

35th



香港藝術節
Hong Kong
Arts Festival
27.2 - 25.3.2007



爵士妙韻薈瑞信

Credit Suisse Evening: All-Star Jazz with the

SFJAZZ

C o l l e c t i v e

三藩市爵士樂團

謝謝 With thanks to

CREDIT SUISSE
瑞信

2.3.2007

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

S F J A Z Z

C o l l e c t i v e

三 藩 市 爵 士 樂 團

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

7 **樂手**
Musicians

11 **樂團簡介**
Company Profile

14 **與喬舒亞·雷德曼對話**
A Conversation with Joshua Redman

31 **樂手介紹**
Biographies

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.



封面照片 Cover photograph © Anon



樂手 Musicians

次中音及高音薩克斯管／藝術總監 Tenor and Soprano Saxophones/ Artistic Director

喬舒亞·雷德曼 Joshua Redman

電顫琴／馬林巴琴

Vibraphone/Marimba

博比·哈奇森 Bobby Hutcherson

小號 Trumpet

戴夫·杜格拉斯 Dave Douglas

中音薩克斯管／長笛

Alto Saxophone/Flute

米吉爾·齊濃 Miguel Zenón

長號 Trombone

安德烈·希華特 Andre Hayward

鋼琴 Piano

雷妮·羅絲娜斯 Renee Rosnes

低音大提琴 Double Bass

馬特·彭曼 Matt Penman

鼓 Drums

埃里克·哈蘭特 Eric Harland

演後藝人談 Meet-the-Artists (Post-Performance)

歡迎觀眾演出後留步，與三藩市爵士樂團樂手見面

If you would like to meet SFJAZZ Collective, please stay behind in the auditorium after the performance

本節目音響器材由通利琴行贊助

The audio equipment is sponsored by

TOM LEE 通利琴行
Music

三藩市爵士樂團 SFJAZZ Collective

三藩市爵士樂團是個星光熠熠的爵士樂團，集合了當今爵士樂壇八位頂尖樂手兼作曲家。2004年，樂團由美國西岸最大的非牟利爵士組織，即每年一度的三藩市爵士樂節主辦者催生而成，從此成了美國以至全球爵士樂壇最振奮人心、備受讚揚的樂團。

三藩市爵士樂團除了傑出的樂手配搭，創新的曲目演繹也深獲讚賞。每年樂團的演奏名單都不同，包括一位現代爵士大師的樂曲，以及每位成員的一曲新作。

在芸芸明星樂團中，三藩市爵士樂團以團結聞名，他們包括知名薩克斯管手兼藝術總監喬舒亞·雷德曼和電鋼琴奇才博比·哈奇森。一如雷德曼的解釋：「樂團(的英文名字)以「組合」為名，是因為我們相信，每個團員不僅具備世界級演奏家、作曲家和樂團領隊的個人才華，還都具有一些共通的素質，就是能收放自如，靈活應變，感情投入，而且堅持不懈，追求聲音的整體完美組合。」

為了令樂團富有獨特音色，團員每年春天都會一起住在三藩市三個星期。就在這段專注排練的期間，八名樂手切磋琢磨該季演出的新曲目，在全美及國際巡迴演出。

The SFJAZZ Collective is an all-star jazz ensemble comprising eight of the finest performer/composers at work in jazz today. Launched in 2004 by SFJAZZ — the US West Coast's largest non-profit jazz institution and presenter of the annual San Francisco Jazz Festival — the Collective has become one of the most exciting and acclaimed groups on the American and international jazz scenes.

In addition to its outstanding line-up, the SFJAZZ Collective has been praised for its innovative approach to repertoire. Each year, the ensemble performs an entirely new list of works, consisting of compositions by a modern jazz master and one new piece by each of the Collective members.

The SFJAZZ Collective also stands out among all-star ensembles for the cohesion among its members, including renowned saxophonist and Artistic Director Joshua Redman and vibes legend Bobby Hutcherson. As Redman explains: "This is why we chose the name 'Collective'. Beyond each member's individual credentials as a world-class instrumentalist, composer and bandleader, I believe everyone shares the essential values of spontaneity, flexibility, and empathy, along with a firm commitment to an integrated group sound."

