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# Ornette Coleman

歐奈·柯爾曼

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South China Morning Post

# Ornette Coleman

歐奈．柯爾曼



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28 - 29.2.2008

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

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*

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阿爾．麥克道爾

Saxophone, Trumpet and Violin  
Ornette Coleman

Drums  
Denardo Coleman

Acoustic Bass  
Tony Falanga  
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Electric Bass  
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## 歐奈．柯爾曼：探索與表達





文：查理斯·馬田

許多音樂家以打破爵士樂的界限而成名。但有一位音樂家，歐奈·柯爾曼，似乎一出世，就身在這些界限之外。半世紀以來，柯爾曼的演奏及錄音，從沒有落入前人窠臼，他總是在已被佔據的爵士領域外另闢蹊徑。

柯爾曼1930年生於德薩斯州沃斯堡，14歲時自學視奏，早期在節奏藍調樂隊演奏。他很快愛上了比波普爵士樂。這是一種要求嚴格的現代爵士樂，吸引各地有抱負的年輕樂手。柯爾曼嘗試將這種新樂風融入節奏藍調的演奏中，但這些現場演奏都沒有錄音記錄，我們不由得好奇，像柯爾曼那樣不停探索新意的人，會怎麼去處理那些通常讓人聯想起克拉倫斯·布朗和朱祖·博林的藍調素材呢？在路易士安那州首府巴頓魯治，他遭到一夥人毆打，薩克斯管也被砸爛了。由此可見，柯爾曼和聽眾當時還是彼此不對脾胃。

1952年，柯爾曼移居洛杉磯演奏比波普。他一直勤奮自學，在做電梯操作員謀生的同時，如饑似渴地閱讀和聲學書籍，有時還邊操作電梯邊看書。當時洛杉磯和其他地方一樣，爵士樂壇由查理·派克獨領風騷，柯爾曼就學着模仿他的旋律。「我可以演奏得和查理·派克一音不差，」有人引用他的話，說：「但那只是透過程式來模仿罷了。所以，我設法找出在這之後的發展方向。」

二十世紀五十年代，柯爾曼的同行對他那種不和諧，聽起來混亂不堪的演奏無甚好感。

他曾不止一次被踢下演奏台，最著名的一次，是薩克斯管手德克斯特·戈登也這麼對他。儘管如此，柯爾曼還是吸引了一群志同道合、勇於冒險的樂手，這些人成了他的同路人，一起革新，他們是小號手唐·徹里、低音結他手查理·哈登和鼓手比利·希金斯。

柯爾曼靠演奏音樂難以謀生，便試着向當代唱片公司出售他的音樂作品。該公司也許是西岸爵士唱片公司中最有風範、最有遠見的一家。但是，錄音的樂手覺得柯爾曼的曲子太難演奏了，公司就讓作曲家親自灌錄。於是就有了柯爾曼1958年錄製的《與眾不同：歐奈·柯爾曼的音樂》。

沒多久，大西洋唱片公司和他簽約，他的音樂終於接觸到廣大聽眾了。結果卻帶來經年累月的爭議。他的唱片，特別是廣為人知的1959年專輯《未來的爵士樂》，幾乎使傳統爵士樂壇一分为二。一些樂評人認為他是個充內行的騙子，一個走音跑調的冒牌貨。有些人則叫他救星，因為他像前輩查理·派克和路易士·岩士唐那樣開創了爵士樂新風。再沒人對這個神秘費解的德州人置若罔聞了。邁爾斯·大衛斯和查理斯·明格斯對他不感興趣，聲望顯赫的爵士樂製作人兼樂團經理約翰·哈蒙德，認為他是個討人嫌的傢伙。但是，現代爵士四重奏的鋼琴手約翰·路易斯，卻對他大為讚賞，認為他是繼派克和吉萊斯皮之後，第一個為爵士樂壇帶來了真正的創新的人。

