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

07 樂隊成員及節目

Musicians and Programme

08 特稿：大衛·梅利黑聖人四重奏的《聖地》

Feature: David Murray Black Saint
Quartet's *Sacred Ground*

10 簡歷 Biographies

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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大衛 · 梅利黑聖人四重奏

David Murray Black Saint Quartet

次中音薩克斯管、低音單簧管、作曲
Tenor saxophone, Bass clarinet, Composer

低音大提琴
Double Bass

鋼琴
Piano

鼓
Drums

大衛 · 梅利
David Murray

賈里布 · 沙海德
Jaribu Shahid

拉斐特 · 基爾克賴斯特
Lafayette Gilchrist

哈米德 · 德雷克
Hamid Drake

節目

Programme

今晚演奏曲目
Tonight's performance includes:

聖地

Sacred Ground

過渡

Transitions

刺破都市

Pierce City

放逐

Banished

相信有愛

Believe in Love

家庭重聚

Family Reunion

末日先知

The Prophet of Doom

* 曲目及演出次序或有更改 content and order are subject to change

大衛・梅利黑聖人四重奏的《聖地》

David Murray Black Saint Quartet's *Sacred Ground*

文：伊斯梅爾・里德

大衛・梅利本可留在紐約，讓主流唱片公司主導他的音樂事業；但他選了另一條路，跟名不見經傳的小唱片公司合作。無論是哪一類的音樂家，多產如他的屈指可數——曾參與灌錄的唱片至今已達220張，「戰」績彪炳，理所當然地成為爵士樂巨人約翰・科特蘭和桑尼・羅林斯的傳承人。

大衛的作品既前瞻也回顧。譬如說，在專輯《聖地》中，他和四重奏的成員創作了一首探戈樂曲《相信有愛》，採用了傑利・羅爾・莫頓和漢迪的招牌節奏。

大碟內的樂曲《聖地》和《放逐》，靈感來自一齣大衛給我看過電影，內容是1890至1930年間數以千計的美籍黑人被逐出家園的故事。這些事在美國是秘而不宣的，大衛的音樂跟我的歌詞互相配合，讓大家看到，歌詞可以怎樣超越這等微妙審查的藩籬。

當年，美國南部和中西部有數以千計的黑人給逐離家園，着實令人不安，一名記者伊里亞德・若斯潘為《亞特蘭大新聞憲政報》報導事件，後來他投訴報社因怕內容會惹怒白人訂戶，「刪改」了他的文章。儘管美國的知識份子和傳媒批評歐洲多國隱瞞當年跟納粹黨合作，現下又批評日本掩飾其於二次世界大戰的角色，然而美國歷史上有些往事，當權派卻也想設法查禁。幸而我們有卡珊卓・威爾森、大衛・梅利等有承擔、不

Text: Ishmael Reed

David could have remained in New York, dependent upon major record labels framing his career. But he sustained his career by performing on little known labels. There are few musicians of any stripe who are as prolific as he. With 220 albums under his belt to date, he is a logical successor to the Titans, John Coltrane and Sonny Rollins.

Part of David's oeuvre involves looking forward and looking backwards. For example, in the album *Sacred Ground*, he and the other members of his quartet offer up a tango, *Believe In Love*, with a rhythm employed by both Jelly Roll Morton and W C Handy.

The inspiration for the songs, *Sacred Ground* and *Banished*, came from a film David sent me about the banishment of thousands of American blacks from their homes between 1890 and 1930. David's music and my words show how lyrics sometimes overcome the barriers of the subtle forms of censorship that exist in the United States.

The story of thousands of blacks banished from towns in the South and Midwest was deemed so uncomfortable that a reporter, Elliot Jaspín, complained about *The Atlanta Journal-Constitution's* handling of the story. He said that the paper "bowdlerized" his work lest their white subscribers got angry. Though American intellectuals and the media criticise various European countries for covering up their collaboration with the Nazis, and now criticise Japan for hiding its role in World War II, there are episodes in American history that the US Establishment tries to suppress. But as long as we



只顧着娛樂大眾的藝人，讓美國歷史隱秘的一頁得以被審視和曝光。

《放逐》一曲中，大衛以低音單簧管奏出輓歌，訴說所有被放逐者的故事：他們可能是美國無家可歸的人，也可能是達爾富爾的難民。現時，黑幫說唱被指歌詞有「播毒」之嫌，引起爭論。實情是，當局寧以黑幫說唱分散注意力，免得大家留意到《聖地》發放的信息：有些暴行，正正在我們身處之地——美國發生。

節錄自伊斯梅爾·里德為《聖地》大碟撰寫的序文。伊斯梅爾·里德是美國詩人、散文家及小說家，與大衛·梅利合作了25年，並為《聖地》撰寫歌詞。

have committed artists like Cassandra Wilson and David Murray, who are not merely entertainers, the hidden corners of American history will be inspected and aired.

