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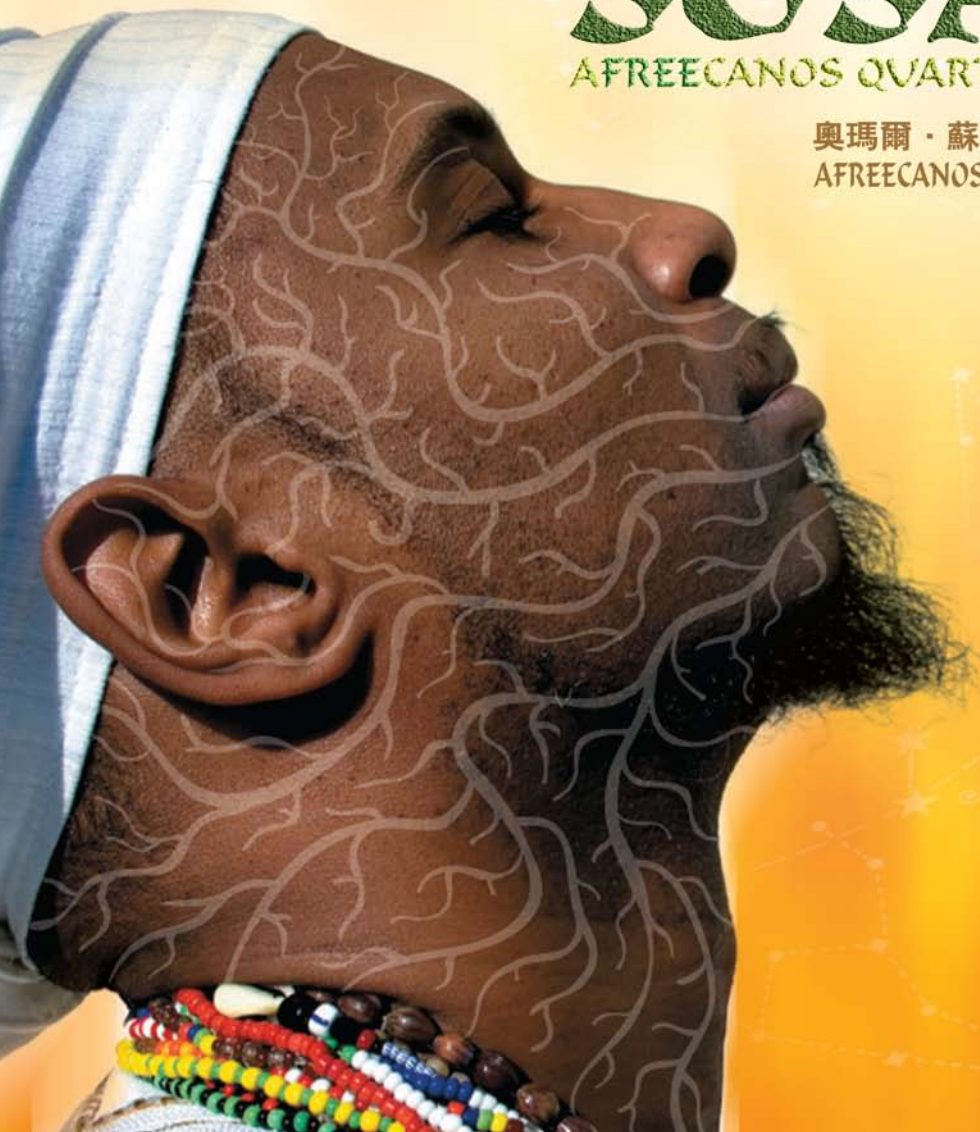


香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009

OMAR SOSA

AFREECANOS QUARTET

奧瑪爾·蘇薩及
AFREECANOS樂隊





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20.2.2009

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

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.

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奧瑪爾·蘇薩與 Afreecanos 四重奏 Omar Sosa Afreecanos Quartet

奧瑪爾·蘇薩
Omar Sosa

鋼琴、電子琴、電子樂器、演唱
Piano, Fender Rhodes, Electronics, Vocals

馬可·吉爾摩
Marque Gilmore

鼓、電子樂器、演唱
Drums, Electronics, Vocals

茨爾度·湯馬斯
Childo Tomás

低音電結他、拇指琴、演唱
Electric bass, Kalimba, Vocals

勒安杜·聖赫爾
Leandro Saint-Hill

薩克斯管、長笛
Saxophone, Flute

是晚曲目選自奧瑪爾·蘇薩之《非洲本色》大碟
Tonight's concert features material from Omar Sosa's CD, *Afreecanos*.

