

# 20.3.2010

香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall

演出長約2小時15分鐘，包括一節中場休息  
*Running time: approximately 2 hours and  
15 minutes with one interval*

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making devices.  
Unauthorised photography or recording of any  
kind is strictly prohibited. Thank you for your  
co-operation.

**06** 演出 Credits

**07** 曲目 Songs

特稿 Feature

**08** 蓋·巴克與《莫扎特Jazz計劃》

Guy Barker and *The Amadeus Project*

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**13** 蓋·巴克 Guy Barker

**14** 其他成員簡歷 Others





音樂總監/小號 Musical Director/Trumpet	蓋·巴克 Guy Barker
文本朗讀 Narrator	米高·布蘭頓 Michael Brandon
文本 Words	羅伯特·瑞安 Robert Ryan
鋼琴及電子風琴 Piano and Hammond Organ	吉姆·沃森 Jim Watson
低音大提琴 Bass	費爾·唐金 Phil Donkin
鼓 Drums	拉爾夫·薩敏斯 Ralph Salmins
小號 Trumpets	內森·布雷、湯姆·里斯-羅伯特斯、拜倫·沃倫 Nathan Bray, Tom Rees-Roberts, Byron Wallen
長號 Trombones	巴納比·迪金森、亞力士泰爾·懷特、馬克·弗羅斯特 Barnaby Dickinson, Alistair White, Mark Frost
薩克斯管 Saxophones	羅薩里奧·朱利安尼、佩爾「德克薩斯」約翰森 格雷姆·布萊文斯、費爾·陶德 Rosario Giuliani, Per “Texas” Johansson Graeme Blevins, Phil Todd
巡演經理 Tour Manager	戴倫·貝特 Dylan Bate

加料節目	Festival Plus
20.3.2010 (六) 演前講座 詳情請參閱藝術節加料節目指南，或瀏覽加料節目 網站：www.hk.artsfestivalplus.org	20.3.2010 (Sat) Pre-Performance Talk For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

## 《莫扎特Jazz計劃》

《莫扎特Jazz組曲》選段  
音樂 蓋·巴克

— 中場休息 —

《dZf》組曲  
音樂 蓋·巴克  
文本 羅伯特·瑞安

引子

序曲：T舞

男人、三個姑娘與惡棍：

- I. 毒蛇
- II. 三位企盼的女郎
- III. 波得·卡特
- IV. 正義女皇

鬼舞

夜晚的詭計

廟街上

光輝燦爛的東西

炫耀權力

最後的華爾滋

尾聲：全發生在鮑比身上

## *The Amadeus Project*

A selection of original music from  
*The Amadeus Suite*  
Music Guy Barker

— Interval —

*The dZf Suite*  
Music Guy Barker  
Words Robert Ryan

Prologue

Overture: The T Dance

A Guy, Three Chicks and a Big Snake:

- Part I : The Viper
- Part II : Three Ladies-in-Wanting
- Part III : Bird Carter
- Part IV : Queen Righteous

Ghost Dance

Trick of the Night

On Temple Street

Many Splendid Things

Power Trip

The Last Waltz

Coda : Everything Happens to Bobby

# 蓋·巴克與《莫扎特Jazz計劃》

## GUY BARKER and *THE AMADEUS PROJECT*

文：羅賓·賴南

這次《莫扎特Jazz計劃》演出，在許多方面可說是一次回歸。這計劃當初正源自香港。身兼作曲、編曲及小號手的蓋·巴克，自從上世紀八十年代初訪港以來，就對這地方情有獨鍾。

到了九十年代，巴克成了香港的常客。他是同代英國人之中最出色的爵士小號手，也是深受讚賞的古典音樂家。他在蘭桂坊昔日的爵士俱樂部每年至少演奏一次，或與喬治·費姆、史丹·楚西、克拉克·楚西的樂隊，或帶領自己的班底演出。有一回他還為香港管弦樂團擔任獨奏。

他來港時也會到其他地方客串，其中一次是1997年，與史丹·楚西一起在禮賓府演出，那是香港回歸前禮賓府最後舉辦的文化活動之一。

在那兒他碰到香港管弦樂團當時的音樂總監艾德敦。艾德敦於1989年在美國加州聖迭戈創辦了「莫扎特音樂節」。其後，艾德敦打電話給他，邀請他和當時他帶領的五重奏在該音樂節演出。

