

34<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
9.2-12.3.2006



**SALIF KEITA.**

薩利夫·凱爾特 *The Golden Voice of Africa*



23 - 24.2.2006

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

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.

# 薩利夫·凱爾特

# Salif Keita

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演出者

Credits

12



薩利夫·凱爾特

Salif Keita

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特稿：音樂與靈性

Feature: Music and Spirituality





## 薩利夫·凱爾特 Salif Keita



### 樂隊領班／敲擊樂 Bandleader/Percussion

吉斯萊恩·羅杰·比文度 Ghislain Roger Biwandu

### 葫蘆樂器 Calabasse

馬曼度·科恩 Mamadou Kone

### 結他 Guitars

迪利·穆薩·考雅蒂 Diely Moussa Kouyate

奧斯曼·考雅蒂 Ousmane Kouyate

### 敲擊樂 Percussion

蘇利曼·度比亞 Souleymane Doumbia

### 四弦豎琴 Kamale N'Goni

哈路拿·薩馬克 Harouna Samake

### 結他 Bass

邁克·克林頓 Mike Clinton

### 和唱 Chorus

伊萊恩·薩馬蒂 Eliane Zamati

瑪莉亞·瑪洛蘭尼 Maria Marolany

### 舞蹈 Dancer

沙考-亞瑪拉·凱爾特 Sekou-Amala Keita

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法國航空公司為薩利夫·凱爾特及樂隊團員提供航空服務

Salif Keita and his band are flown in by





# 薩利夫・凱爾特

## Salif Keita

凱爾特一向致力讓非洲和世界各地建立嶄新關係。今天他更努力發揚非洲音樂，不再依賴歐美扶持，而能在非洲本土發揚光大。

**Keita has always striven to build new bridges between Africa and the rest of the world. Today he works towards the emancipation of African music so that it will no longer be conceived essentially in Europe and America, but in its land of origin.**

**薩**利夫・凱爾特1949年生於西非馬利，來自貴族家庭；自幼患上白化病，視力不濟，母親得把他藏起來，以免給迷信的群眾攻擊殺害。

由於大家都避之惟恐不及，凱爾特童年很孤獨，心思都放在學習和音樂上。他拋棄貴族傳統，不理家人反對，一心想當歌手。1968年，他離家追尋自己的理想；初時流落首都巴馬科街頭，在咖啡館和市場賣唱維生。憑着獨特的嗓子、高調門和充滿力量的聲音，凱爾特獲邀加盟巴馬科的鐵路樂隊，不久更成為主音歌手，唱的主要是以現代手法演繹的傳統歌曲。

1973年，凱爾特已離開鐵路樂隊，加入一支在酒店演奏的國際大使樂隊，在西非巡迴演出，大獲成功。1984年，他在法國昂古萊姆的融合音樂節的演出，令歐洲觀眾歎為觀止。自此他移居巴黎，那兒的音樂和不同文化水乳交融，正是他夢寐以求的地方。

凱爾特一向致力尋求讓非洲和世界各地建立嶄新關係。今天他更努力發揚非洲音樂，不用再依賴歐美扶持，而能在非洲本土發揚光大。

此刻非洲似乎百孔千瘡，種族和部落仇恨、邊界衝突、自然災害、饑荒文盲。但是凱爾特毫不向劣勢屈服，拒絕認命，他宣稱：

「幸福不是明天的事，也非你我的假設，而是發生於此時此地。摒棄暴力、自私和絕望，不再悲觀。讓我們振作起來。大自然贈給了我們各種非凡的事物。世界還未終結，一切仍未成定局。讓我們下定決心，好好利用這個非洲大陸的神奇資源，為我們的孩子建立家園，不要再自憐自歎。非洲意味着生之喜悅、樂天、優雅、雍容、柔情、美和詩歌、太陽和大自然。讓我們樂於成為非洲的後裔，讓我們一起奮鬥，建立幸福的王國。」

這番話已改編成歌詞，放進他上一張專輯《莫福》，唱片以馬林克語和班巴拉語唱出，呼籲大家要喜樂互愛，洋溢着生命的甜美。

中譯：昌明





Africa. In 1984, the European public discovered him at the Musiques Metisses Festival in Angoulême, where his performance was hailed as a revelation. Following this success, he moved to Paris, a place he had dreamed of for its fusion of music and cultures.