## 歐奈·柯爾曼與自由爵士樂

歐奈·柯爾曼的1960年專輯《自由爵士樂》，其名稱和豐富的音樂靈感，造就了一個全新的爵士樂運動。儘管艾力·杜菲、塞西爾·泰勒、艾伯特·艾勒、亞齊·薛普、比爾·迪克森、查理斯·明格斯和桑若這些人，以及約翰·科特蘭的部份後期作品，均對自由爵士樂的誕生和隨後發展功不可沒，但是，給這種新的音樂形式開路，並為之指明方向的，要數理想激進、大膽求變的拓荒先鋒——柯爾曼。

儘管每位樂手都各有風格，自由爵士樂的特徵在於不滿比波普爵士樂、硬式比波普爵士樂及調式爵士樂在表達手法上的限制。自由爵士樂手或打破、或延伸了那時爵士樂的演奏形式，他們常常拋開標準爵士樂種種陳規，如固定的和弦變化和恒穩的節奏。自由爵士樂手，通常指那些在爵士樂常規之外，或跳出爵士樂傳統的樂手，所以那時期推出的很多唱片，都帶有「out」字，如艾力·杜菲的 *Outward Bound*、*Out There*、*Out to Lunch*，傑基·拜厄德的 *Out Front* 和傑基·麥克林的 *Destination Out*。

自由爵士樂活躍至今，不僅得力於柯爾曼滿懷熱情、堅持不懈地作曲和灌錄唱片，也因為眾多傑出樂手不斷創新，延續這種音樂形式。其中有肯·範德馬克、威廉·派克、約翰·佐恩、帕爾·尼爾森-洛夫和喬治·路易士。在歐洲，這種樂風稱為「爵士樂即興」，並藉着戴力克·貝利、彼得·布羅茲曼和伊文·派克的作品繼續發揚。

柯爾曼並未沿襲查理·派克的音樂路子，派克的先鋒樂風最後成了一整套音樂語言，讓當代樂手用這種方式互相交流，與世界溝通。但是柯爾曼的音樂太離經叛道了，用不着這套語言。儘管過去有些評論對柯爾曼不以為然，差不多50年之後，仍很輕易看出人們鬧個不休，到底是為了什麼。因為他早期的專輯，現在聽起來，仍然覺得新鮮刺激。半世紀的時間，並未使那些唱片中自如親切的即興演奏有所褪色。

多年來，柯爾曼一直特立獨行，在多種樂音和樂感間大膽試驗，從不應和時下潮流。七十年代，他的美譽和惡名儘管與日俱增，但他身為音樂反叛者，深受其他樂派的地下樂手喜愛。他曾與感恩死者樂隊同台演奏，參與製作盧·里德和小野洋子的作品，近年則與舞蹈家、饒舌歌手和詩人合作。

八十年代，柯爾曼得到更多聽眾和相關機構的肯定。沃斯堡交響樂團委約柯爾曼為他的交響曲《美國的天空》編寫新版及一部室樂作品。1985年的電影《歐奈：美國製造》，便記錄了委約一事。八十年代中期，柯爾曼也曾與爵士搖滾結他手帕特·梅思尼合作。1988年，他與感恩死者樂隊結他手傑里·加西亞一起灌錄《純潔之美》。這些合作作品，將柯爾曼一度艱澀難懂的音樂普及到廣大聽眾。

1997年，紐約林肯表演藝術中心舉辦四晚盛會，慶祝柯爾曼的各項音樂成果，名為「文明工程」，由馬素爾率領紐約愛樂樂團、黃金時間樂隊及柯爾曼當初的三人組成員查利·哈登、比利·希金斯連袂演出。昔日的爭議煙消雲散，柯爾曼已躋身美國最富盛名的音樂藝術家之列。

近年，他終於贏得了姍姍來遲的賞識。歐奈·柯爾曼獲頒的獎項有：麥克亞瑟天才獎，紐約州長藝術獎，美國音樂中心的優異獎狀，以及多個名譽學位。

2006年，在闊別錄音室10年後，柯爾曼灌錄了《聲音語法》，由其子德納度任鼓手，還有兩名低音結他手參與演奏。樂隊合奏中，柯爾曼的中音薩克斯管、小提琴和小號聲道勁響亮，襯托着兩名低音結他手撥弦和拉弓的音色。《聲音語法》獲2007年普立茲音樂獎。

