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**CHICK COREA and
JOHN MCLAUGHLIN**
柯利亞與麥克勞克林和平五重奏
FIVE PEACE BAND



CHICK COREA and JOHN MCLAUGHLIN

柯利亞與麥克勞克林和平五重奏

FIVE PEACE BAND

10-11.2.2009

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

演出長約1小時45分鐘，包括一節中場休息
Running time: approximately 1 hour and 45
minutes with one 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、無綫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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奇克·柯利亞
Chick Corea

約翰·麥克勞克林
John McLaughlin

肯尼·賈瑞特
Kenny Garrett

克里斯汀·麥克布萊
Christian McBride

布萊恩·博萊德
Brian Blade

鋼琴
piano

結他
guitar

薩克斯管
saxophone

低音大提琴
bass

鼓
drums

曲目 Songs

演奏樂曲將選自下列曲目

- 《美好的愛》
- 《我的白騎士終會出現》
- 《月光下的斯特拉》
- 《雷祖》
- 《偽裝》
- 《新愁舊痕》
- 《仙女座詩篇》
- 《爵高博士》
- 《CS先生》
- 《靜謐作風》 / 《是時候了》

和平五重奏世界巡演於2008年10月至2009年4月舉行。香港為亞洲三站之一。

Tonight's programme will be from this selection:

- Beautiful Love*
- Someday My Prince Will Come*
- Stella By Starlight*
- Raju*
- The Disguise*
- New Blues, Old Bruise*
- Hymn to Andromeda*
- Dr. Jackle*
- Señor CS*
- In A Silent Way/It's About That Time*

From October 2008 the Five Peace Band embarked on a six-month world tour. Hong Kong is one of only three Asian city stops.

兩大爵士樂巨匠

奇克·柯利亞與約翰·麥克勞克林

Chick Corea and John McLaughlin Grand Old Men of Jazz

文：奇里夫·戴維斯

嚴格來說，稱奇克·柯利亞與約翰·麥克勞克林為爵士高齡大師為時尚早——年紀相差一歲的他倆，現在才不過六十多歲而已，仍然朝氣勃勃！只是，隨着咆勃爵士樂時代的巨擘先後離去，一群在六十年代成名的樂手便被視為爵士樂聖火的守護者。

在邁爾斯·戴維斯灌錄石破天驚的爵士融合大碟之時，柯利亞與麥克勞克林都是當時的中堅份子。能在爵士樂風雲變色的歷史時代翻雲覆雨的有幾人？難怪樂迷聽到他倆合組「和平五重奏」都興奮莫名！當年，他倆跟邁爾斯·戴維斯合作而聲名大噪後，數十年來一直分頭發展，各據一方，直到組成「和平五重奏」才難得碰頭重聚。

說他倆40年前曾因灌錄戴維斯的經典大碟如《靜謐作風》而改變了爵士樂的歷史演進，不如說，在尚差數年便是公認為第一張爵士樂唱片誕生百年紀念的今天，柯利亞與麥克勞克林可說影響了爵士樂的演進近半世紀。

當純粹主義者如激進的溫頓·馬薩利斯嘗試仿效舊日的形式和傳統而打響名堂，柯利亞與麥克勞克林則在努力探索新領域。麥克勞克林致力探究傳統印度音樂的宗教和哲學基礎。七十年代中期，他以令人嘆為觀止的和弦與不可思議的表演技巧打造「慈悲大樂團」的音樂；之後的薩克提樂團則玩原聲音樂，樂風較為細膩；再下來的「第四維空間」樂團，他繼續探索爵士搖滾樂音。

麥克勞克林曾跟多位音樂大師如薩基爾·胡辛等合作，對擴闊即興演奏的

Text: Clive Davis

Strictly speaking, it is a little premature to describe Chick Corea and John McLaughlin as “grand old men”. After all, the two musicians — born within less than a year of each other — are youthful sixty-somethings. But with the gradual passing of the old guard from the bebop era, it is the musicians who came of age in the 1960s who are increasingly seen as guardians of the flame.

It is hard to think of many other artists who have such a significant connection with the most fertile experiments of that turbulent age; Corea and McLaughlin were pivotal figures in Miles Davis's groundbreaking fusion recordings.

This is one reason why their decision to join forces in the Five Peace Band has caused such a frisson among jazz enthusiasts. Having made their name with Davis, the two men went their separate ways in the decades that followed. The Five Peace project finally reunites them.