Keita has always striven to build new bridges between Africa and the rest of the world. Today he works towards the emancipation of African music so that it will no longer be conceived essentially in Europe and America, but in its land of origin.

**B**orn in Mali, West Africa in 1949, Salif Keita comes from a noble family. An albino with limited eyesight, his mother had to hide him to avoid the attacks of the superstitious crowds who called for his death.

Shunned by everyone, Keita had a solitary childhood, centred on study and music. Against the tradition of nobility and his family's wishes he wanted to become a singer. In 1968 he left home to pursue his chosen path initially living on the streets of the capital, Bamako, while he sang in cafes and markets. With his unusual, high pitched yet powerful voice he was invited to join the Rail Band of Bamako. He soon became the star singer, with a repertoire comprised principally of traditional songs sung and arranged in a modern way.

By 1973, Keita had left the Rail Band for another hotel band The Ambassadors, which toured successfully all over West

At a time when Africa seems assailed by vile ills (tribal, ethnic and border wars, famine, natural disasters and illiteracy among others things), Keita obstinately refuses to join the fatalists. He proclaims, "Happiness is not for tomorrow. It's not hypothetical, it starts here and now. Down with violence, egoism and despair, stop pessimism. Let's pick ourselves up. Nature has given us extraordinary things. It's not over yet, nothing's decided. Let's take advantage of the wonders of this continent at last. Let's build the country for our children. And stop taking pity on ourselves. Africa is also the joy of living, optimism, beauty, elegance, grace, poetry, softness, the sun, and nature. Let's be happy to be its sons, and fight to build our happiness."

This discourse was adapted for the lyrics in his last album *Moffou*, sung in Malinké and in Bambara, which call for joy and love, and evoke the sweetness of life.



# 音樂與靈性

非洲國家馬利歷史悠久，加上伊斯蘭教和法國殖民地的背景，使該國擁有多樣化的文化和音樂。薩利夫·凱爾特承擔着一項艱巨任務，就是把這遺產轉化成一種音樂風格，並把它傳播到世界各地。

文：李·沃特金斯

**薩**利夫·凱爾特繼承了已流傳數百年的口述傳統，堪稱現代的「格里奧特」。格里奧特是西非對詩人、讚歌歌手和遊吟音樂家的稱謂。凱爾特的音樂糅合了他童年時代熟悉的傳統格里奧特音樂和其他西非的音樂元素，以及來自古巴、西班牙和葡萄牙的樂風。由於馬利緊鄰阿拉伯世界，因此凱爾特音樂中的阿拉伯影響也是顯而易見的。

凱爾特以不重複同樣的音樂風格和不斷嘗試創新聞名。他把祖國一種融合的流行音樂形式加以發展，並帶到西方，與西方的音樂風格例如爵士樂和搖滾樂混合。在這方面，他的恩師如卡洛斯·桑塔那和韋恩·蕭特等影響至巨。這種糅合各種元素的音樂，可在他的唱片《阿門》中聽到。唱片中，來自曼丁克旋律的清晰結構，與搖滾音樂和即興重複的號角聲交織在一起。為了加強效果，他一方面使用傳統樂器，例如科拉琴和巴洛琴，同時也使用西方樂器。他的創新風格，從他的首張唱片《索羅》已可見一斑。這種求新精神，成為曼丁克流行音樂圭臬，現仍為西非音樂家所仿效。

## 音樂召喚靈性世界

凱爾特努力追求靈性。他的表演風格充滿靈性，我們可以看到他經常一邊唱歌，一

邊仰頭閉目。這樣召喚靈性世界，與馬利傳統音樂息息相關。靈性本就蘊含在聲音裏——一種古老的咒文和阿拉伯調性融合一體的聲音（但諷刺的是，以質樸無華作藝人賣點的音樂工業，把靈性包裝成音樂產品）。跟凱爾特較低調及充滿靈性的演出成一對比的，是他在更富活力的歌曲中的演出，他的姿態和舞蹈動作令人想起非洲傳統舞蹈，而凱爾特這種演出風格就像他的音樂一樣，混合了西方流行音樂表演者的風格。

他的音樂吸引了那些對西非傳統音樂不很熟悉的聽眾。他的歌曲講述婦女問題，於是吸引到關注性別鬥爭的聽眾。雖然他的語言對馬利以外的聽眾來說可能造成隔閡，他的音樂卻是本土風格與世界各地的影響和訊息的融合。他的音樂風格和舞台表演，很合音樂商的口味，他們以這種異國情調的音樂打進已發展國家的市場。國與國之間壁壘分明，但音樂卻可以跨越國界，而凱爾特正是跨文化交流的泉源。

