

36<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival

14.2-16.3.2008

*Tomatito  
Sextet*

托馬蒂托 六人組

# Tomatito Sextet

托馬蒂托 六人組

21.2.2008

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

演出長約1小時15分鐘，不設中場休息  
Running time: approximately 1 hour and 15  
minutes with no interval

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- 7 托馬蒂托六人組 **Tomatito Sextet**
  - 10 托馬蒂托簡歷 **Tomatito**
  - 13 曲目 **Programme**
  - 14 特稿 **Feature**
    - 佛蘭明高生涯 —— 訪問托馬蒂托
    - The Flamenco Life — An Interview with Tomatito
  - 21 簡歷 **Biographies**

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為了讓大家對這次演出留下美好的印象，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.





## 樂手 Musicians

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### 第一結他

托馬蒂托 (荷西·費南迪斯·托里斯)

### First Guitar

Tomatito (José Fernández Torres)

### 第二結他

阿爾·基斯狄 (基斯杜巴·聖地雅哥·托里斯)

### Second Guitar

El Cristi (Cristobal Santiago Torres)

### 敲擊

盧奇·洛沙達 (路易斯·費南迪斯·沙拉扎爾)

### Percussion

Lucky Losada (Luis Fernández Salazar)

## 歌手 Singers

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拉坦娜 (維多利亞·聖地雅哥·波查)

La Tana (Victoria Santiago Borja)

莫連尼托·德伊羅拉

(古勒莫·卡浦斯·占門尼斯)

Morenito De Illora

(Guillermo Campos Jiménez)

## 舞者 Dancer

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荷西·瑪雅 (荷西·瑪雅·施蘭奴)

José Maya (José Maya Serrano)

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## 托馬蒂托 荷西．費南迪斯．托里斯 Tomatito JOSÉ Fernández Torres

結他 Guitar

荷西．費南迪斯．托里斯，即托馬蒂托，1958年8月20日生於西班牙阿爾梅里亞的佛蘭明高結他世家。自小在父親托馬蒂和祖父米基爾．托馬蒂的樂音浸淫長大；他亦是傳奇結他手連奴．米基爾的姨甥。12歲時他隨家人移居馬拉加，並開始他在佛蘭明高歌舞廳演奏的生涯，演出場地包括塔伯納．吉坦納。正是在那裏，柏

José Fernández Torres 'Tomatito' was born in Almería on 20 August 1958 into a family of flamenco guitarists. He grew up to the music of his guitarist father Tomate, and his grandfather Miguel Tomate. He is also a nephew of the legendary guitarist Niño Miguel. At the age of 12 Tomatito's family moved from Almería to Málaga where he began his musical career performing in flamenco clubs, such as the Taberna Gitana. It was here that



高·德路西亞初次成為他的座上客，也是在那裏，他邂逅了偉大歌手卡馬龍·德拉依斯拉。

托馬蒂托年未弱冠，已憑跟西班牙一眾頂尖歌手合作而聲名鵲起。這些歌手包括安歷基·莫蘭蒂、拉蘇絲、荷西·梅尼西和彭西昆托。然而，其中最重要的始終是已故的卡馬龍·德拉依斯拉。他在卡馬龍最後的歌唱生命中任伴奏，灌錄了大量唱片，參加過西班牙以及世界各大音樂之都的音樂節和佛蘭明高演奏會。

卡馬龍1992年逝世後，托馬蒂托一度沉寂下來，然後以音樂會結他手的身份揭開他事業的新一頁，並經常巡迴演出結他獨奏，足跡遍及日本、波蘭、瑞士、荷蘭、意大利、德國、南美及美國等地。

這些年來，跟托馬蒂托合作的歌手和樂手包括柏高·德路西亞、奇克·柯瑞亞、約翰·麥克羅夫倫、佐治·賓森和1973年由古巴鋼琴家曹楚·包爾德斯創立的叢林樂隊。法蘭·仙納杜拉和艾頓·莊到西班牙巡迴演唱時，他也是演出者之一。