巴克回憶說：「好啊，我求之不得。」然後艾德敦說：「這是莫扎特音樂節，演出必須跟莫扎特有關。」巴克想：「不能把古典音樂當爵士樂來奏，那太難聽了，誰也不該這樣做——除了艾靈頓公爵和比利·斯特雷霍恩，他們改編的《胡桃夾子》太無懈可擊了。所以我也不知從何入手。」

Text: Robin Lynam

In many ways this is a homecoming for *The Amadeus Project*. The idea originated in Hong Kong, a city which composer, arranger and trumpet soloist Guy Barker has felt a special affinity for since he first visited in the early 1980s.

By the 1990s Barker — the finest British jazz trumpeter of his generation and a much lauded classical musician — was a regular visitor to Hong Kong. He appeared at least once a year at the old Lan Kwai Fong Jazz Club with Georgie Fame, Stan Tracey, and Clark Tracey's bands as well as leading his own, and on one occasion was a featured soloist with the Hong Kong Philharmonic.

He also played side engagements on visits to town, and one of these, in 1997 with Stan Tracey, was among the last cultural events to be held at former Government House before the 1997 handover.

There he ran into the then Hong Kong Philharmonic Musical Director David Atherton who in 1989 had founded the Mainly Mozart Festival in San Diego, California. As a result of that meeting Atherton called him and invited him to appear at the festival with the Quintet he was leading at the time.

“Great. I’d love to,” Barker recalls. Then Atherton said “It is the Mainly Mozart Festival and there has to be a Mozart connection”. “Well, you can’t jazz up the classics, because that’s awful, and nobody should do that — apart from when Duke Ellington and Billy Strayhorn did *The Nutcracker* and made it work so perfectly. So I didn’t know quite what to do,” Barker remembers thinking.

At this point Barker recalled an idea already

那一刻巴克記起了爵士俱樂部合夥人之一，見多識廣的歌劇愛好者和爵士樂迷湯比達提過的想法。

巴克憶述：「彼得建議我創作一套爵士組曲。靈感可取自莫扎特歌劇的人物，因為那些人物多姿多采，劇情又滑稽惹笑，一定可以借題發揮，寫出能代表故事的樂曲。他給了我這些角色梗概，提議哪幾個更能做出成果。」

巴克找到了參加莫扎特音樂節的依據。他憑着湯比達的筆記，着手構思一套爵士五重奏組曲。作品在聖迭戈的公演轟動一時。巴克大受鼓舞，回到英國便着手創作更多與莫扎特有關的樂曲。2006年，莫扎特誕生250周年，莫扎特音樂節請他再度登場。

巴克說：「他們要求我把組曲加長，給一個以美國樂手為主的更大型樂隊演奏，而我則帶了羅薩里奧·朱利安尼同往，他是意大利人，薩克斯管吹得神乎其技。這次演出反應很好。之後，英國廣播公司委約我於同年替倫敦爵士音樂節作些曲子，有人說要是我能找個故事來做樂曲的出發點，將會更好。曾經有人提議用高達電影《斷了氣》，我的思緒卻不斷回到莫扎特，並將目光投向《魔笛》。」

巴克寄了一份故事大綱給小說家羅伯特·瑞安。瑞安回了他三千字，以美國罪案小說作家米基·史畢蘭的方式重述了歌劇情節，背景則設定在1950年的紐約。他稱之為《dZf》——《魔笛》德文原名的縮寫。

這個作品原打算有舞者演出，但巴克很快發現時間和資金都不夠把一個這樣宏大的製作做好。於是決定把《dZf》改

mooted by one of the Jazz Club partners, Peter Thompson — a knowledgeable opera lover as well as a jazz fan.

“Peter suggested to me that I compose a suite of jazz pieces inspired by characters from Mozart's operas, because, he said, the characters are so colourful and the stories are so farcical that there was scope to write something that would represent the story. Peter sent me these synopses of the characters, and suggested which ones would work well,” Barker recalls.