It is chastening to think that 40 years have passed since they helped change the course of jazz on Davis's albums such as *In a Silent Way*. Given that we are still a few years short of celebrating the centenary of what is generally accepted as the first jazz recordings, the two men can congratulate themselves on having helped to shape nearly half of the music's entire life-span.

If purists such as the combative Wynton Marsalis have won headlines by attempting — with varying degrees of success — to emulate the forms and traditions of yesteryear, Corea and McLaughlin have found themselves exploring the frontiers. McLaughlin, for his part, has devoted more and more of his energies to exploring the religious and philosophical underpinnings of Indian traditional music. In the mid-1970s he was deploying outrageous power chords and mystic showmanship in the Mahavishnu Orchestra. Later his work took a more intimate, acoustic turn in that ever-popular ensemble, Shakti, although he has continued to explore jazz-rock textures in his 4th Dimension group.

音樂辭彙居功不少。他鑽研印度音樂節奏口訣鼓經——一種透過口訣和手打拍子表達節奏的方法。30年前，他首次從印度西塔琴大師拉維香卡身上學得這種秘技的基本技巧。

儘管兩人自《潑婦佳釀》和《靜謐作風》之後再未曾在錄音室合作過，但沒有人會忘記他倆曾是六十年代最有冒險精神、最具爭議的爵士樂團的一份子。柯利亞1968年加入戴維斯的樂團，替代離隊的赫比·漢考克。他發覺戴維斯希望他試玩電鍵琴。他在最近一個訪問中透露：「有一晚當我在台上走向鋼琴時，戴維斯轉過身來，指著電鋼琴跟我說：

『彈這座琴』，我便照他吩咐去做……我邊彈邊學，那絕對是一個實驗。」

柯利亞跟戴維斯的一些早期錄音作品，可以在《乞力馬扎羅的女孩們》這張引人入勝的唱片中聽到；但要到1969年初灌錄的《靜謐作風》時，才聽得到融合爵士創意與出於直覺的搖滾節拍的出色調度。緊接着的《潑婦佳釀》在商業角度而言更加成功，也讓柯利亞與麥克勞克林享有更多即興創作的自由。然而，還是《靜謐作風》較有節制的激情真正能抗衡時間的考驗。

最近柯利亞與其大受歡迎的「回歸永恆」樂團巡迴演出，重溫融合音樂的舊情。他與麥克勞克林組成「和平五重奏」，試圖喚起「水瓶座年代」那種真正的原創元素。懸於過去與現在之間，「和平五重奏」讓我們一瞥爵士樂在廿一世紀開展之際，會是何許模樣。

本文原載於2008年《閱藝》。

奇里夫·戴維斯之樂評及藝評文章見於《泰晤士報》及《星期日泰晤士報》。部落格：www.spectator.co.uk/clivedavis。

Working alongside such virtuosi as Zakir Hussain, the guitarist has done as much as anyone to expand the vocabulary of improvised music. One of his avowed passions has been “konokol” — a system of conveying rhythms through speech and hand-clapped patterns. He first acquired the fundamentals of the technique from the hands of the master, Ravi Shankar, some 30 years ago.

Even if Corea and McLaughlin had never recorded another note after *In a Silent Way* and *Bitches Brew*, both would still be remembered as members of the most adventurous and controversial jazz groups of the 1960s. Corea had joined Davis's group in 1968 as a replacement for Herbie Hancock. He found that Davis wanted him to experiment with electric keyboards. As he explained in a recent interview:

“One night as I was walking on stage and heading toward the acoustic piano, Miles turned around, pointed at the Fender Rhodes and said 'play that.' So I did. ... So I learned as I went along and it was an experiment.”

Some of Corea's early studio work with Davis can be found on the intriguing album, *Filles de Kilimanjaro*. But it was in early 1969 when the group struck a superb balance between jazz creativity and the more visceral rhythms of rock in *In a Silent Way*. *Bitches Brew*, which followed soon afterwards, made a bigger commercial impact, and gave both Corea and McLaughlin freer rein to improvise, but it is the more controlled passions of *In a Silent Way* which have truly stood the test of time.

Meanwhile, Corea has been revisiting his fusion past in a concert tour with his immensely popular group, Return to Forever. In forming the Five Peace Band, Corea and McLaughlin are attempting to summon up the genuinely creative aspects of the Age of Aquarius. Poised between past and present, the Five Peace Band provides a snapshot of the condition of jazz at the dawn of the 21st century.

The full version of this article first appeared in *FestMag* 2008.