1997年，托馬蒂托和鋼琴家米修·卡米羅組成極受歡迎的二重奏。2000年推出的大碟《西班牙》，創出空前驕人的成績，兩人更在星牌爵士音樂節期間於卡內基音樂廳舉行音樂會。另外，托馬蒂托憑其1987年與卡馬龍在巴黎音樂會的現場錄音唱片，獲頒格林美獎，成為歷史上首位奪得格林美獎的佛蘭明高樂手。

2003年，托馬蒂托成為首位在倫敦阿爾拔皇家音樂廳演出結他獨奏的佛蘭明高樂手。過去五年來，他馬不停蹄，四出巡迴表演及灌錄唱片，繼續散發他獨有的佛蘭明高音樂魅力，瘋魔全世界樂迷。

Paco de Lucía heard the young Tomatito play, and where he first met Camarón de la Isla.

From an early age Tomatito made a name for himself as accompanist to the very best Spanish singers including Enrique Morente, La Susi, José Menese and Pansequito. But the most important singer that Tomatito ever accompanied was the late Camarón de la Isla, with whom he played for the last 18 years of the great singer's life. Together they made a vast number of recordings and their performances took them to all the festivals and flamenco recitals in Spain, as well as to some of the most important music capitals of the world.

After Camarón de la Isla's untimely death in 1992, Tomatito entered a short period of professional silence before beginning a new and vibrant career as concert guitarist. As a soloist he has toured extensively in Japan, Poland, Switzerland, Holland, Italy, France, Germany, South America and the US.

Over the years Tomatito has collaborated with the likes of Paco de Lucía, Chick Corea, John McLaughlin, George Benson, and Irakere — the Cuban band founded by pianist Chucho Valdés in 1973. He also supported Frank Sinatra and Elton John on their respective tours of Spain.

In 1997 Tomatito began a hugely successful collaboration with the pianist Michel Camilo. Their 2000 album *Spain* was such a phenomenal success that the duo performed at Carnegie Hall during the JVC Jazz Festival and received a Grammy award for the best Latin-Jazz recording that year. Tomatito also received a Grammy for his work with Camarón de la Isla on the live recording *París 1987* and is thus the first flamenco Grammy winner in history.

In 2003 Tomatito became the first solo flamenco guitarist to play in London's Royal Albert Hall and over the past five years has continued to record and tour, imparting his special brand of flamenco magic to delighted audiences the world over.

2008年2月21日(星期四)

21 Feb 2008 (Thursday)

所有歌曲由托馬蒂托編作

All titles are composed and arranged by Tomatito

《瑪卡埃爾》(阿爾梅里亞城鎮)  
塔朗特舞曲

*Macael* (A Town in Almería)  
Taranta

《費蘭度鄰里》  
喜悅樂章

*La Ardila* (The San Fernando Neighbourhood)  
Alegria

《栗子大道》  
諧謔調

*Paseo De Los Castaños* (Chestnut Avenue)  
Bulería

《往日的小徑》  
探戈

*Caminillo Viejo* (The Old Path)  
Tango

《甜美的泉水》  
礦工之諧謔調

*Dulce Manantial* (Sweet Spring Water)  
Minera Por Bulería

《阿根廷探戈》  
阿根廷探戈

*Aires De Tango* (In the Mood for Argentinian Tango)  
Argentinian Tango

《煉金術》  
孤調

*Alquimia* (Alchemy)  
Soleá

《雜錦》  
倫巴

*La Vacilona* (The Pot-Pourri)  
Rumba

歌曲及演唱次序或有更改

Songs and their order of performance are subject to change

# 佛蘭明高生涯

## — 訪問托馬蒂托

香港藝術節  
托馬蒂托

可以介紹一下你現在的音樂嗎？它的影響？它的靈感？

我現時的音樂反映了我的根，我的成長環境，並結合了我在佛蘭明高音樂圈子外獲得的經驗。透過我和許多像米修·卡米羅、路易斯·斯連納斯、佐治·賓森以至土耳其、北非及印度的音樂高手合作，我吸收了不同的和弦組合，也在即興演奏上學了很多。我的目標是要在保持佛蘭明高音樂的傳統和特色之餘，跨越其固有限制，開拓佛蘭明高音樂的可能性。