Barker had his justification for playing the festival. Assisted by Thompson's notes he set to work on a suite of pieces for a jazz quintet, and when performed in San Diego the music was a hit. Encouraged, Barker went back to England and began composing more Mozart related pieces. Then in 2006, the 250th anniversary of Mozart's birth, the Mainly Mozart Festival invited him back.

“They asked me to compose an extension of the suite for a bigger band — mostly Americans — and I took Rosario Giuliani with me, the amazing Italian saxophone player. That went really well, and then the BBC commissioned me the same year to do something for the London Jazz Festival and somebody said it would be great if I could find a story that I could base the music on. At one point the movie *A Bout de Souffle* (Breathless) was suggested, but then I kept going back to Mozart and looked at *The Magic Flute*,” says Barker.

Barker sent a synopsis of the story to his friend, novelist Rob Ryan who came up with a 3000 word retelling of the plot of the opera in the manner of Mickey Spillane, set in New York in the 1950s. He called it *dZf*, a contraction of *Die Zauberflöte*, the German title.

Originally the piece was intended to feature dancers, but Barker quickly realised that there was not enough time or money available to make

成有現場觀眾的電台直播演出，文本由演員米高·布蘭頓朗讀。巴克的父親是電視及電影特技人，在英國電視劇集《雌雄探案》中曾和布蘭頓合作。

直播演出成功，巴克自然不過地推出鐳射唱片，然後更順理成章地把《dZf》和原先為大型樂隊重編的《莫扎特Jazz組曲》合在一起，出版一套雙唱片，並附上小冊子刊登瑞安的原著故事，整個專輯取名《莫扎特Jazz計劃》。

其後巴克巡迴歐美演奏這套樂曲，大受歡迎。今晚亞洲首演，回到孕育此作的城市。為了這次盛會，參與唱片錄音的所有成員皆聚首香江。一行人馬包括14位樂手，負責文本朗讀的布蘭頓和為我們介紹演出的作者瑞安。節目將演出足本《dZf》，以及《莫扎特Jazz組曲》的選段。

《莫扎特Jazz計劃》幾乎是出於偶然，此刻卻在不斷發展。巴克解釋：「旅程仍在繼續。有位電影製片說，你得把它拍成電影。一位著名編舞家看完後說，他很想找個方法把這演出轉化為另一件作品。目前我們正在創作一個舞台版本，既有人編舞，也有電影投射，台上還有一支樂隊。」

他回顧這段經歷說：「為大型樂隊和交響樂團作曲和編曲，我樂在其中，似乎已令我欲罷不能。你的樂器變成了樂譜；不過我仍每天吹奏，而當我踏上舞台時，就記起：對了，我當初從事這個工作正是為此。」

今晚演奏由莫扎特所啟發的音樂，將會與眾不同。

such an ambitious production work. It was decided instead to stage *dZf* as a radio broadcast in front of a live audience, with narration by actor Michael Brandon who had worked with Barker's father, a TV and movie stuntman, on the British TV series *Dempsey and Makepeace*.

The success of the performance made a strong case for a CD release, and it was decided that it was logical to combine *dZf* and the original *Amadeus Suite*, rearranged for the larger ensemble, as a double disc release, also containing a booklet with Ryan's original story, under the title *The Amadeus Project*.

Barker has since toured successfully with the music in Britain and Europe, and tonight presents its Asian premiere in the city where the idea originated. The full cast of the recorded version has travelled to Hong Kong for this performance, comprising 14 musicians, narrator Brandon, and author Ryan who will introduce the performance. *dZf* will be performed in its entirety along with a selection of music from *the Amadeus Suite*.

The project, started almost by accident, continues to evolve. "The journey continues. A film producer has said 'You've got to turn this into a film' and a great choreographer saw it and said he'd be interested in trying to find a way of turning it into another piece. Right now we're at this stage of creating a staged piece that has choreography and a film and a band on stage as part of the set," Barker explains.

"Composing and arranging music for large groups and symphony orchestras is something that I really enjoy, and it has taken me over I suppose. Your instrument becomes the score paper, but I still play every day, and when I get out on stage I remember — Oh yes. This is what I started doing this for," Barker reflects.