Clive Davis writes on music and the arts for *The Times* and *Sunday Times*. His blog can be found at www.spectator.co.uk/clivedavis

奇克·柯利亞 Chick Corea

鋼琴

Piano

創作靈感滔滔不絕，奇念新意層出不窮，爵士樂奇葩奇克·柯利亞不宥於音樂界限，不論原聲還是電氣同樣揮灑自如。近年，柯利亞著意探索新穎的磨合（如與五弦琴怪傑傑拉·弗萊克合作二重奏專輯《着魔》），亦不忘重聚舊友（包括跟休伯特·羅斯、艾迪·高梅茲及艾爾度·摩雷拉組成四重奏巡迴演出），當然還有為慶祝跟蓋瑞·伯頓合作室內爵士樂35周年而在2007年推出的雙唱片集《新透徹靜謐》。

柯利亞六十年代初在爵士樂壇嶄露頭角，加入不同的明星樂團磨鍊。當中最令人津津樂道的，要算於1968至70年參與灌錄經典大碟《潑婦佳釀》期間，他與邁爾斯·戴維斯領導，具啟發性的融合樂團作的現場演出。柯利亞就是在那兒遇上拍檔約翰·麥克勞克林。

1966年，柯利亞初次灌錄個人專輯《給祖安舒筋活絡》；1968年，跟米若斯拉夫·韋度士和萊·海斯合作，發表日後成為經典的《淚中高歌》。1971年，柯利亞組成第一代的「回歸永恆」樂團。這隊爵士搖滾融合樂團在七年內歷三次巨變，卻在爵士樂史上留芳，被喻為有數的極具前瞻的爵士樂團。2008年，柯利亞重組該樂團的四重奏版本；同年夏季完成巡迴演出後，永不言休的柯利亞又興致勃勃地組織新樂團「和平五重奏」，踏上另一次音樂探奇之旅。

Chick Corea is one of the most creatively restless and actively imaginative artists in jazz. Defying categorization, he is equally at home in acoustic settings as in electric formats. In recent years, he has explored new collaborations (for example, with banjo virtuoso Béla Fleck on their duo album *The Enchantment*), revisited old bands (including an extensive tour with a quartet featuring Hubert Laws, Eddie Gomez and Airtio Moreira) and celebrated the 35th anniversary of his chamber jazz duo partnership with Gary Burton that resulted in 2007's remarkable two-CD set, *The New Crystal Silence*.

Corea broke onto the jazz scene in the early 1960s, working with bands led by stars in the music scene. One of his most significant sideman gigs was with Miles Davis's seminal fusion bands, from 1968-70, when he participated in the classic album, *Bitches Brew*. It was there that Corea first met and worked with John McLaughlin.

As a solo artist, Corea recorded his debut in 1966, *Tones for Joan's Bones*, followed by what's come to be known as a classic jazz recording; 1968's *Now He Sings, Now He Sobs*, with Miroslav Vitous and Roy Haynes. In 1971 he created Return to Forever, the legendary jazz-rock fusion band. While it lasted just seven years in three different editions, Return to Forever is heralded as one of the most important and forward looking bands in jazz history. In 2008, Corea assembled a reunion of the quartet version of the band. When the tour ended in the summer of 2008, Corea revved up for his next musical adventure: Five Peace Band.



© Lynne Goldsmith

約翰·麥克勞克林 John McLaughlin

結他
Guitar

被尊為結他巨匠的約翰·麥克勞克林，自六十年代初在祖爾傑·法邁的「藍火焰」搖滾爵士樂團擔任電結他手開始，多年來，他的精湛技藝縱橫爵士樂各方範疇，地位超然。

六十年代末至七十年代初，麥克勞克林分別加入東尼·威廉斯的「終身」樂團，以及參與錄製邁爾斯·戴維斯的經典專集《潑婦佳釀》、《角落》和《酒窖大門》現場錄音專輯，探索電結他爵士搖滾的融合。隨後，他組建了劃時代的融合樂團「慈悲大樂團」，以1971發行的《內燃之火》和1972的《火鳥》一鳴驚人。

麥克勞克林除了以教人大開眼界的融合樂風見稱，同時也是一位孜孜不倦尋求創新的結他大師：他鑽研木結他演奏技巧；與印度敲擊樂手特若洛克·古爾圖合作；發表向比爾·艾文斯致敬的原聲音樂作品《追憶》；夥拍西班牙佛蘭明高結他手帕高·迪·魯茨亞巡迴演出；另組「薩克提」樂團，將爵士樂元素注入具玄秘色彩的印度古典音樂。

2005年，麥克勞克林發表了六年來首張錄音室作品《賊寇與詩人》。近年，麥克勞克林發表了更多作品。對於2006年發行的插電音樂作品《工業禪學》，他說：「我玩的是西方音樂，修的是爵士樂，希望能發揚光大我本身爵士搖滾樂的根。」他最新的大碟《浮點》，是又一融合插電爵士與印度音樂的作品，《強拍》雜誌激賞其為「一張劃時代的作品，細膩、微妙、感動人心。」

Veteran guitar grandmaster John McLaughlin has earned a place in the top echelon of the six-string pantheon. His virtuosity has been on display in a number of divergent settings throughout his celebrated career, beginning in the early 1960s as the electric guitarist for Georgie Fame's rocking Blue Flames.

