夫斯、史蒂方·哈里斯、肯尼·加雷特、帕特·梅特尼、加里·伯頓、馬克·特納、喬·洛瓦諾、赫比·漢考克、大衛·桑博恩和羅伊·哈格羅夫等。

Imaginative, dynamic and versatile are adjectives that have been used to describe the drumming of Kendrick Scott. Born in 1980 in Houston, his inspiration and appreciation for music came from growing up in a household of musicians.

While at the High School for the Performing and Visual Arts he refined his talents in the Wind Ensemble, Percussion Ensemble and the Jazz Band. He was influenced by drummers Eric Harland, Tony Williams, Papa Jo Jones, Chris Dave and Max Roach. He received several student awards including one given by *Downbeat* magazine, and the Clifford Brown/Stan Getz Award given by the International Association of Jazz Educators and the National Foundation for the Advancement of the Arts.

In 1998, Scott was awarded a scholarship to attend Berklee College of Music in Boston, studying Music Education. As a student he toured nationally and internationally, and at graduation in 2003 he was already in line to join The Crusaders and the Terence Blanchard Group. Kendrick Scott has performed with Diane Reeves, Stefon Harris, Kenny Garrett, Pat Metheny, Gary Burton, Mark Turner, Joe Lovano, Herbie Hancock, David Sanborn and Roy Hargrove.



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布賴斯·溫斯頓 Brice Winston

薩克斯管 Saxophones

布賴斯·溫斯頓1970年生於亞利桑那州的塔克森。在一位好友的慫恿下，五年級時他加入學校樂隊，以逃避上課。但是，在聽過來訪的當地初中爵士樂隊的演奏之後，音樂對他來說不再是逃課活動，而變成了一生的追求。

在加州大學修讀一學期後，溫斯頓希望多點參與小型樂隊的演出，遂參加埃利斯·馬爾薩利斯在新奧爾良大學開設的爵士樂課程。

1994年畢業後，溫斯頓加入尼古拉斯·派頓五重奏樂隊一年，並參與了哈羅德·巴蒂斯特的音樂活動，豐富個人閱歷。他與特倫斯·布蘭查德一起巡演，並第三次參與布蘭查德的唱片錄音，完成了以大獲好評的唱片《彈回》。

溫斯頓憑着與布蘭查德的關係，有機會與多位不同風格的音樂家共事，包括為史派克·李等人的電影配樂。

布賴斯·溫斯頓曾與多位音樂家一同表演，包括埃利斯·馬薩利斯、尼克拉斯·派頓、肯尼·巴龍、查卡·汗、傑拉德·萊弗特、馬維斯·斯塔普勒斯、黛安娜·里夫斯、布魯斯·霍恩斯比及麗絲·賴特等。

Brice Winston was born in 1970 in Tucson, Arizona. A good friend enticed him to join the school band as a way of getting out of regular classes in the 5th grade, but after hearing the visiting jazz band from the local junior high school, it changed music from an excuse to get out of class to a lifelong passion.

After attending the University of California for one semester, Winston felt that he wanted to focus more on small group playing, and joined the Ellis Marsalis jazz programme at the University of New Orleans.

After graduating in 1994, Winston joined the Nicholas Payton Quintet for a year, and worked on some of Harold Batiste's projects, giving him added depth and experience. He has toured with Terence Blanchard and completed his third recording with Blanchard on the acclaimed album *Bounce*.

Winston's association with Blanchard has brought him the opportunity to work with many different types of musicians, and on several film scores for Spike Lee and others.

Brice Winston has performed with Ellis Marsalis, Nicholas Payton, Kenny Barron, Chaka Khan, Gerald Levert, Mavis Staples, Dianne Reeves, Bruce Hornsby and Liz Wright, among others.