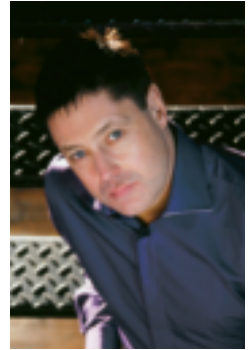
Tonight's performance of the Mozart inspired music will be special.



## 蓋·巴克

### GUY BARKER

音樂總監/小號 Musical Director / Trumpet



蓋·巴克1957年生於倫敦西部。他入讀英國皇家音樂學院不久，就因為工作繁忙而離開學校。其後進入人才輩出的英國青年爵士樂隊學習，直到21歲，同時又接受極備尊崇的美國小號手克拉克·泰利指導。

隨後幾年，巴克不但與史汀及法蘭·仙納杜拉合作，更發表了無數爵士樂作品。九十年代中期，他簽約Verve公司，也就是打造了美國傳奇艾拉·費茲傑拉和史坦·蓋茲的爵士樂唱片公司。巴克的首張大碟《Into the Blue》順利進入水星獎的最後角逐名單。

之後，巴克轉向大型樂曲，並鍾情黑色電影——這對於父母分別為特技演員和演員的他來說，是個再恰當不過的情結。巴克的天才在大型曲目《黑白之音》中表露無遺，此曲是向英雄、反派及反英雄間正邪難辨的模糊界限致敬之作。而以此曲為主打的《原聲大碟》，在2002年由Provocateur公司推出後，再一次為巴克贏得了一項水星獎提名。

2007年，巴克在英國開始了《莫扎特計劃》巡演，內容除了經重新演繹的《魔笛》，還有同為聖迭戈莫扎特音樂節委約作品的《莫扎特組曲》中的部份曲目。同年，大碟《莫扎特計劃》推出。

Guy Barker was born in west London in 1957.

He studied briefly at the Royal College of Music before the steady flow of assignments lured him

away. He served part of his apprenticeship in the talent-producing National Youth Jazz Orchestra, remaining with them until he was 21. At the same time, Barker took lessons from the venerable American trumpeter, Clark Terry.

In the following years, Barker worked with Sting and Frank Sinatra while remaining committed to his innumerable jazz outings. In the mid-1990s he signed on to Verve Records, the label that represented American legends Ella Fitzgerald and Stan Getz. Barker's debut album *Into the Blue*, found its way onto the Mercury Prize shortlist.

Barker then gravitated towards larger-scale compositions, in the process celebrating the legacy of film noir — an apt obsession for a musician who is the son of a stuntman and an actress. Barker's potential was evident in the extended composition *Sounds in Black and White* — an homage to the twilight realm of heroes, villains and anti-heroes which was the centrepiece of his 2002 album *Soundtrack*. Released on Provocateur, this project brought Barker another Mercury nomination.

In 2007, Barker started a tour *The Amadeus Project* in the UK which consisted of *dZf* — a re-work of Mozart's *The Magic Flute* and some pieces from the *Amadeus Suite*, both commissioned by the San Diego Mainly Mozart Festival. In 2007, Barker released the album *The Amadeus Project*.

來自紐約布魯克林的布蘭頓於紐約及洛杉磯接受演技訓練，之後又師從艾力克·莫里斯（《別演戲》的作者），以及洛杉磯的霍華德·法恩與萊斯利·卡恩。

1969年，布蘭頓與阿爾·柏仙奴一起亮相百老匯戲劇《老虎打領帶嗎？》，成為他劇場事業一大突破。他還在康涅狄格州紐黑文市長碼頭劇院等著名劇院演出。

最近，布蘭頓以《傑瑞·史賓格歌劇》中傑瑞·史賓格一角獲羅蘭斯·奧利花獎提名。此劇於英國國家劇院首演，其後在西區劍橋劇院演出，囊括了2004年度倫敦全部四項最佳音樂劇獎。布蘭頓亦經常演出電影及電視，也從事配音工作，曾為HIT娛樂公司廣受歡迎的兒童經典故事《湯瑪士小火車》配音，還為歷史頻道的紀錄片作解說。他亦為暢銷讀物灌製有聲讀物，如傑克·科林斯的《荷李活妻子》與《情人與玩家》、馬丁·克魯茲·史密斯的《東京車站》，以及最近的暢銷書：麥可·康納利的《林肯律師》。

Brooklyn native Michael Brandon studied acting in New York and Los Angeles.