In *Banished*, the lament carried by David's bass clarinet tells the whole story of the banished whether they be the US's homeless or refugees in Darfur. Currently, there is a debate about the toxic lyrics of Gangsta Rap. The truth is that the Establishment prefers the distraction of Gangsta Rap to the kind of message sent out by *Sacred Ground*, which refers to the atrocities that have happened right here, in the US.

An excerpt from the note by Ishmael Reed for the Album *Sacred Ground*. **Ishmael Reed** is an American poet, essayist and novelist, and has collaborated with David Murray for 25 years. Reed wrote the lyrics for the album *Sacred Ground*.

大衛・梅利

DAVID MURRAY

次中音薩克斯管、低音單簧管、作曲
Tenor saxophone, bass clarinet, composer

五十多歲的大衛・梅利灌錄多達130張唱片，另外以客席樂手身份出現的唱片亦多達一百張。

梅利生於奧克蘭，在柏克萊長大，跟身為風琴演奏家的母親嘉芙蓮・梅利學音樂，另師從鮑比・布瑞德福特、亞瑟・布萊斯、史丹利・克羅奇等大師。1975年在南加州波莫納學院畢業後，即赴紐約闖天下。

在紐約，梅利接觸到新的音樂風格和音樂家，其中有達拉與丹尼爾的「活力」樂隊：漢彌特・布魯伊、里斯特・鮑伊和法蘭克・洛。1976年，首次歐洲巡演後，梅利組建了他的第一支傳奇樂團——「世界薩克斯四重奏」，成員有奧利佛・雷克、漢彌特・布魯伊和朱利葉斯・漢普赫爾。之後，梅利跟更多不同類型的樂手合作，有傑利・賈西亞，也有馬克斯・羅契，還有藍迪・威斯頓和艾文・瓊斯。1978年開始，梅利進入創作高峰期，跟許多不同的樂手夥拍，組織不同的新樂團。

同時，梅利也創作電影配樂，並與紐約公共劇場的約瑟・帕普、城市荒野女子舞蹈團，以及「脈衝」和「紅男爵」唱片公司的創辦人鮑布・希爾合作。希爾1988年開始更成為了梅利的監製，並讓梅利簽約哥倫比亞唱片公司。

David Murray, now in his fifties, has recorded 130 albums and has contributed to around a hundred other recordings as guest artist.

Born in Oakland, Murray grew up in Berkeley and studied with his organist mother Catherine Murray, Bobby Bradford, Arthur Blythe, Stanley Crouch and many others until 1975, when he left Pomona College in Southern California for New York.

In New York, Murray was introduced to new musicians and musical styles, working with the likes of Olu Dara and Ted Daniels' Energy Band members Hamiett Bluiett, Lester Bowie and Frank Lowe. In 1976, after his first European tour, Murray established one of his mythical groups, the World Saxophone Quartet with Oliver Lake, Hamiett Bluiett and Julius Hemphill. From Jerry Garcia to Max Roach, via Randy Weston and Elvin Jones, Murray continued working and recording with ever more artists. From 1978 onwards, he entered a period of intense creativity with one flexible band of musicians after another.

At the same time, he was writing film music, working with the Urban Bush Women dance company, Joseph Papp of the New York Public Theatre, and Bob Thiele, founder of Impulse and Red Baron, who became his producer in 1988 and signed him on with Columbia.

In addition to rearranging the works of great composers, as in his project *The Obscure Works of Duke Ellington* (1997) and updating the classics of Nat King Cole's Hispanic songbook

除了1997年的《艾靈頓公爵的滄海遺珠》和2009年重整的《納京高西班牙語歌集》等重新演繹大師作品，梅利更寫過兩齣歌劇：以普希金的20首詩作為藍本的《黑漢彼得大帝》，以及由靈歌合唱團演出的咆勃歌劇《薛西弗斯諷刺劇》。

2006年，黑聖人四重奏捲土重來，發表由卡珊卓·威爾森主唱的《聖地》大碟，重新演繹梅利在意大利的傳奇唱片公司「黑聖人」時期的豐碩作品。

2005年，梅利與敲擊樂團「果卡手鼓大師」巡迴世界演出200場。2010年，他們將再次攜手踏上巡演之旅，以宣傳他們在2007年於皮特爾角德比斯錄音室灌錄的第四張大碟《魔鬼差點取我命》，合作的還有藍調大師泰基·瑪哈。

梅利的音樂人生曾多次搬上大銀幕，拍成電影《通靈說方言》(1988)、《爵士人》(1997)，以及於2010年1月發行電影光碟的《薩克斯管手》(2007)。

對很多爵士樂迷來說，梅利已臻傳奇之列。他獲獎無數，包括格林美獎、古根漢藝術基金獎、北海爵士音樂節「鳥」大獎、丹麥爵士音樂大獎等，並獲《村聲》周刊選為「八十年代最佳音樂人」。梅利的音樂事業已展開近三十個年頭，但他創作的音樂仍滿載青春的熱忱，鼓舞人心。梅利已然傳承了一眾爵士樂大師的大業，現在更致力提拔後進，包括聲名鵲起的年輕鋼琴手拉斐特·基爾克賴斯特。

with *Cole in Spanish* (2009), Murray also wrote two operas: *The Blackamoor of Peter the Great* (2004) based on 20 poems by Pushkin, and *The Sisyphus Revue* (2008), his bop opera sung by a gospel choir.