奧瑪爾·蘇薩

Omar Sosa

作曲、鋼琴、電子琴、電子樂器、演唱
Composer, Piano, Fender Rhodes,
Electronics, Vocals

奧瑪爾·蘇薩是當今有數的全能爵士樂手，包辦作曲、編曲、監製、鋼琴、敲擊樂、樂隊領班。他把世界各地的音樂以及電子音樂元素融合祖家的非裔古巴音樂傳統，調配出饒富拉丁爵士樂風而獨具一格的都會樂音。

1965年出生的蘇薩，在古巴卡馬圭長大，八歲就進了卡馬圭的音樂學院學習敲擊樂，包括馬林巴琴。通過嚴格的考試後，即轉往極有聲望的夏灣拿國立音樂學院就讀。當時年紀尚輕的蘇薩，本希望繼續研習馬林巴琴，惟學院不設馬林巴琴課，遂改習鋼琴。1983年於夏灣拿高等藝術學院完成正統音樂訓練。

到了八十年代末，由非裔古巴傳統民謠以至歐洲古典音樂無不通曉的蘇薩，開始探索新領域，先後跟兩位古巴流行歌手文琛特·斐琉和西奧馬拉·洛蓋特合作，多次為他們的巡迴演出和錄音出任音樂總監。

1993年，蘇薩移居厄瓜多爾首都基多，並為埃斯梅拉爾達斯地區的民間音樂着了迷。埃省位處西北岸，承襲非洲文化，馬林巴琴更是民謠音樂的主角。蘇薩在旅居厄國期間除組成了爵士共融樂團「咱們之間」，也為非裔厄瓜多爾樂隊「瓦爾納與埃斯梅拉爾達」監製了《安達若勒》大碟。

1995年尾移居美國三藩市灣區後，蘇薩即以大膽的創作和爆炸力的演奏，令當地拉丁爵士樂更富生氣。翌年，

Omar Sosa is one of the most versatile jazz artists on the scene today: composer, arranger, producer, pianist, percussionist and bandleader. He fuses a wide range of world music and electronic elements with his native Afro-Cuban roots to create a fresh and original urban sound — all with a Latin jazz heart.

Sosa was born in 1965 and raised in Camagüey, Cuba. At the age of eight, he began studying percussion, including marimba, at the music conservatory in Camagüey. After passing a rigorous musical exam, Sosa moved his studies to the prestigious Escuela Nacional de Música in Havana. There, as a teenager, not finding his first choice instrument — the marimba — readily available, he began to focus on the piano, finishing his formal education in 1983 at the Instituto Superior de Arte in Havana.

By the late 1980s, having studied everything from Afro-Cuban folkloric traditions to European classical music, he began working with two Cuban pop singers, first Vicente Feliu, then Xiomara Laugart, serving as musical director for various of their touring and recording ensembles.

Moving to Quito, Ecuador for several years beginning in 1993, Sosa discovered the folkloric music of the Esmeraldas, a pocket of African-rooted culture on the northwest coast known especially for its use of the marimba. In addition to launching his own jazz fusion ensemble, Entrenoz, Sosa produced *Andarele*, a recording by the Afro-Ecuadorian group Koral y Esmeralda.

Sosa moved to the San Francisco Bay Area in late 1995 where he quickly invigorated the local Latin jazz scene with his explosive playing and adventurous writing. The next year Sosa made his US recording debut on Otá Records with the solo piano recording, *Omar Omar*, followed with a trilogy of groundbreaking large-ensemble, World-Jazz recordings: *Free Roots* (1997), *Spirit Of The Roots* (1998) and *Bembon* (2000).