His big break came in 1969 when he appeared with Al Pacino on Broadway in *Does the Tiger Wear a Necktie?*. Since then he has worked in prestigious theatres like Long Wharf Theatre in New Haven, Connecticut.

Brandon was recently nominated for a Laurence Olivier Award for his role as Jerry Springer in *Jerry Springer the Opera*. He originated the role at the National Theatre and later opened at the West End Cambridge Theatre, winning all four of London's Best Musical awards for 2004.

Brandon has worked extensively in film and on television. He is the narrator and voice of Hit Entertainment's world-loved children's classic *Thomas the Tank* and narrates documentaries for the History Channel. He has voiced audio-books for best selling authors such as Jackie Collins (*Hollywood Wives, Lovers and Players*), Martin Cruz Smith (*Tokyo Station*) and number one best selling author Michael Connelly (*The Lincoln Lawyer*).

## 內森·布雷 | Nathan Bray

小號 Trumpet

布雷是英國當下最受歡迎小號手之一，除帶領自己的樂隊外，亦同麥考依·泰納、奧斯卡·彼得森、比爾·布拉福德及肯尼·惠勒合作。布雷曾獲肯尼·貝克獎，並在約克郡電視青年爵士樂手大賽及英國廣播公司的「大樂隊」比賽中獲勝。

One of the UK's most in-demand lead trumpet players. Nathan Bray not only leads his own band in recent jazz projects but also performs with McCoy Tyner, Oscar Peterson, Bill Bruford and Kenny Wheeler. Bray has won the Kenny Baker Memorial Award, Yorkshire TV Young Jazz Player of the Year Award and the BBC Big Band competition.

## 湯姆·里斯-羅伯特斯 | Tom Rees-Roberts

小號 Trumpet

羅伯特斯迅速冒起，成為錄音室、劇場和樂隊最搶手小號手。合作過的樂手包括：肯尼·惠勒、山姆·里弗斯、安德魯·希爾、昆西·鍾斯、艾爾米托·帕斯卡奧及比利·考巴姆等。

Tom Rees-Roberts is rapidly becoming the trumpet player of choice for all studio, theatre and creative music ensembles. Rees-Roberts has worked with Kenny Wheeler, Sam Rivers, Andrew Hill, Quincy Jones, Hermeto Pascaol, Billy Cobham and many other musical greats.



沃倫身兼樂隊領班、作曲家及教育者，曾是數張專輯的領班，他的近期大碟《聚集地》是爵士樂與摩洛哥納瓦音樂的精采結合。沃倫曾與安德魯·希爾、大衛·梅利、考特尼·派恩、溫頓·馬薩利斯、佛瑞迪·哈伯及喬治·班森合作，並隨「匿名者」樂隊在世界各地巡演。

Byron Wallen is a band leader, composer and educator. He has recorded several albums as band leader and his most recent, *Meeting Ground*, creates a fascinating fusion of jazz and Moroccan *Gnawa* music. Wallen has performed with Andrew Hill, David Murray, Courtney Pine, Wynton Marsalis, Freddie Hubbard, George Benson and has toured the world with Incognito.

## 羅薩里奧·朱利安尼 | Rosario Giuliani

薩克斯管 Saxophone

朱利安尼來自意大利，是歐洲最受尊敬的音樂家之一，曾灌錄四張大受歡迎的專輯，並曾在顏尼歐·莫利克奈等人的電影配樂中擔任獨奏。除了帶領自己的四重奏樂隊巡演，朱利安尼還曾與肯尼·惠勒、蘭迪·布雷克、菲爾·伍茲及希達·華頓合作。

Italian native Rosario Giuliani is one of Europe's most respected musicians. He has recorded four highly successful albums and has been a featured soloist on many soundtracks, such as those by Ennio Morricone. Apart from touring with his own quartet, Giuliani has performed with Kenny Wheeler, Randy Brecker, Phil Woods and Cedar Walton.