柯爾曼於2008年藝術節的演奏以《聲音語法》的樂曲為主打，安排了三名而非兩名低音結他手參與演出，勢必帶來一場不乏創意、難以忘懷的聽覺享受。柯爾曼一生都在尋求不可逆料、充滿個性及一新耳目的表達方式，這些演出只是他探索之旅的又一個中途站。

查理斯·馬田在香港電台第三台主持「The Sound of Surprise」節目達12年。

## 歐奈·柯爾曼與作曲

柯爾曼在五十多年的音樂生涯，帶領過多種不同樂隊，包括二重奏、交響樂團、電子樂隊和原聲樂隊。一直以來，這些樂隊抱持的基本音樂理念，始終貫徹如一。柯爾曼熱中音樂創作及演奏，也讓樂手的想像和創意自由馳騁。他的音樂理念，最初名為「harmolodics」（和聲、節奏及旋律並重），現在則稱為「聲音語法」，體現的是一種濃厚的民主作風。每個樂器都佔同樣比重，所有樂手既能彼此細心傾聽，又可盡情自我發揮，能同時給予及擁有自我創造的空間。柯爾曼進一步解釋：「聲音語法對於音樂，就好像字母對於語言。音樂是聲音的語言，能改變人類一切語言。」

對作曲探索不斷的柯爾曼，得到古根漢基金會的資助而創作了交響曲《美國的天空》，於1972年7月4日在新港爵士音樂節首演。翌年，柯爾曼和作家兼單簧管手羅伯特·帕爾瑪，連同幾位工作人員赴摩洛哥，與西酋卡迷魂樂黨一起工作。音樂、靈性與務實的生活體驗，給了柯爾曼豐富的藝術靈感，以至他返回紐約後，又來一次大革新：他將音樂電子化，組成「黃金時間」樂隊，一個有鄉土爵士風味的雙結他樂隊，音樂節奏強勁，旋律歡快雀躍。

至今，柯爾曼仍在孜孜探求、研究學習，為每場演奏會創作新曲。一次他說：「每當舉行演奏會，我都會設計全新的曲目，所以我們不會玩一些我以前奏過而我的樂手沒奏過的東西。我感受到的，也想讓他們同樣感受到。我這麼做，只是為了平等，不是因為我想成為偉大的作曲家。」