To cultivate its distinctive sound, the SFJAZZ Collective convenes in San Francisco each spring for a three week residency. Throughout this extended rehearsal period, the octet workshops the season's new repertoire before taking to the performance stage, with a national and international tour.



與喬舒亞·雷德曼 對話

訪問：查爾斯·馬田

- 查爾斯·馬田
- 喬舒亞·雷德曼

很少爵士樂團老闆沒有想過組成一隊夢幻超級樂團，成員都獨當一面，都是領奏。不過，即使有這樣響噹噹的組合，奏出來的音樂也鮮有夠得上那金漆招牌；無他，這些爵士名家能水乳交融的多，但格格不入的也不少，可幸三藩市爵士樂團不在此例。樂團自2004年成立以來，已向世界顯示出如何讓奔放不羈的爵士好手配合完美，使音樂創造力澎湃而出。八位爵士高手，為人稱道的不僅是技藝，更是那份凝練專注，不斷求新，無拘無束的精神。

喬舒亞·雷德曼身為三藩市爵士樂團藝術總監，任務就是安排這批爵士人馬聚面切磋。作為當今卓越的爵士薩克斯管手，雷德曼把時間三分：他著名的三重奏樂隊，各種錄音計劃和三藩市爵士樂團。爵士巨星、次中音薩克斯管好手迪威·雷德曼之子，喬舒亞於1991年泰朗尼斯·蒙克比賽上勝出，嶄露頭角。他在藝術上愛孜孜探索，以直覺感受尋覓熱情奔放與新穎獨創的交匯點。

■ 跟一群樂隊領奏而非伴奏合作，是什麼感覺？

- 我即使在自己的樂隊裏，也不把成員看成「伴奏」。但現實歸現實，你跟自己樂隊合作，實際上就是領隊，哪怕我沒有叫人家做這做那，人家心裏都會敬你三分，通常這樣才好辦事，很少爵士樂隊真的是個集體組合。我們看見這是個機會，好製造條件，讓另一種組合蓬勃起來。

這事真夠興奮。七個人，七把有份量的聲音，七種願景，七個不同的音樂觀點。比起大多數樂隊，我們大概討論得更多。我們有一段排練時期，可以在非表演的場合共同發展素材，這是我們樂隊的特色。

■ 你怎樣為這種樂隊選擇配搭合適的樂手？

- 挑選成員時，我們試着找些個性強烈的作曲家和領奏，但他們同時又樂意互相合作。有很多偉大音樂家可能在這種情況下不能很好發揮，因為這極需彼此容忍、體諒及感情上有共鳴。你不可能每次都要人依你，大家會妥協讓步，互相遷就。我認為音樂就是這麼回事。對我來說，音樂家抱持相同價值是很重要的。這樣做才有價值。

■ 你擔任自己樂隊的領奏很成功，為什麼另搞這樂團？

- 對我來說，這絕不是因為要滿足個人目標，也不是因為我感到缺乏了什麼而用這個去彌補空虛；倒不如說，這是個機會，創立一個跟外面許多樂隊不同的組合，在一個工作坊那樣的樂團裏，讓譜曲和演奏可以與眾不同。大多數樂隊除了表演，很少有機會一起排練，那種模式固然行得通，我也這樣做，有些偉大的爵士樂曲也那樣產生；只不過，我們看見有機會創造另一個不同模式，讓音樂充份醞釀之後才踏上演出之路。

另一個理由是想讓大家聽到新的音樂。這些年頭，大家似乎太愛懷舊了。過去的音樂我喜歡，而且一直在聽；可是你聽聽近日推出的音樂，對過去的東西恐怕參考引用得太多了。作曲家很難讓人家聽到他們的原創新作，尤其是複雜難懂的音樂。這個樂團就是推出新音樂的好機會。