## 格雷姆·布萊文斯 | Graeme Blevins

薩克斯管 Saxophone

澳洲柏斯的薩克斯管及木管演奏家布萊文斯，2001年於澳洲獲西澳音樂工業大獎以表揚他對爵士樂的貢獻。爵士樂團外，他還曾效力馬來西亞愛樂樂團、新加坡交響樂團及三角洲薩克斯管四重奏樂團。

Graeme Blevins is a saxophonist and woodwind performer from Perth, Australia where in 2001 he was awarded the West Australian Music Industry Award for his "most outstanding contribution to jazz". Apart from jazz ensembles he has also worked with the Malaysian Philharmonic and the Singapore Symphony Orchestras and is a member of the Delta Saxophone Quartet.

## 佩爾「德克薩斯」約翰森 | Per "Texas" Johansson

薩克斯管 Saxophone

約翰森來自斯德哥爾摩，精通多種樂器和作曲，並帶領自己的樂隊以大碟《我的老友》獲得了格林美最佳爵士樂專輯獎。他曾與多個藝團及藝人合作，包括：瑞典廣播交響樂團、斯德哥爾摩爵士管弦樂團、麥考依·泰納、喬·洛瓦諾、鮑勃·布魯克梅耶、巴利·蓋、杰里·海明威及挪威「原子」樂隊。

Per Johansson is an outstanding multi-instrumental soloist, composer and band leader from Stockholm. His band won a Grammy award for best Jazz Album with *Alla mina kompisar*. Johansson has performed and recorded with The Swedish Radio Orchestra, The Stockholm Jazz Orchestra, McCoy Tyner, Joe Lovano, Bob Brookmeyer, Barry Guy, Gerry Hemingway and the Norwegian band Atomic.

陶德是薩克斯管和木管演奏家，參與過百個專輯及電影配樂的錄製。曾合作的藝術家包括：伊安·卡爾、麥克·韋斯特布魯克、昆西·鍾斯、鍾妮·美曹、艾爾米托·帕斯卡奧、亨利·曼西尼、科林·湯斯、安德魯·希爾及麥考依·泰納。

A saxophone and woodwind specialist, Phil Todd has played on literally hundreds of albums and film soundtracks. He has performed with Ian Carr, Mike Westbrook, Quincy Jones, Joni Mitchell, Hermeto Pascaol, Henry Mancini, Colin Towns, Andrew Hill and McCoy Tyner.

## 巴納比·迪金森 | Barnaby Dickinson

長號 Trombone

迪金森才華橫溢，身兼長號獨奏家、作曲家、編曲家多職。從蒂姆·嘉蘭的「地下管弦樂團」及蓋·巴克的七重奏開始一鳴驚人。

合作過的藝術家包括：戴夫·賀蘭、比利·考巴姆、昆西·鍾斯、卡拉·布雷、托尼·班尼特、科林·湯斯、傑夫·基瑟和蘭迪·布雷克。

A gifted trombone soloist, pianist, composer and arranger, Barnaby Dickinson first came to prominence as a member of Tim Garland's Underground Orchestra and Guy Barker's septet.

He has performed with Dave Holland, Billy Cobham, Quincy Jones, Carla Bley, Tony Bennett, Colin Towns, Geoff Keezer and Randy Brecker.

## 亞力士泰爾·懷特 | Alistair White

長號 Trombone

懷特是傑出的新一代長號獨奏家，1997年獲年度青年爵士音樂家獎。2006年《英國爵士樂》雜誌稱他是「本國下一個重要的長號聲音」。與他合作過的藝術家包括：修·馬塞凱拉、昆西·鍾斯、喬治·班森、史汀、梅納德·費格森、約翰·丹克沃及托尼·班尼特。

Alistair White is from the new breed of great trombone soloists. In 1997 he won the award for Young Jazz Musician of the Year and in 2006 he was described in *Jazz UK* magazine as "This country's next important trombone voice". He has performed with Hugh Masekela, Quincy Jones, George Benson, Sting, Maynard Ferguson, John Dankworth, Tony Bennett and many others.