跟你早年和卡馬龍·德拉依沙拉合作時相比，你的音樂有什麼轉變？

從伴奏樂手跳到獨奏樂手的領域，實在是很大的挑戰。我用了很長的時間才確立了獨奏者的身份。卡馬龍把佛蘭明高音樂帶到21世紀，我也是在那裏找到了演奏的動力。舉例說，在佛蘭明高節奏基礎上引入爵士樂標準，像《給我深情一吻》、《星光下的史蒂拉》等作品。

感謝音樂大師查理斯·特雷帕特，我發現了皮亞蘇拉。曾有段時期，我迷上了他作品的美，花了整個夏天學習歌曲，因為它實在給了我太多靈感。

我會說，改變來自克服既有的規條和傳統，衝開務求純粹、不許混入雜質的「義務」。

你以表現「節奏性狂怒」和「泥土氣息」著稱，這種風格是怎樣來的？

我喜歡快速和節慶式的風格，我玩悽楚調和孤調，是因為它們是吉卜賽佛蘭明高的基調，它們反映的痛苦，也可在別處如藍調中找到。然而，歡喧調和探戈令我覺得更自在。節奏是吉卜賽人與生俱來的東西，吉卜賽人沒有克制和禮節的概念——他們把生活中的一切都直接地，赤裸裸地擺到你面前。他們的音樂是實實在在，摸得到的音樂，在聽眾之間，尤其是西班牙以外的聽眾，引發出強烈反應。

你出身佛蘭明高世家，你覺得這身份背景是否仍影響着你的音樂？

影響是全面的。我整個人便是我遺傳所得的延續和結果。我兩歲的孫子安東尼奧坐在木箱鼓上，還未學曉走路和說話便已打起鼓來了。我五個女兒載歌又載舞——如果這便是她們出世以來（甚至以前）便聽見便懂得的東西，她們還會做其他別的什麼嗎？無論我是否在演奏歡喧調或《給我深情一吻》，我對這都十分自覺。

你會否從其他音樂傳統攫取創作靈感或意念？是哪一些？它們有什麼吸引你？

我想只要是激情的東西便會吸引我。拉丁節奏迷住我 它們真有意思。我會聽其他音樂，就像我參加世界各地的音樂節或音樂會時，碰上認真的音樂，我便會跟歌曲或演奏背後的情感連接上。到訪像古巴、紐約、巴西這樣的地方時，我對街頭樂手的表現肅然起敬，而他們也似乎曉得我對他們的音樂有所感應。

佛蘭明高是否還是有活力的傳統？

佛蘭明高仍是充滿活力的，甚至吸引到西班牙的流行樂聽眾。數十年前，佛蘭明高只是一小撮音樂狂熱份子的那杯茶，但現在已是西班牙流行文化的一部份。我們看到大量才華橫溢的新秀湧現，他們的發展並不囿於佛蘭明高的既有風格。



我認為保存遺產是必需的。我鼓勵新人多聽卡馬龍之前的歌曲，那些結他和歌唱大師的作品。如果沒有了那些基礎，根本不可能發展出佛蘭明高。只要你曉得你來自何處，你便可從心所欲，要到哪裏便往哪裏。

可以介紹一下你的樂隊成員嗎？

有這班精英樂手是我的幸運（笑），他們都是很好的朋友，每個人都是優秀的獨奏樂手。我又相信我已找到樂壇最好的舞者。得到拉坦娜和莫連尼托作為拍檔令我興奮，我十分欣賞他們的唱功。他們全部都是吉卜賽人，都激情如我，大家都很享受在台上的演出。

你希望將來可以跟誰合作？

令我欽佩的人實在有太多了。我想進一步探索巴西音樂，又想演奏阿爾班尼斯（20世紀初西班牙鋼琴家及作曲家）的作品；我覺得我和梅塞尼的音樂很合得來，卻還未有機會和他合作。合作這種事我一向比較被動，如果沒有確實的想法便要我主動找別人合作，我會感到害羞。一般來說，我會在歐洲的場合結識人，成為朋友之後，可能會有新的音樂作品，也可能沒有。合作講求自然，通常是大家在較深層次互相了解之後，才會水到渠成，而不是出於不必要的商業冒險。