蘇薩首次在美國灌錄大碟，由靈石唱片公司發行其鋼琴獨奏唱片《奧瑪爾，奧瑪爾》；接着是一套三張創新的民族爵士樂大型樂團錄音：《自由的根》(1997)、《遠祖的靈魂》(1998)和《厚唇一族》(2000)。

打從1997年起，蘇薩共發表了15張唱片，由靈石唱片公司發行，包括2002年獲格林美提名的《感覺》大碟。2003年，蘇薩獲提名英國廣播公司電台第三台世界音樂大獎（美洲區），同年獲提名的有伊布拉根·費勒、卡耶塔諾·費洛索及「部落主義」樂隊。

2003年9月，蘇薩發表了第三張鋼琴獨奏大碟《新生》，題獻予2002年7月出生的兒子朗尼奧斯。2004年1月發行的《靈魂的圖像》，是跟居於洛杉磯的敲擊樂手阿當·魯道夫合作的二重奏作品。

2004年，他首度發表交響樂作品《同根生》，由奧克蘭東灣交響樂團在奧克蘭派拉蒙劇院首演。跟着的《混血兒》，既有拉丁爵士大師柏克圖·迪里費拉演奏單簧管，也有阿拉伯烏德琴，以及蘇薩的馬林巴琴。《混血兒》獲2006年格林美獎提名，以及紐約爵士樂傳媒協會的年度拉丁爵士唱片提名。2008年，發表《非洲本色》大碟。

最新計劃包括德國漢堡NDR大樂隊以蘇薩作品灌錄唱片，由著名巴西大提琴家及作曲家積克·摩利倫包姆編曲；2009年3月將出版由美國民謠歌手添·艾歷臣主唱的藍調爵士會所現場大碟《橫過歧異》。詳情可瀏覽 www.omarsosa.com。

Sosa has released 15 recordings on Otá Records label since 1997, including 2002's Grammy-nominated *Sentir*. He was nominated in 2003 for a BBC Radio 3 Award for World Music in the Americas category, along with Ibrahim Ferrer, Caetano Veloso and Os Tribalistas.

In September 2003, Sosa released his third solo piano recording, *A New Life*, dedicated to his son Lonious Sosa, born in July 2002. Released in January 2004, *Pictures of Soul* is a collaboration with Los Angeles-based percussionist Adam Rudolph.

2004 also brought the debut of his first work for symphony orchestra, entitled *From Our Mother*, performed at the Paramount Theatre in Oakland by the Oakland East Bay Symphony. Sosa's next recording, *Mulatos*, features Latin jazz master Paquito D'Rivera on clarinet. It also features the delicate voice of the Arabic lute, the *oud*, and the composer himself on marimba. *Mulatos* received a Grammy nomination in 2006, and was nominated for Latin Jazz Album of the Year by the New York-based Jazz Journalists Association. In 2008, Sosa released *Afreecanos*.

Recent projects include a recording of Omar Sosa material by the NDR Big Band in Hamburg, Germany, arranged by the noted Brazilian cellist and composer, Jaques Morelenbaum, and *Across the Divide*, a recording made at the Blue Note jazz club in New York, featuring American folkloric singer, Tim Eriksen, scheduled for release in March 2009.

For more information, please visit www.omarsosa.com

馬可·吉爾摩 Marque Gilmore

鼓、電子樂器、演唱

Drums, Electronics, Vocals

馬可·吉爾摩為紐約市「黑石聯盟」創團成員，其多媒體演出《鼓樂調頻》令他聲名大噪。曾與不少國際知名音樂人及唱片監製合作，包括塔爾文·辛·涅廷·索尼·祖·蘇文奴·萊·艾耶·弗農·瑞德、米沙爾與史汀。並與英國名唱片騎師/監製「孟加拉狀態」合作達十年之久。

吉爾摩為蘇薩灌錄了長40分鐘的《混血兒》古巴·電子再混音版本後，加入了蘇薩新組成的樂隊，巡迴英國、歐洲、澳洲、日本及美國。

A founding member of New York City's Black Rock Coalition, Marque Gilmore is critically acclaimed for his multimedia performance project DRUM-FM. He has worked with an international array of leading musicians and producers including Talvin Singh, Nitin Sawhney, Joe Zawinul, Roy Ayers, Vernon Reid, McShell and Sting. In addition, he has a 10-year history with UK innovator DJ-Producer State-of-Bengal.

After completing a 40-minute "Cuba-Lectric" remix of Omar Sosa's new CD, *Mulatos*, Gilmore joined Sosa's new band to tour throughout the UK, Europe, Australia, Japan and the US.