由於他的風格融匯了爵士樂和搖滾樂元素，加上他選擇的監製，有樂評人指他已屈服於現代市場力量。例如馬利結他手阿里·法爾卡·托雷就批評他創作的音樂並不是原汁原味的非洲音樂，因為他倚重科技和注入各方面的影響。且不說在唱片《莫福》中他已回歸原音和自省，上述評論抹煞了一個事實，就是音樂本來是不斷通過與



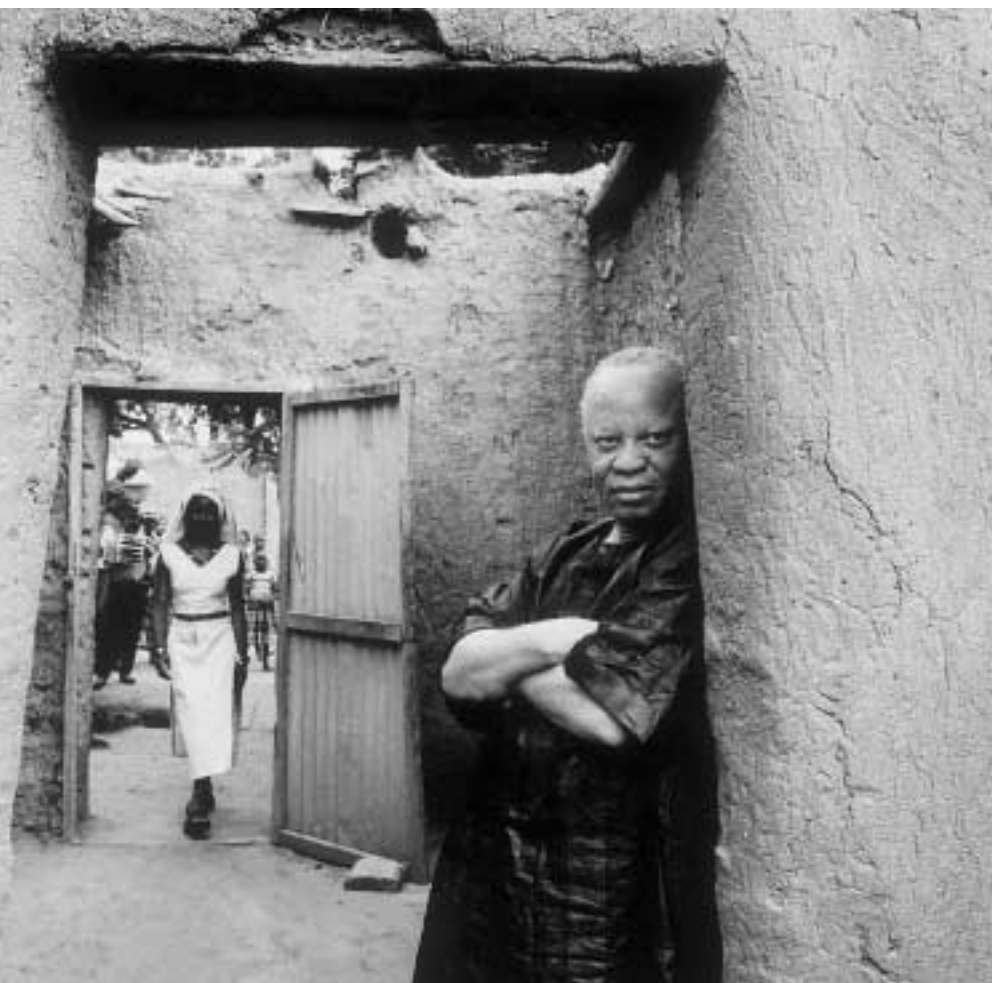
外界接觸和時間的醞釀而保持活力。這些音樂揭示一個真相：雖然很多非洲人仍然過着農村生活，但他們的想像力卻受到外界事件的刺激。這對非洲很多地區的本地流行音樂風格產生了影響，而凱爾特的音樂就是有機轉變和文化交流的力證。他還相信，他的音樂風格已經改變了，因為改變是正常的。