■ 除了創作新音樂，你們今年也向泰朗尼斯·蒙克致敬。

- 每年我們都會特別介紹一個作曲家的音樂。過去已曾向奧烈特·高曼、約翰·科蘭及赫比·漢考克致敬。今年挑選泰朗尼斯·蒙克，是因為他是爵士樂中一位引人入勝的作曲家，也是樂壇的重要人物。

■ 小號手不再是尼古拉斯·佩頓，改由戴夫·杜格拉斯擔任。

- 尼古拉斯今年分身不暇，他是當今最傑出的小號手之一，我們不會忘記他的音樂修養，智慧和感染力。但戴夫也是個了不起的樂師和小號手，有他加入，我們都很興奮。挑選他固然因為他是當今爵士樂壇的傑出小號手，但更重要的是，我們這一隊不只是器樂演奏家的組合，我們要找的是出色的作曲家和樂隊領奏，這是領奏跟領奏交手的合作。戴夫對音樂有很透徹的看法，他真的想得很通透，令事情大不一樣。這樂團不是由爵士樂壇所謂烏合之眾拼湊而成；我們走在一起，是有堅定的理念和穩固的組織，其中一種動力就是想把作曲家和領奏拉到一塊演奏。

■ 樂團每年都有一次駐市排練。

- 我把這個當成工作坊。每個人都來三藩市住幾個星期，天天會面切磋，令音樂逐步完善，不僅是記熟自己演奏的部份。作曲家的眼光會隨着時間而改變；我們開始演奏後，作品本身會成長，我們的期望也會提高。通常這情況出現於巡迴演出的時候。駐地排練讓我們有時間在上路之前自由探索，進入音樂裏頭。

■ 但不管怎麼說，有些發展確是在巡迴時出現的，可不是嗎？

- 我們喜歡開玩笑的說，排練了兩星期後，我們才開始學習怎樣演奏。演出才是真正的催化劑——我們樂團在演出時才真正的生龍活虎，音樂也活躍起來。這是無法替代的。



A Conversation with Joshua Redman

■ : Charles Martin

□ : Joshua Redman

Few jazz impresarios have not dreamed at one time or another of bringing together a galaxy of jazz stars — bandleaders in their own right — to perform in a super ensemble. Rarely, however, does the music that such groups produce live up to the promise on the marquee: jazz personalities tend to clash as often as mesh. A delightful exception is the SFJAZZ Collective, which since its inception in 2004 has shown the world how to combine volatile jazz personalities in ways that produce breathtaking explosions of musical creativity. An ensemble of eight luminaries, the Collective is known not just for virtuosity but for their intensity and an innovative, freewheeling spirit.

As Artistic Director of the SFJAZZ Collective, Joshua Redman has the task of organising this meeting of jazz minds. One of the most prominent voices of the jazz saxophone today, Redman divides his time between his renowned trio, various recording projects and the Collective. Son of another jazz star, tenor man Dewey Redman, Joshua came to prominence after winning the 1991 Thelonious Monk competition. He approaches his art with an inquisitive mind and an instinctive feel for finding the meeting ground between soulfulness and originality.

■ What's it like working with a bunch of bandleaders, as opposed to sidemen?

- Even in my own bands, I don't see the members as 'sidemen'. But the reality is, when you're working with your own band, you're the *de facto* leader, even if you don't exactly tell people what to do — there's an implicit deference built in, and that usually works. There have been very few jazz bands run as a collective. We saw the opportunity to create the conditions for a different kind of band to flourish.

It's very stimulating. You have seven strong voices, seven visions, seven musical viewpoints. There's probably more discussion than in most bands. We have a rehearsal period in which we can develop the material in a non-performance context, which is unique to this band.

■ How do you select the right combination of musicians for this kind of band?

- When selecting personnel, we try to find people who are strong individual composers and bandleaders, but who also have the temperament to work within this cooperative context. There are probably many great musicians who might not work well like this because it requires enormous amounts of tolerance, sensitivity, empathy. You're not going to get your way all the time. There are compromises, give and take. To me, that's what music is about, and it's important to me to have musicians who share the same values. That's what's rewarding.