茨爾度·湯馬斯 Childo Tomás

低音電結他、拇指琴、演唱

Electric bass, Kalimba, Vocals

身兼低音結他手、敲擊樂手及歌手多重身份的茨爾度·湯馬斯，1963年生於莫桑比克首都馬普托。16歲開始在馬普托與不同的樂團演出，涉獵傳統音樂、流行音樂及爵士樂。1982至92年間為「淨化器」樂隊成員。1994年移居西班牙，隨後定居巴塞隆納。曾合作的樂手和樂團包括哲哲·洛吉托、「和諧」樂團、「誕生·非洲」樂隊、大衛·徹貝拉。2004年成為蘇薩的巡迴演出班底，用其母語頌蓋語演唱。

Bassist, percussionist and African vocalist Childo Tomás was born in 1963 in Maputo, Mozambique. He began to play music at the age of 16 in various traditional, popular and jazz music groups in Maputo. From 1982-92, Tomás was a member of the group Alambique. In 1994, Tomás moved to Spain, eventually settling in Barcelona. He has worked with various artists and groups, including Zeze Lokito, Unison, Mogha Africa and David Cervera. Since 2004, Tomás has been a regular member of Omar Sosa's various touring ensembles in which he sings in his native language, Ronga.

勒安杜·聖赫爾 Leandro Saint-Hill

薩克斯管、長笛

Saxophone, Flute

勒安杜·聖赫爾1968年出生於古巴巴馬圭。11歲開始學習薩克斯管。從音樂學校畢業後移居夏灣拿，隨後於1994年遷居漢堡，曾隨多個出色樂團在波羅的海爵士音樂節、蒙特勒爵士音樂節等音樂節演出。現為多個樂團吹奏薩克斯管和長笛、演唱及作曲，包括「老千四重奏」、「東尼·馬天尼茲與古巴力量」、「胡利奧·巴若圖拉丁世界」、「華格納回魂夜」樂隊等。

Leandro Saint-Hill was born in Camagüey, Cuba in 1968. Saint-Hill started to study saxophone at age 11. After graduating from music school, he first moved to Havana and later, in 1994, to Hamburg where he played with several great bands in events and jazz festivals including JazzBaltica and the Montreux Jazz Festival. Currently, Saint-Hill plays the saxophone and flute, and sings and composes for groups like Cuarteto Chanchullo, Tony Martinez and The Cuban Power, Julio Barreto Latino World and The Night of Wagner Comeback.



奧瑪爾·蘇薩 談《非洲本色》 Omar Sosa on *Afreecanos*

文：米高·史東

奧瑪爾·蘇薩的音樂旅程始自古巴卡馬圭和夏灣拿。八十年代，他踏足安哥拉、剛果、埃塞俄比亞、尼加拉瓜；九十年代，旅居厄瓜多爾的非裔地區，隨後移居美國三藩市灣區，在當地的拉丁爵士樂壇大展拳腳。蘇薩不斷與來自世界不同角落的樂手合作，包括西班牙、法國、巴西、古巴、美國以及非洲多國的藝人。他一方面秉承了孟克絕不妥協的精神，另一方面擁有遼闊的視野，孜孜不倦地締造其獨樹一幟的世界性樂音。

蘇薩謹記孟克的話：「爵士樂就是自由，這是我的座右銘。倘我重彈舊調，那我的創作生命便完蛋了。」《非洲本色》讓我們看到，蘇薩從不舊調重彈。他認為：「每個音樂人都有與別不同的話要說，藉着音樂表達他們的感受。我從來說不準今天或明天錄音室裏或舞台上會發生什麼事，但碰觸自然迸發火花，自由的精神也便油然而生。

「我們透過《非洲本色》帶出一個靈性的信息：我們必須敞開心扉，傾聽靈魂深處的聲音。孟克、邁爾斯、迪茲、塔頓、艾靈頓、約翰·李·胡卡

Text: Michael Stone

Omar Sosa's musical trajectory has taken him from Camagüey and Havana to touring in Angola, the Congo, Ethiopia and Nicaragua in the 1980s; to a sojourn in the African-descent communities of Ecuador and an extended presence on the San Francisco Bay Area Latin jazz scene in the 1990s; to his current engagement with artists from Spain, France, Brazil, Cuba, the US, and several North, West and East African nations.

His career embodies the expansive outlook of a visionary artist who has taken Monk's uncompromising spirit to heart, while working ceaselessly to craft and project a unique cosmopolitan voice.