## 馬克·弗羅斯特 | Mark Frost

長號 Trombone

弗羅斯特是全球最偉大的低音長號演奏家之一，與眾多英國一流銅管樂隊合作過，包括格林梅索普煤礦英國煤炭公司樂團、傳奇的黑堤磨坊樂隊，及眾多英國優秀交響樂團。

他還獲邀與美國傑出的銅管樂隊合作。

As one of the world's great bass trombone players, Mark Frost has not only played with many of the UK's greatest brass bands — including Grimethorpe Colliery and the legendary Black Dyke Mills — but also many of the country's finest symphony orchestras.

Frost has also been invited to perform with several great brass ensembles in the US.

沃森七歲開始彈鋼琴，其後於列斯音樂學院及倫敦市政廳音樂戲劇學校接受古典及爵士樂訓練。沃森擁有自己的三重奏組，並與大量不同音樂團體合作過，從拉羅·史弗林、赫伯·蓋勒、詹姆斯·慕迪、彼得·金，到零7、凱特·瑪露亞，還在《盜海豪情》配樂中與新重騎兵合唱團合作。Jim Watson started playing piano at age seven, and after years of classical and jazz training at the Leeds College of Music and the Guildhall School of Music and Drama in London, he now leads his own trio. He performs and records in a wide musical spectrum ranging from the sounds of Lalo Schifrin, Herb Geller, James Moody and Peter King through to the styles of Zero 7, Katie Melua and the Brand New Heavies, whom he worked with on the soundtrack to *Ocean's Eleven*.

## 費爾·唐金 | Phil Donkin

低音大提琴 Bass

唐金畢業於倫敦市政廳音樂戲劇學校，是倫敦最受歡迎的低音大提琴演奏家之一，曾於英國各地及歐洲大陸演出。合作過的藝術家有：昆西·鍾斯、馬克·柯波蘭、格威利姆·希姆考克、彼得·金、貝奇·慕塞里古、阿里·霍尼格、蒂姆·嘉蘭及傑米·卡倫。After graduating from the Guildhall School of Music and Drama, Phil Donkin has become one of the most sought after bass players in London, giving performances all over the UK and Europe. Donkin has performed and recorded with Quincy Jones, Marc Copland, Gwilym Simcock, Peter King, Bheki Mseluku, Ari Hoenig, Tim Garland and Jamie Cullum.

## 拉爾夫·薩敏斯 | Ralph Salmins

鼓 Drums

薩敏斯一直是極受歡迎的鼓手，以極強的適應能力見長，無論任何風格都能勝任，他合作過的藝人包括：昆西·鍾斯、科林·湯斯、麥當娜、馬修·赫伯特、瓊·菲狄斯以及范·莫里森。Ralph Salmins has been the first-call drummer for every situation for many years now. His ability to adapt to any style in any setting has been his trademark. Salmin's list of collaborations prove the point. He has worked with Quincy Jones, Colin Towns, Madonna, Matthew Herbert, Jon Faddis and Van Morrison.

## 羅伯特·瑞安 | Robert Ryan

文本 Words

瑞安於倫敦修讀大學。曾任自然科學教師，於八十年代進入新聞界，先後於《面譜》及《Arena》任職。當時他亦是《每日電訊報》、美國雜誌《GQ》、美國雜誌《旅行者》、《君子》雜誌及《星期天泰晤士報》的撰稿人。後來，他出任《星期天泰晤士報》的旅行版副主編，離職後參與《旅行者》英國版的創辦。自海德蘭出版社買下他第一步小說版權後，他已出版了14部小說，並仍在為《星期天泰晤士報》及《GQ》撰稿。

Robert Ryan attended university in London. He was a natural science lecturer before moving to journalism in the mid 1980's — first with *The Face* and then the *Arena*. He also wrote for the *Daily Telegraph*, US *GQ*, US *Conde Nast Traveller*, *Esquire* and the *Sunday Times*, eventually becoming their Deputy Travel Editor. He left that role to help launch the UK edition of *Conde Nast Traveller*, moving on when *Headline* bought his first novel.

Ryan has written 14 novels to date and still contributes to *The Sunday Times* and *GQ*.