■ You work successfully as a leader of your own band. Why start the Collective?

- For me, it was never about satisfying a personal goal. It's not that I felt something was missing that this group would fill. It was more the opportunity to create a band that was different from a lot of bands out there, in which music could be written and performed differently, in a workshop ensemble. Most bands don't have much chance to rehearse music outside of performance. That model works — I use it, and some of the greatest jazz is produced that way — but we saw the opportunity to create a different model, to incubate music before it went out on the road.

The other reason was to get new music heard. These days, there tends to be a little too much nostalgia. I love the music of the past, and I listen to it all the time; but if you listen to what's coming out these days, there's maybe too much reference to the past. It's hard for composers to get new, original work heard, especially if it's complex and more involved. The Collective was a chance to get new music heard.

■ Along with the new music, you're paying tribute to Thelonious Monk this year.

- Every year we feature the music of a different composer. We've already done Ornette Coleman, John Coltrane and Herbie Hancock. We chose Monk because he's one of the most interesting composers in jazz, and one of the most important figures in all of music.

■ Nicholas Payton is no longer in the trumpet chair — Dave Douglas has taken over.

- Nick, who couldn't make it this year, is one of the greatest trumpet players playing today — we're going to miss his musicianship, wisdom, his vibe. But Dave is a fantastic musician and trumpet player, and we're excited about having him in the group. We picked him because he's one of the

most important trumpet players on the scene. But more important, this isn't just a band of instrumentalists. We're also looking for great composers and bandleaders — this is a co-operative venture between leaders. Dave thinks very deeply about music, and he brings integrity to every project. He really thinks things through, which makes a difference. This band didn't just organically materialise out of the jazz community dust, as it were. We put it together, with a strong conceptual and organisational apparatus. Part of that was the desire to put together composers and leaders in a playing context.

■ The Collective does a residency each year.

- ☐ I think of it as a workshop. Everyone comes to San Francisco, and for a few weeks we get together every day and work up the music. It's more than just learning our parts. A composer's vision can change over time. After we've started to play it, the piece itself starts growing, and one's expectations do as well. Usually this happens on the road, in performance. The residency gives us the time and freedom to explore and get inside the music before we hit the road.

■ Some development happens on the road anyway, doesn't it?

- ☐ We like to joke that it's only after two weeks' rehearsal that we start learning how to play it. Performance is the real catalyst — that's where we really wake up as a band and the music comes to life. There's no substitute for that.

For 12 years **Charles Martin** presented 'The Sound of Surprise' on RTHK Radio 3.

**喬舒亞·雷德曼 Joshua Redman**

次中音及高音薩克斯管／藝術總監
Tenor and Soprano Saxophones/Artistic Director

雷德曼出生於三藩市灣區，是作曲家兼獲獎的薩克斯管手，曾與多位傑出的音樂家巡迴演出並合作灌錄唱片，如同是薩克斯管手的父親迪威·雷德曼；低音大提琴手查理·哈登和克里斯琴·麥布賴德；鋼琴手奇克·科里亞，麥科伊·泰納和布拉德·梅都；結他手帕特·梅思尼；鼓手羅伊·海恩斯、傑克·德約翰尼特、埃爾文·鍾斯、保羅·莫添、比利·希金斯和布賴恩·布萊德。

他曾是10張唱片的樂隊領奏，包括獲2005年格林美獎提名，其樂隊「橡皮圈」灌錄的《衝力》。

A native of the San Francisco Bay Area, composer and award winning saxophonist Joshua Redman has toured or recorded with eminent musicians such as his father, the saxophonist Dewey Redman; bassists Charlie Haden and Christian McBride; pianists Chick Corea, McCoy Tyner and Brad Mehldau; guitarist Pat Metheny; and drummers Roy Haynes, Jack DeJohnette, Elvin Jones, Paul Motian, Billy Higgins and Brian Blade.