From there he covered a wide swath of musical territory. In the late 1960s and early 1970s, he explored electric guitar jazz-rock fusion with Tony Williams's *Lifetime* and Miles Davis's *Bitches Brew*, *On the Corner* and *Live at the Cellar Door* recordings. McLaughlin also formed his own seminal fusion group, Mahavishnu Orchestra, which burst onto the scene with two artistic and commercial blockbusters, 1971's *The Inner Mounting Flame* and 1972's *Birds of Fire*.

While a fusion superhero, McLaughlin proved to be a master guitarist not content to dwell in predictable territory for too long a spell. He delved into acoustic guitar playing, working with Indian percussionist Trilok Gurtu as well as recording a gorgeous acoustic homage to Bill Evans, *Time Remembered*. McLaughlin also toured with Spanish flamenco guitarist Paco de Lucia, played jazz-infused Indian classical music with his band Shakti.

In 2005 McLaughlin recorded *Thieves and Poets*, his first new studio album in six years. In recent years McLaughlin's recording output has expanded. Of his 2006 plugged-in *Industrial Zen* CD, he said, "I'm a Western musician and my discipline is jazz. I want to give testimony to my [jazz-rock] roots." And his most recent album, *Floating Point*, another electric date with a band of Indian musicians, was praised by *DownBeat* as "a landmark recording, marked by detail, subtlety and extraordinary moving performances".



肯尼·格瑞特

Kenny Garrett

薩克斯管
Saxophone

中音薩克斯管手肯尼·格瑞特曾是邁爾斯·戴維斯樂團的中堅分子，經多年歷練，現已成為爵士樂壇最有影響力、最思維縝密的樂手之一。戴維斯十分賞識格瑞特，他1991年辭世前的一段日子，一直重用格瑞特作為樂團的台柱。

格瑞特1978年出道，首先加入艾靈頓公爵大樂團（當時艾靈頓公爵已經過世，樂團是由公爵的兒子，墨瑟爾·艾靈頓擔任團長），隨後曾與梅爾·劉易斯大樂團、丹尼·利蒙特四重奏合作現場演出，之後更與史汀、彼得·蓋布瑞爾及布魯斯·斯普林斯汀等流行音樂巨星同台演出。

格瑞特在八十年代已灌錄了多張個人專輯，不過要到1990年在戴維斯麾下發表成績驕人的《非洲交換生》，個人事業才算真正起飛。

1996年，格瑞特發表了另一精采絕倫的作品《追尋：柯川的音符》，伴奏樂手有帕特·梅非尼、拜安·貝雷特、羅尼·偉達卡。他最近期發表的作品，2006年的《長城外》，大膽地在爵士音樂中注入東方元素。最新大碟為《邁爾斯·戴維斯速寫 鈹爵士吧現場錄音》。

Another member of Miles Davis's support team (he was prominently featured in the trumpeter's band until his death in 1991), alto saxophonist Kenny Garrett has grown into one of jazz's most potent and thoughtful artists. Garrett launched his career in 1978 with the Duke Ellington Orchestra, led by Duke's son Mercer Ellington.

Then he gigged with the Mel Lewis Orchestra and the Dannie Richmond Quartet. In later years he played in pop settings with Sting, Peter Gabriel and Bruce Springsteen.

While Garrett recorded a couple of solo albums in the late 1980s, it wasn't until his brilliant *African Exchange Student* (released in 1990 while employed by Davis) that his career as a leader took off.

Another top-notch effort came in 1996, when Garrett recorded *Pursuance: The Music of John Coltrane*, with sidemen Pat Metheny, Brian Blade and Rodney Whitaker. His most recent recording, 2006's *Beyond the Wall*, was an adventurous project that infused his jazz expression with Asian music influences. Garrett's latest effort is *Sketches of MD: Live at the Iridium*.