### 通過音樂幫助別人

這改變來自他的生活經驗及其他樂手的音樂。凱爾特以巴黎作為事業的據點，有助他的音樂發展，因為巴黎是眾多來自西非和前法國殖民地藝術家的基地，當中包括

佐克音樂「卡薩夫」樂隊。雖然他為非洲而活，但是歐洲為他的音樂事業提供了更多可能性。商業雖然必須考慮，但他相信前進的最佳方式是通過音樂幫助別人，例如為年輕音樂家提供機會及為白化病者推廣反歧視運動。在這方面，他與西方音樂家不同，他們以為非洲窮苦人民唱歌籌款為己任，凱爾特投入非洲的工作，並不受制於西方新自由主義，而是來自他對自己的根的深切認同。這就是他所追求的靈性，而音樂就是他用來表達這種感受的媒介。

中譯：黃燦然





# Music and Spirituality

**The cultural and musical diversity of Mali is a product of its ancient history and the influences of Islam and French colonialism. Salif Keita has undertaken the inordinate task of translating this legacy into a musical style that is accessible to the rest of the world.**

by Lee Watkins

Salif Keita is the bearer of an oral tradition passed down for centuries, and may well be considered the modern equivalent of a *griot*. The *griot* is a West African poet, praise singer and wandering musician. Keita's music blends together the traditional *griot* music of his childhood with other West African influences, along with those from Cuba, Spain and Portugal. The proximity of Mali to the Arab world accounts for an unmistakable Arabic influence in his music.

Keita has a reputation of not repeatedly using the same musical formula and for always attempting new ideas. He has developed and taken a syncretic form of popular music from his homeland to the west where it was amalgamated with western music styles, such as jazz and rock. This is due in no small measure to his mentors such as Carlos Santana and Wayne Shorter. The musical blending may be heard on *Amen*, where translucent textures emerge from Mandinka melodies woven with rock sounds and horn riffs. For enhancement, he uses traditional music

instruments, such as the *kora* and *balo*, along with western instruments. His innovations, evident on his debut album, *Soro*, set a standard for Mandinka pop that West African musicians still emulate.

Keita strives towards being spiritual. Spirituality is evident in his performance style, at times when he closes his eyes while singing and inclines his head upwards. This recall to the spiritual realm is an integral part of traditional music in Mali. Spirituality is captured in the sound itself, where ancient incantations are fused with an Arabic tonality (the irony is that spirituality is packaged as a musical product by an industry that seeks to market its artists as 'authentic'). In contrast to his more subdued and spiritually imbued performances, his livelier songs, where gestures and dance movements are evocative of traditional African dance, are blended, much like his music, with the performance styles of western pop artists.

His music appeals to an audience who is generally not familiar with the traditional music of West Africa. Issues affecting women are recounted in his songs, thereby





album called *Moffou*, the comment denies the reality that music is invigorated through contact and time. The music reveals that while many Africans continue their lives in the village, their imagination is stimulated by events in the outside world. This has an influence on local popular music styles in many parts of Africa, and Keita's music presents a good argument for organic transformation and cultural contact. He believes furthermore that his style of music has changed because it is normal to change.

appealing to an audience presumably aware of gender struggles. Even though the language may be obscure to non-Mali audiences, his music has a locally derived style with global influences and a global message. His music style and presentation on stage conform to the interest of music publishers in marketing the exotic to the consumer from the developed world. Where borders between countries are subject to rigorous control, music is able to cross borders, and Keita is a veritable fount of cross-cultural exchange.

By infusing his style with a jazz/rock element, and in his choice of producers, critics observe that he has surrendered to modern market forces. Malian guitarist, Ali Farka Toure, for instance, has criticised him for producing music that is not really African because of his reliance on technology and the infusion of multiple influences. While there is a return to an acoustic and introspective sound in the

Change is influenced by his life experiences and by listening to other musicians. Keita's primary site of business in Paris has contributed to his musical growth, since this is where many artists from West Africa and former French colonies, like the Zouk band, Kassav, are based. Although he lives for Africa, Europe offers more possibilities for the business of music. The business factor is a concern but he believes the best way forward is to help people through music, such as providing young musicians with opportunities and lobbying for the destigmatisation of albinos. In this respect he differs from those musicians in the west, who have taken it upon themselves to sing for the marginalised in Africa. Salif Keita's involvement in Africa is not circumscribed by western neo-liberalism, but by a profound commitment to his roots. This is the spirituality he aspires to and music is the language he uses to articulate this sensibility.