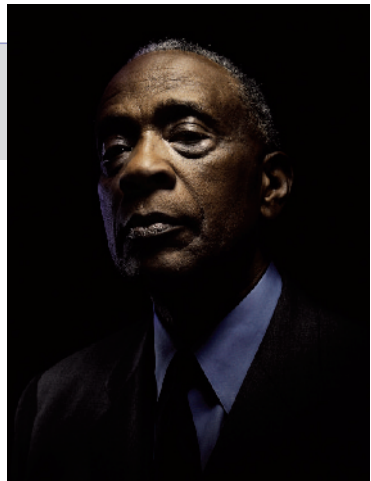
He has recorded 10 albums as a leader, including the 2005 Grammy nominated *Momentum* with his Elastic Band on the Nonesuch label.

博比·哈奇森 Bobby Hutcherson

電顫琴／馬林巴琴
Vibraphone/Marimba

哈奇森居於三藩市灣區。他改造手上的琴，使之在音色和製作技術、旋律和情感表達上，都煥然一新，變成現代化的樂器。他孜孜探索，成為了美國「藍調」唱片公司旗下六十年代的傳奇人物，現代爵士樂的奠基者之一。後逐漸轉向更主流の後波普風格，盛名不減，琴藝鮮有人能出其右。

Bay Area resident Bobby Hutcherson helped modernise his instrument by redefining what could be done with it – sonically, technically, melodically and emotionally. In the process, he became one of the defining voices of Blue Note's legendary 1960s roster and one of the architects of modern jazz. He gradually moved into a more mainstream, post-bop style that has maintained his reputation as one of the most advanced masters of his instrument.



戴夫·杜格拉斯 Dave Douglas

小號 Trumpet

兩度獲格林美獎提名的小號手杜格拉斯，享譽國內外，演奏與作曲兼擅，先後當選紐約爵士樂獎、《強拍》、《爵士時代》和《Jazziz》等的年度藝術家。

杜格拉斯1993年開始灌錄個人大碟，先出版《平行世界》，此後共發行了22張唱片。2005年推出自己的品牌「綠葉音樂」。同年獲頒古根漢基金獎。新作《意義與奧秘》由他的五重奏樂隊演奏，成員還有烏里·凱恩、占士·金納斯、克拉倫斯·潘和唐尼·麥卡士林。

Two-time Grammy nominated trumpeter Dave Douglas has earned national and international acclaim, including trumpeter, composer, and jazz 'Artist of the Year' by such organisations as the New York Jazz Awards, *Down Beat*, *JazzTimes* and *Jazziz*.

His solo recording career began in 1993 with *Parallel World* and he has since released 22 CDs. In 2005 he launched his own label, Greenleaf Music. He was also honoured with a Guggenheim Fellowship that same year. Douglas's current release, *Meaning and Mystery*, features his working quintet of Uri Caine, James Genus, Clarence Penn and Donny McCaslin.



米吉爾·齊濃 Miguel Zenón

中音薩克斯管／長笛
Alto Saxophone/Flute

齊濃原籍波多黎各，先在著名的自由音樂學院就讀，後進入波士頓百克里音樂學院。1998年移居紐約，曾跟查理·哈登、戴維·桑切斯、鄉村先鋒樂團和明格斯大樂隊等一起演出。

齊濃以領奏身份推出第二張大碟《禮儀》後，即加盟三藩市爵士樂團。最近的錄音《Jíbaro》於去年夏天發行。

A native of Puerto Rico, Miguel Zenón got his start at the famed Escuela Libre de Musica and later studied at Boston's Berklee College of Music. Since his move to New York in 1998, he has worked with Charlie Haden, David Sánchez, the Village Vanguard Orchestra and the Mingus Big Band, among others.

Zenón came to the Collective in the wake of his 2nd CD as a leader, *Ceremonial*. His most recent recording, *Jíbaro*, was released last summer. Miguel Zenón appears courtesy of Marsalis Music, LLC.