As Sosa reminds us, "Monk said, 'Jazz is freedom, and based on that I play music. If I ever play the same thing twice, then I'll stop making music.'" *Afreecanos* confirms yet again that Sosa never plays the same thing twice. He observes, "every musician has something unique to say; they express what they feel. I never know what will happen in the studio or onstage from one day to the next. But something unique comes out of the encounter, and the spirit of freedom emerges."

"With *Afreecanos* we are translating a message from the spiritual dimension. It's essential to be open to the spirit, to be able to receive what comes to you. Monk, Miles, Dizzy, Tatum, Ellington, John Lee Hooker and Louis, their music has so many common elements, and like Randy Weston says, the spirit comes from Africa. I don't mean particular countries, but a certain character,

和路易斯的音樂都有不少共同之處，正如瓊迪·韋斯頓所言：『都是來自非洲的靈性。』這並非指某些國家，而是一種特性，一種在很多不同地方也同樣顯現出來的靈性。『非洲族裔大流散』的意義在於，不論你是誰，只要你敞開心扉，非洲的靈氣便能進入你的心田，再發放四方。

「《非洲本色》是一個意念，是對非洲的頌讚，可以由一個、兩個、三個或者所有參與進來的樂手全體演奏。這張大碟延續尋根的歷程，探究不同的傳統之間類同之處，檢視了古巴、巴西、摩洛哥、塞內加爾、畿內亞、馬里和莫桑比克等的音樂文化，表達了吾等皆同根生的意念。儘管我們的音符各屬一方，但無論本質、概念、起源卻原來十分相近。由是，雖則每個樂手各有各一套音樂語言去表現非洲的偉大和勃勃生氣，要把他們的聲音融合起來其實不難：只管讓他們盡情流露真我，忠於自己的聲音，顯揚祖傳本色。」

蘇薩以其非裔古巴根源為基調，融合個人技巧，兼收並蓄跨越非洲、美洲的不同傳統元素，成功塑造出層次豐富的新一代爵士樂風。「我在《非洲本色》裏嘗試勾畫非洲音樂的部份輪廓，和表現其強烈的節奏感。音樂韻律把不同的民族聯繫起來；不同的民族又能各自利用音樂的力量召喚和團結民心。非洲大陸及其流散各地的後裔是一股無與倫比的音樂泉源。我覺得，憑藉『爵士樂』這哲學概念也是族裔大流散最不羈的形式之一。我得以全無羈絆地把加勒比海、南美洲和非洲的文化共冶一爐，自由奔放地創作，頌揚那活現眼前，精采絕倫的非洲文化大流散。」

米高·史東是普林斯頓大學拉丁美洲研究項目行政總監，文章見於多份世界音樂刊物，並主持電台節目「世界爵士樂」(WWFM 89.1)。

場刊中譯：林笑桃

a spirit manifest in many different places. The African Diaspora means that whoever you are, if you are open to it, the spirit of Africa can play through you."

"*Afreecanos* is a concept, an ode to Africa, something that is possible to play with one, two, three, four or all the musicians who participated in the project. It continues on the path back to the roots, looking for parallels between various traditions, including Cuba, Brazil, Morocco, Senegal, Guinea, Mali and Mozambique. This work expresses that we are all children of the same Mother, and even though our sounds come from many places, we are close in essence, conception, and origins. Because of this, it has not been difficult to unite the many artists who have contributed with their own musical languages, manifestations of the grand and living Africa. The only thing they needed to do was to be themselves, to speak with their own musical voices, and to manifest their *bona fide* roots."

Drawing upon his Afro-Cuban roots, Sosa weaves his own artistry with traditional elements from across Africa and the Americas, producing a thoroughly contemporary jazz idiom that blends and celebrates the many diverse voices heard here. Sosa explained: "I have tried with *Afreecanos* to express a little part of the melodic contour of Africa, and its great rhythmic strength. Rhythm connects every people with the supreme spirit. Every land has a tradition of calling the spirit; they all have a way to pull people together. Africa and its Diaspora are an unequalled source of music. I feel that through jazz as a philosophical concept — and as one of the freest genres of the Diaspora — I have been able, without barriers, to combine the Caribbean, South America, and Africa in a project full of freedom, a celebration of the African Diaspora alive in our times."

Michael Stone is Executive Director of the Princeton University Program in Latin American Studies, a frequent contributor to several world music publications, and host of "Jazz Worldwide" (WWFM 89.1).