留在西班牙，接近你的佛蘭明高根源，對你本人和你的音樂究竟有多重要？

極有必要！沒有關係緊密的家庭生活，我一定會出亂子。說來有點陳腔濫調，我踏遍世界上的好地方，但要在音樂上做到自己，我不得不身處阿爾梅里亞。那是我補充創作能量的地方，只要家人在我身邊就可以了。家人讓我內心平靜下來，應付工作，助我走過狂執的階段。人們覺得我的座右銘可笑，但它卻是我的平安禱文：「佛蘭明高人玩佛蘭明高音樂。」



# The Flamenco Life

## An Interview with Tomatito

### Hong Kong Arts Festival Tomatito

Can you tell me something about your music now — its influences and inspirations?

My music as it is now is a reflection of my origins and surroundings, combined with the experiences I have had outside the flamenco sphere. Through my collaborations with wonderful people like Michel Camilo, Luis Slinas, George Benson, as well as Turkish, North African and Indian musicians I've played with, I have absorbed different harmonic possibilities and learnt a great deal about improvisation. My aim is to conserve the flamenco tradition and idiom whilst widening the limits of the strictly flamenco sound.

How has your music changed since your early years playing with Camarón de la Isla?

It was a huge challenge for me to move out of the accompanist role into that of soloist. It took me a long time to find my identity as such. Camarón had already brought flamenco into the 21st century and from there I found the impulse to play, for example, jazz standards over a flamenco rhythmic base, stuff like *Besame Mucho*, *Stella by Starlight* etc. Thanks to the maestro Carles Trepát I discovered Piazzolla and became temporarily obsessed with the beauty of his work. I spent a whole summer learning songs by ear, just because it inspired me so much.

I would say the change originated in overcoming imposed rules and traditions; breaking out of the 'obligation' to be pure and unadulterated in my approach.

You are known for your 'rhythmic fury and 'earthy expression' — where does this style come from?

I prefer fast paced and festive styles. I play *seguriya* and *soleá* because they are basic to gypsy flamenco and because they reflect the anguish and pain that we also find in blues, for example. But I'm much more myself with *bulerías* and *tangos*. Rhythm is something gypsies have in their DNA. Gypsies don't know about repression and decorum — they are in your face, direct and upfront about everything in life. Their music is down to earth, real and tactile and, as such, causes powerful reactions amongst audiences, especially outside of Spain.

You are from a flamenco family — how does this heritage still influence your music?

On every level. My whole being is a result and the continuation of my genetic make-up. My two-year-old grandson Antonio sat on a cajón and banged it before he could walk or talk and I wouldn't expect anything else. My five daughters sing and dance — what else would they do if that's what they've known and heard since birth (and even before)? I'm always conscious of that, whether I'm playing *bulerías* or *Besame Mucho*.



Do you look to other musical traditions for inspiration or ideas? What attracts you to them?

I suppose I am attracted to anything passionate. Latin rhythms fascinate me — they are a real challenge. I hear music from other spheres, like when I visit world music festivals or fusion events and I know when their message is sincere. I connect with the sentiment behind what's being sung or played. Visiting places like Cuba, New York and Brazil, I have been awe-struck by street musicians — and they seem to know that I am sensitive to what they are doing.

Is flamenco a living tradition?

Flamenco is very much alive and has even reached the 'pop' audience in Spain. A few decades ago flamenco was heard only by a few aficionados but now it is part of Spanish popular culture. There is a huge amount of amazing new talent, reaching ever further out of the confines of this style, or that style, of flamenco.

I am a great believer in the conservation of our legacy. I encourage newcomers to listen to all that came before Camarón, the early maestros of the guitar and *cante*. It's just not possible to develop flamenco without that foundation. You can go wherever you want — as long as you know where you came from!

Can you tell me something about the current line-up of your band?

I'm lucky to have the *crème de la crème* (laughs). They are all great friends and wonderful soloists in their own right. I think I've got the best dancer there is on the scene at the moment. I am thrilled to have La Tana and Morenito with me. I am a great admirer of both their singing. All are gypsies, all are as passionate as me, and we have a great time together onstage.

Are there any musical collaborations you would like to make in the future?