克里斯汀·麥克布萊 Christian McBride

低音大提琴
Bass

1989年，17歲的克里斯汀·麥克布萊離開家鄉費城，到紐約闖天下。他彈奏低音大提琴跟低音電結他同樣技藝超群，迅即成為惹人注目的樂壇新晉。

經過差不多20年，麥克布萊成為了樂壇同輩中的翹楚。他除了跟戴安娜·卡洛爾、喬舒亞·瑞德曼、萊·哈格勞夫、拜雷·梅度及拜安·貝雷特等樂壇猛人同台演出，亦曾跟麥考·泰勒、帕特·梅非尼、史汀等巨星巡迴演出及灌錄唱片。

麥克布萊師承雷·布朗、比堤·卡達等爵士樂殿堂人物，他以樂隊領班身份灌錄的唱片每每好評如潮，最新作品為《2006主音爵士吧現場錄音》。他同時出任洛杉磯管弦樂團爵士創作總監及哈林爵士博物館聯合總監。

麥克布萊也積極投入音樂教學工作，致力栽培新一代爵士音樂才俊。2008年，他同時擔任底特律國際爵士音樂節及蒙特雷爵士音樂節駐節藝術家。

Upon his arrival in New York in 1989 from his native Philadelphia at the age of 17, Christian McBride turned heads as a young talent who was equally adept at acoustic and electric bass.

Nearly 20 years later, he is considered to be one of the marquee jazz artists of his generation. In addition to commanding the stage with such peers as Diana Krall, Joshua Redman, Roy Hargrove, Brad Mehldau and Brian Blade, McBride has toured and recorded with the likes of McCoy Tyner, Pat Metheny and Sting.

Mentored by such jazz giants as Ray Brown and Betty Carter, McBride has enjoyed a critically acclaimed recording career as a leader (his most recent album, 2006's *Live at Tonic*). He has also served as the creative chair of the Los Angeles Philharmonic and the co-director of the Jazz Museum of Harlem.

In addition, McBride is committed to furthering jazz education with a new generation of performers. In 2008 alone he performed duties as Artist-in-Residence at both the Detroit International Jazz Festival and the Monterey Jazz Festival.



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布萊恩·博萊德 Brian Blade

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Drums

布萊恩·博萊德生於美國路易斯安拿州，曾於甚里夫波特及新奧爾良居住。他就在新奧爾良這個爵士搖籃地，一方面承傳正統爵士音樂血脈，一方面練就高超鼓技，最後沉澱出激盪人心、音色強勁的敲擊樂風。他先後師承多位擊鼓大師，包括艾利斯·馬塞拉斯、新奧爾良鼓王約翰·維達歌維奇及赫林·萊利，找到了能收能放的獨特風格。

博萊德曾跟不同的音樂人合作錄製唱片和巡迴演出，包括喬舒亞·瑞德曼及肯尼·格瑞特，近年合作的有民謠大師卜·戴倫的《思想暫停》、愛米羅·哈里斯的《拆樓大鐵球》、還有丹尼爾·蘭伊斯的《豁達的天空》電影原聲大碟及民謠搖滾女星瓊妮·米切爾的作品。博萊德具有敏銳的音樂觸覺，對各類的鼓奏瞭如指掌。

博萊德的音樂不宥於任何界限，靈性與感性滿盈，坦率而忠誠。2008年，活力唱片公司替博萊德與「夥伴樂團」出版第三張唱片《變幻時刻》，包括九首博萊德及鍾·考赫的動人新作，盡顯創作才情和樂團成員間迸發的燦爛火花，難怪博萊德與他的長期隊友在當今爵士樂壇領盡風騷。

Louisiana-born, Brian Blade grew up in Shreveport, then New Orleans. Nurtured under the watchful eyes of Ellis Marsalis and New Orleans Dixie-drum masters Johnny Vidacovich and Herlin Riley, Blade learned to find his “knit in the blanket” of sounds and styles.

From albums and tours with Joshua Redman and Kenny Garrett, to recent recordings with Bob Dylan (*Time Out of Mind*), Emmylou Harris (*Wrecking Ball*), Daniel Lanois (*Sling Blade*) and hero Joni Mitchell, Blade has shown deep musical instincts and a phenomenal gift for playing music texturally — both thick and thin — on the drums.

Blade makes music that exists beyond borders, full of spirituality, sensitivity, honesty and loyalty. In May 2008, Brian Blade and The Fellowship Band released their third album, *Season of Changes*, on the Verve Music Group label. The album features nine moving new works by Blade and Jon Cowherd, and offers a compelling distillation of the compositional eloquence and collective chemistry that have made Blade and his longtime bandmates one of contemporary jazz's most respected ensembles.