In 2006, his Black Saint Quartet was reborn with *Sacred Ground*, featuring Cassandra Wilson. This album pays tribute to one of his most prolific periods with the mythical Italian record label Black Saint.

In 2010 he will be back on tour with the *Gwo Ka Masters*. After giving 200 concerts around the world during their last tour (2005), the group will set off again to promote their fourth album, *The Devil Tried to Kill Me*, recorded in 2007 at the mythical Debs Studio in Pointe-à-Pitre with the great blues musician Taj Mahal.

Several directors have brought his musical career to the screen, *Speaking in Tongues* (1988), *Jazzman* (1997) and *Saxophone Man* (2007), which was released on DVD in January 2010.

To many jazz enthusiasts, Murray is already a legend. He has won numerous awards, among them the Grammy Award, the Guggenheim Fellowship, the North Sea Jazz Festival's Bird Award, the Danish Jazzpar Prize, and he was named musician of the 80's by the Village Voice.

Over a quarter of a century into his career, his music still expresses the verve and inspiration of youth. Murray goes down as a worthy successor to some of the biggest names in jazz, and he now contributes to the rise of young talents such as the widely acclaimed young pianist, Lafayette Gilchrist.

賈里布·沙海德 Jaribu Shahid

低音大提琴
Double Bass

賈里布·沙海德1955年生於底特律，師從鮑勃·柯林斯學習低音大提琴。1976年開展音樂事業，其後跟格烈奧特·蓋拉希、馬科斯·貝爾格雷夫和寇·克斯轉向爵士樂。之後他移居費城，與聲名顯赫的太陽神樂團合作。沙海德曾合作的樂手包括克雷格·哈里斯、奧利佛·雷克、漢彌特·布魯伊、詹姆斯·紐頓·羅斯柯、米契爾·詹姆士·卡特等，他也是大衛·梅利的主要拍檔。

Born in Detroit in 1955, Jaribu Shahid learned the double bass with Bob Collins. He started his career in 1976, turning to jazz with Griot Galaxy, Marcus Belgrave and Ken Cox. He then moved to Philadelphia to play with the prestigious Sun Ra Arkestra. Shahid has worked with Craig Harris, Oliver Lake, Hamiett Bluiett, James Newton, Roscoe Mitchell, and James Carter, and has played in most of David Murray's projects.



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拉斐特·基爾克賴斯特 Lafayette Gilchrist

鋼琴
Piano

拉斐特·基爾克賴斯特是鍵盤手，也是作曲家。他的音樂受爵士樂的啟發，滲着嬉哈味道，透着放克風格。他以獨樹一幟的招牌風格縱橫樂壇十年，每次現場演出均令觀眾熱血沸騰。這位年輕的音樂家出生於華盛頓市，自學成才，至今發表了兩張眾口稱譽的唱片《瀝青起義》和《拼貼夢想》。基爾克賴斯特現常於紐約、華盛頓、巴爾的摩或費城的俱樂部演出。

Keyboardist/composer Lafayette Gilchrist has been playing his own unique brand of jazz inspired, hip-hop tinged, funk soaked music for more than 10 years, and has never failed to move audiences with his rousing live performances. Born and raised in Washington, D C, this young self-taught musician has released two hotly regarded albums, *Asphalt Revolt* and *Collagic Dreams*, and now haunts the clubs of New York, Washington D C, Baltimore and Philadelphia.

哈米德·德雷克 Hamid Drake

鼓
Drums

哈米德·德雷克的擊鼓技巧，西北非、印度、雷鬼及拉丁風格，無所不包。套鼓、框鼓、塔布拉及其他手鼓，無所不精。與次中音薩克斯管手法德·安德森合作，令德雷克開始為人所識。1970年代，德雷克為「猛丁高說書人協會」的創會成員。德雷克曾與博拉·伯格曼、彼得·布羅茨曼、威廉·柏加及赫比·漢考克合作。

Hamid Drake's drumming embraces north and west African, Indian, reggae and Latin styles. He performs on the drum set, frame drum, the tabla, and other hand drums. Drake first became known for his work with tenor saxophonist Fred Anderson. In the 1970s, Drake was a founding member of The Mandingo Griot Society. For many years Drake provided rhythmic support and collaborated with artists such as Borah Bergman, Peter Brötzmann, William Parker and Herbie Hancock.



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