# Ornette Coleman In Search of Expression

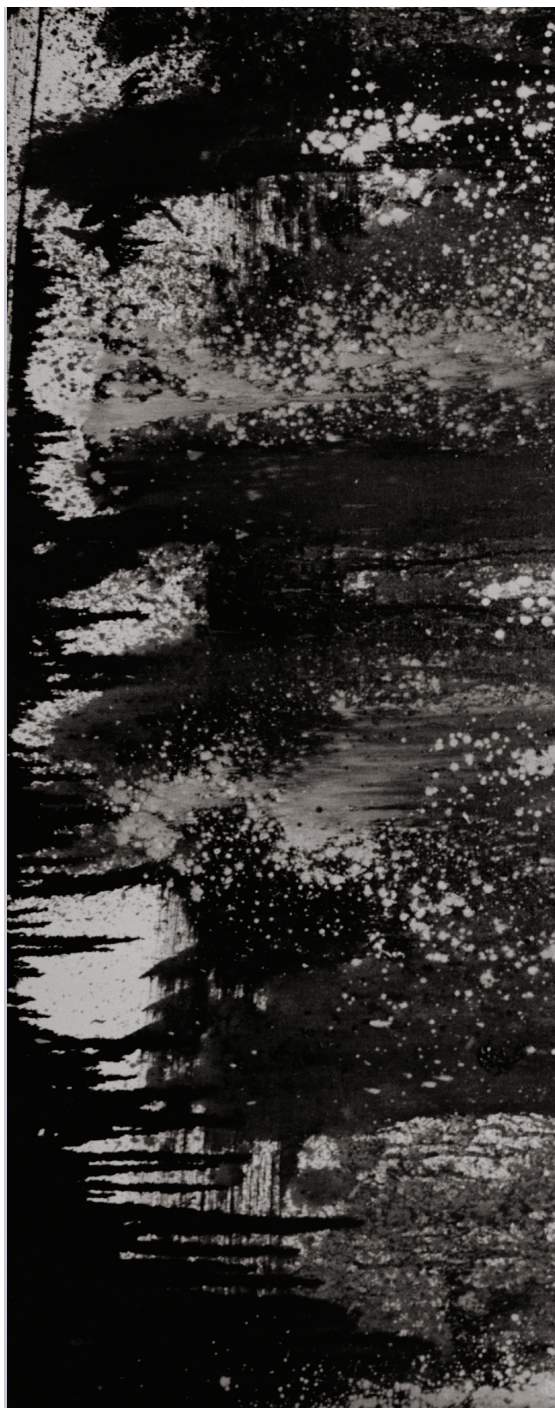
by Charles Martin

A number of musicians have made their name breaking through the boundaries that define the music we call jazz. One musician, Ornette Coleman, seems to have been born outside those boundaries to begin with. In the half century that Coleman has performed and recorded, he has not once stepped onto a beaten path, or for that matter, any inhabited jazz territory.

Born in 1930 in Fort Worth, Texas, Coleman taught himself to sight-read music at 14 and played in rhythm and blues bands in his early years. He soon fell in love with bebop, the demanding modern jazz style that attracted young, ambitious musicians everywhere, and he attempted to incorporate some of the new sounds into his R & B playing. No recorded evidence of those gigs exists, but one has to wonder how Coleman's ever-searching mind would have approached material that we usually associate with Clarence 'Gatemouth' Brown and Zuzu Bollin. Judging by the reception he got in Baton Rouge, Louisiana, where a group of men beat him up and smashed his saxophone, he and the listening public were not yet ready for one another.

In 1952 Coleman moved to Los Angeles to play bebop. Ever the studious autodidact, Coleman devoured texts on harmony while supporting himself as an elevator operator – sometimes doing both things simultaneously. By then in LA, as elsewhere, Charlie Parker's influence was dominant on the jazz scene, so Coleman learned to reproduce Parker's melodic lines. "I could play and sound like Charlie Parker note-for-note," he is quoted as saying, "but I was only playing it from method. So I tried to figure out where to go from there."

In the 1950s few of Coleman's fellow musicians warmed to his dissonant and seemingly chaotic performances. On more than one occasion he









was kicked off bandstands, most notably by Dexter Gordon. Coleman was able, nevertheless, to assemble a coterie of adventurous musicians who would remain his colleagues and co-innovators: trumpeter Don Cherry, bassist Charlie Haden and drummer Billy Higgins.

Unable to make a living as a performer, Coleman attempted to sell some of his compositions to Contemporary Records, which was perhaps the most urbane and forward-looking of the West Coast jazz labels. The recording artists, however, found Coleman's tunes too hard to play, so the composer was given the chance to record them himself. The result was his 1958 recording *Something Else!!! The Music of Ornette Coleman*.

Atlantic Records signed him soon after that; finally his music was reaching a wide audience. The result was a controversy that would last for years. Coleman's recordings, especially his well-known 1959 album *The Shape of Jazz to Come*, split the jazz world neatly in two. Some reviewers called Coleman a charlatan, an out-of-tune faker. Others dubbed him a messiah, the man who would renew jazz in the manner that Charlie Parker and Louis Armstrong did before him. No one remained indifferent to the enigmatic Texan. Miles Davis and Charles Mingus dismissed him, and the influential jazz producer/impresario John Hammond considered

him a bore. However, the Modern Jazz Quartet's pianist John Lewis gave Coleman credit for the first genuine innovations in jazz since Parker and Gillespie.

Coleman's career path did not follow that of Charlie Parker, whose pioneering style eventually became an entire language in which a generation of musicians would communicate with each other and the world. Coleman's departures were too challenging for that. Despite what some have written, almost 50 years on it is still very easy to see what all the commotion was about. His early albums still sound jarring and new. Neither has five decades dulled the spontaneity or intimacy of the improvisation on those recordings.