安德烈·希華特 Andre Hayward

長號 Trombone

美國侯斯頓人，11歲起吹長號及大號。入讀美國南德克薩斯州大學後，跟羅伊·哈格羅夫灌錄了他的首張唱片，此後合作過的名家有占士·穆迪、克拉克·泰利、韋恩·蕭特、伊里諾斯·雅克、占美·希思、默西·艾寧頓、斯賴德·漢普頓、史提夫·特里和戴夫·賀蘭。2003年在泰朗尼斯·蒙克國際爵士樂比賽中勝出，現為林肯中心爵士樂團成員。

Native Houstonian Andre Hayward began playing trombone and tuba at age 11. After attending Texas Southern University, his first engagement and recording was with Roy Hargrove. Since then, he has performed and recorded with such noted artists as James Moody, Clark Terry, Wayne Shorter, Illinois Jacquet, Jimmy Heath, Mercer Ellington, Slide Hampton, Steve Turre and Dave Holland.

Winner of the 2003 Thelonious Monk International Jazz Competition, Hayward is currently a member of the Lincoln Center Jazz Orchestra.



雷妮·羅絲娜斯 Renee Rosnes

鋼琴 Piano

加拿大出生，被譽為個人眼界真正無與倫比的鋼琴家兼作曲家，即興演繹幾乎形像如畫。在其出色的演奏生涯中，多位非凡藝人都樂於找她彈奏鋼琴，如祖·亨德森、J J 莊遜、韋恩·蕭特、博比·哈奇森、占士·穆迪等。她替「藍調」公司灌錄了九張唱片，成績斐然。

Canadian native Renee Rosnes has been described as a pianist and composer with a truly unique, personal vision whose improvisations have an almost visual quality. During her distinguished career, she has been the pianist of choice for such legendary artists as Joe Henderson, J J Johnson, Wayne Shorter, Bobby Hutcherson and James Moody, among others. She has made nine acclaimed recordings on the Blue Note label.

馬特·彭曼 Matt Penman

低音大提琴 Double Bass

彭曼原籍紐西蘭，在波士頓百克里音樂學院攻讀，於1995年遷往紐約。除了推出自己當領奏的唱片《不安》(2002)，也為約50張唱片擔任伴奏，合作過的樂手有庫特·羅森溫克爾、加里·巴茨、堅尼·韋納、南娜·弗里龍、瑪德蓮·佩魯、布里安·布拉德、馬克·端納及吉列姆·克萊因。

Originally from New Zealand, Matt Penman studied at Boston's Berklee College of Music before relocating to New York in 1995.

In addition to releasing his own critically acclaimed CD as a leader, *The Unquiet* (2002), he has recorded as a sideman on some 50 other discs and has performed with the likes of Kurt Rosenwinkel, Gary Bartz, Kenny Werner, Nnenna Freelon, Madeleine Peyroux, Brian Blade, Mark Turner and Guillermo Klein.



埃里克·哈蘭特 Eric Harland

鼓 Drums

哈蘭特是美國傑出鼓手，年僅28歲，出生於德克薩斯州，曾和貝蒂·卡特、祖·亨德森及麥科伊·泰納等爵士樂奇才同台演奏。曾為超過35張唱片任鼓手，合作過的藝術家有特倫斯·布蘭查特、葛列格·奧斯比、查理斯·萊德和斯蒂方·哈里斯。《強拍》雜誌第65屆年度讀者投票選他為頂尖鼓手之一，與大師羅伊·海恩斯及已故大師埃爾文·鍾斯齊名。

A leading drummer on the national scene, 28 year old Texas born Eric Harland has performed with jazz legends like Betty Carter, Joe Henderson and McCoy Tyner, and has played on more than 35 recordings with such artists as Terence Blanchard, Greg Osby, Charles Lloyd and Stefon Harris.

In *Down Beat's* 65th Annual Readers Poll, he was included in the short list of top drummers, in the company of masters like Roy Haynes and the late Elvin Jones.

場刊中譯：昌明