Oh there are so many people I admire. I'd like to venture further into Brazilian music. I'd love to play Albeniz [early 20th-century Spanish pianist and composer]. I feel a connection to [Pat] Metheny and haven't had the chance to play with him. I tend to be a bit passive with these things as I'm shy about approaching people if I don't have concrete ideas. Normally I meet people at European events, friendships develop and from there music may or may not happen. Collaborations tend to mature by default and should always be the result of mutual understanding at a deeper level, rather than a commercial venture that has no sincere *raison d'être*.

How important is staying in Spain — close to your flamenco roots — for you both personally and for your music?

Essential! I cannot function without the closeness of my family. It's a cliché but I've been all over the world to marvelous places but to be me, musically, I have to be in Almería. This is where I replenish my creative energy, just by being around my family. They give me the peace of mind to do my work and they put up with me when I'm going through an obsessive phase. People laugh at my motto but it is my mantra: "*Un Flamenco tiene que tocar flamenco*" ("A Flamenco has gotta play flamenco").

## 阿爾．基斯狄 基斯杜巴．聖地雅哥．托里斯

### El Cristi Cristobal Santiago Torres

## 第二結他手

### Second Guitar

阿爾．基斯狄是托馬蒂托的姪兒，結他技巧純熟，早憑着其非凡的技術和吉卜賽風格闖出名堂。與叔父和六人組一起演出，讓阿爾．基斯狄踏上專業佛蘭明高音樂家之路。

El Cristi is Tomatito's nephew and a skilled guitarist fast becoming known for his exceptional technique and gypsy style. Performing with his uncle and the Tomatito Sextet has been his initiation into the life of a professional flamenco musician.

## 盧奇．洛沙達 路易斯．費南迪斯．沙拉扎爾

### Lucky Losada Luis Fernández Salazar

## 敲擊

### Percussion

盧奇．洛沙達出身於馬德里吉卜賽佛蘭明高名門，年輕時學習木箱鼓，14歲便開始他的音樂事業。盧奇被視為西班牙樂壇最佳敲擊樂手之一，最近更自組樂隊並演出敲擊獨奏。

Lucky Losada was born into one of Madrid's best known gypsy flamenco clans. He learnt to play the cajón (Peruvian box drum) when he was young and began his professional musical career in earnest at age 14. Losada is considered one of the best percussionists on the Spanish musical scene and has recently started to work as a soloist with his own group.

## 拉坦娜 維多利亞．聖地雅哥．波查

### La Tana Victoria Santiago Borja

## 歌手

### Singer

拉坦娜是佛蘭明高頂尖女歌手之一。她以卡馬龍的歌唱風格，富戲劇性的獨唱和異常廣闊的音域享譽。2004年與柏高．德路西亞一起巡迴世界演出，2005年推出個人大碟《你，過來吧》，由德路西亞擔任監製。

La Tana is one of flamenco's top female vocalists. She follows the Camarón style of singing and is admired for her dramatic solos and unusually wide vocal range. In 2004 she toured the world with Paco de Lucia, who produced her solo album *Tú, ven a mí* in 2005.

## 莫連尼托．德伊羅拉 古勒莫．卡浦斯．占門尼斯

### Morenito De Ilora Guillermo Campos Jiménez

## 歌手

### Singer

莫連尼托．德伊羅拉擁有一個真正佛蘭明高歌手的條件：力量的運用、經驗、節奏、敏感度，以及膽量。德伊羅拉1965年於格拉納達附近的伊羅拉出生，家族都是吉卜賽藝人，在歌聲與舞蹈中成長。

Morenito De Ilora has all the qualities of a true flamenco singer: power, control, experience, rhythm, sensitivity and 'guts'. He was born in Ilora, near Granada, in 1965 to a family of gypsy artists and grew up surrounded by song and dance.

## 荷西．瑪雅 荷西．瑪雅．施蘭奴

### José Maya José Maya Serrano

## 舞者

### Dancer

荷西．瑪雅是當今佛蘭明高樂壇最多人談論的年輕舞者。他常引以為傲的吉卜賽根源，令他以靈活的形體、準確細緻的舞步，散發非凡的魅力。

José Maya is currently the most talked about young dancer on the flamenco scene. Fiercely proud of his gypsy roots he is a sensation of matchless agility, precision and outstanding charismatic presence.