Coleman remained a maverick through the years, experimenting with different sounds and textures, though never in response to what was trendy at the time. Whilst his fame and notoriety grew steadily through the 1970s, his status as musical rebel endeared him to underground performers of other stripes. He shared the stage with The Grateful Dead, and contributed to works by Lou Reed and Yoko Ono. In recent years he has worked with dancers, rappers and poets.

The 1980s brought recognition from wider audiences and establishments. The Fort Worth

## Coleman and Free-jazz

Ornette Coleman's 1960 album *Free Jazz* provided the name and much of the inspiration for a brand new movement in jazz. Although artists such as Eric Dolphy, Cecil Taylor, Albert Ayler, Archie Shepp, Bill Dixon, Charles Mingus, Sun Ra and some of the later works of John Coltrane contributed to the birth and subsequent development of Free-jazz, it was Coleman's pioneering, radical vision that spearheaded the new form and gave it direction.

Though each musician had his own style, the defining feature of Free-jazz was a dissatisfaction with the expressive limitations of bebop, hard bop and modal jazz. Free-jazz musicians were those that broke down or extended the form of jazz as it was then played, often by abandoning the standard jazz conventions of fixed chord changes and fixed tempos. Free-jazz musicians were often referred to as playing 'outside' or 'out' of the conventions of jazz, a phrase that inspired many album titles during that period — *Outward Bound*, *Out There*, *Out to Lunch* (all by Eric Dolphy); *Out Front* by Jaki Byard; and *Destination Out* by Jackie McLean.

Free-jazz lives on today, not only through the work of Coleman who continues to compose and record with fervour, but through the innovations of many great musicians who continue to extend its form. Among these are Ken Vandermark, William Parker, John Zorn, Paal Nilssen-Love and George Lewis. In Europe the style became known as 'Jazz improvisation' and continues to develop through the work of Derek Bailey, Peter Brötzmann and Evan Parker.

Symphony commissioned Coleman to write a new version of his *Skies of America* symphony as well as a chamber piece. A 1985 film, *Ornette: Made in America*, documented the commission. Coleman also collaborated with jazz-rock guitarist Pat Metheny in the mid-1980s. In 1988 Coleman recorded *Virgin Beauty* with the Grateful Dead guitarist Jerry Garcia. These alliances brought Coleman's once-esoteric music to wide audiences.

In 1997 New York's Lincoln Center for the Performing Arts held a gala four-night event to celebrate all aspects of Coleman's music. Entitled the Civilization Project, it featured Kurt Masur and the New York Philharmonic performing with Prime Time, and also a reunion of the original trio with Charlie Haden and Billy Higgins. The controversy was over; and Ornette Coleman had taken his place among the country's most honoured musical artists.

In recent years Ornette Coleman has gained long-belated recognition. He has been a recipient of the MacArthur Foundation Genius Award, the New York State Governor Arts Award, the American Music Centre Letter of Distinction, and a number of honorary degrees.

In 2006 after a ten-year hiatus from the studio, Coleman recorded *Sound Grammar*, which employed his son Denardo on drums as well as two bassists. The ensemble played the sonorities of Coleman's alto, violin and trumpet against the plucked and bowed textures of the two basses. *Sound Grammar* won the Pulitzer Prize for music in 2007.

Coleman's 2008 Festival performances feature compositions from *Sound Grammar*, with three bassists, not two, an arrangement which is certain to produce some original and arresting sound qualities. These performances becoming yet another stopover on Ornette Coleman's lifetime search for an expression that is unpredictable, personal and new.

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

The full version of this article previously appeared in *FestMag* 2007

## Coleman and Composition

Over the five decades of Coleman's career he has led a wide variety of musical formations including duos, symphony orchestras, electric bands and acoustic ensembles. In all this time, and across all these forms, his basic musical concept has remained remarkably consistent. Coleman's fundamental interest lies in writing and performing music that allows each player to give free reign to his or her imagination and ideas. His musical system, which he named 'harmolodics' and now prefers to call 'sound grammar' is an exercise in applied democracy. All voices are given equal weight and all musicians are free to make deeply individual contributions to the whole, while listening closely to one another; at once giving and taking space for their respective creativity. Coleman explains further: "Sound grammar is to music what letters are to language. Music is a language of sounds that transforms all human languages."

Continuing to explore composition, Coleman used a Guggenheim Foundation grant to write his symphony *Skies of America*, which debuted at the Newport Jazz Festival on July 4 1972. The following year Coleman went with writer and clarinetist Robert Palmer, and a small crew, to work with the Master Musicians of Joujouka in their mountain village in Morocco. The blend of music and spirituality with daily existence was a powerful inspiration for Coleman who returned to New York and devised his next, radical move – the electrification of his music. What emerged was Prime Time – a funky, two-guitar band, all sinewy grooves and jump-happy melodies.

These days Coleman continues to search, study and learn, as well as compose new music for every concert he gives. He once explained: "When I get a job to perform I write a whole new programme of music so that we don't perform something I have played before, and that my musicians have not. I want them to be affected the same way I'm being affected. I only do that for the sake of equality, not because I want to be a great composer."



## 德納度．柯爾曼 Denardo Coleman

鼓  
Drums

德納度．柯爾曼，歐奈．柯爾曼之子，10歲時就在父親的專輯《沒人的散兵坑》中首次演奏。除了是備受推崇的前衛爵士樂手，德納度還從事唱片監製，作品包括其父的專輯《在一切語言中》和《純潔之美》。

Denardo Coleman is the son of Ornette Coleman and was only 10 years old when he first played with his father on his album *The Empty Foxhole*. Well respected as an avant-garde jazz drummer, Denardo also works as a producer, and has produced several of his father's albums including *In All Languages* and *Virgin Beauty*.

## 東尼．法蘭格 Tony Falanga

低音提琴  
Acoustic Bass

東尼．法蘭格先後受業於曼哈頓音樂學院和茱莉亞音樂學院，在茱莉亞音樂學院就讀期間，獲知名的盧因基金會獎學金；後於伯克里音樂學院進修，獲爵士樂表演學位。法蘭格被譽為「卓越超凡」的樂手，身兼獨奏、室樂手和爵士樂低音提琴手。

Tony Falanga received his musical education at the Manhattan School of Music and The Juilliard School, where he was awarded the prestigious Lewine Foundation Scholarship. Later he studied at the Berklee College of Music, earning a degree in Jazz Performance. Described as a musician of 'extraordinary excellence' he works as a soloist, chamber musician and jazz bassist.

## 阿爾．麥克道爾 Al McDowell

低音電結他  
Electric Bass

阿爾．麥克道爾與歐奈．柯爾曼合作超過25年。他追隨史丹利．克拉克／雅各．帕斯托勒斯的低音結他演奏技法，演出時不僅是一種伴奏，更有主音結他的風範。麥克道爾曾與Who Da Funk樂隊和人民公敵樂隊同台演出，並參與製作路瑟．范德魯斯和葛麗絲．鍾斯等人的作品。

Al MacDowell has collaborated with Ornette Coleman for more than 25 years. He adheres to the Stanley Clarke/Jaco Pastorius bass method, playing his instrument like a lead guitar rather than a rhythm instrument. MacDowell has performed with Who Da Funk and Public Enemy and produced for many notable artists including Luther Vandross and Grace Jones.

## 查尼特．莫菲特 Charnette Moffett

低音提琴  
Acoustic Bass

查尼特．莫菲特被譽為低音提琴、四弦高八度結他、無品電結他和低音結他。曾就讀茱莉亞音樂學院；16歲便受邀與溫頓．馬薩利斯五重奏同台演出。莫菲特灌錄了多張專輯，並曾與東尼．威廉斯、大衛．桑伯恩和黛安．瑞芙等藝術家合作。

Charnette Moffett is described as having 'virtuosic mastery' of the acoustic bass, piccolo bass, fretless electric bass and bass guitar. He studied at The Juilliard School and was invited to play with the Wynton Marsalis' quintet when he was just 16. Moffett has made numerous recordings and collaborated with artists such as Tony Williams, David Sanborn and Diane Reeves.