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#### STARRING

**Patti Austin, Dianne Reeves,  
Simone and Lizz Wright**  
and the Nina Simone Band led by Al Schackman

**25-26.2.2010**

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

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

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## 演出 | Performers

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### 演唱

佩蒂·奧斯汀、黛安·瑞芙

### Vocals

西蒙·莉茲·萊特

Patti Austin, Dianne Reeves, Simone, Lizz Wright

### 音樂總監、結他、電顫琴

艾·薩克曼

### Musical Director, Guitar, Vibraphone

Al Schackman

### 鋼琴

杰里米·柏林

### Piano

Jeremy Berlin

### 敲擊樂

里奧波度·弗萊明

### Percussion

Leopoldo Fleming

### 低音結他

朗尼·普拉斯科

### Bass

Lonnie Plaxico

### 鼓

保羅·羅賓遜

### Drums

Paul Robinson

## 製作 | Production

---

### 監製

丹尼·卡琵里安

### Producer

Danny Kapilian

### 樂團經理

喬治·告魯斯

### Company Manager

George Cruze

### 巡演經理

德里克·威廉斯

### Tour Manager

Derek Williams

## 曲目 | Songs

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### 演奏樂曲將選自下列曲目

### Tonight's programme will include these songs

四個女人

*Four Women*

我愛你，波吉

*I Loves You Porgy*

情人只愛我

*My Baby Just Cares For Me*

別離開我

*Ne Me Quitte Pas*

好感覺

*Feeling Good*

丁香酒

*Lilac Wine*

年輕有為黑膚色

*To Be Young, Gifted and Black*

# 向妮娜・西蒙致敬：唱出真理

## A Tribute to NINA SIMONE: *SING THE TRUTH*

文：羅賓・賴南

「我一生都渴望把被禁錮的感情吶喊出來。」妮娜・西蒙曾說。在她2003年辭世時，已是公認的二十世紀代表受壓迫者的偉大聲音。

《唱出真理》就是向這位充滿才華、極富熱情、有使命感且為人正直的超凡女性致敬，挑選了西蒙自己編寫或以自己特色演唱的多首經典名曲，其中有些歌曲十分個人化，涵蓋面卻普世皆準，有幾首更成了美國人權運動的代表歌曲。

妮娜・西蒙是尤妮絲・韋蒙的藝名，韋蒙生於1933年，她選擇妮娜為名，是因男朋友這樣親昵地稱呼她（「Nina」西班牙語意為「小女孩」）；而取姓西蒙，則是因她仰慕法國女演員西蒙・薛奴烈。

要不是當初美國大西洋城一間夜總會老闆陰差陽錯地請了妮娜・西蒙，恐怕全世界就可能永遠聽不到她的歌聲了。西蒙本來接受古典鋼琴訓練，這方面的影響終其一生在她的鍵盤創作中仍看得出來。而1954年她答應在中城扒房酒吧特約演出時，本來要彈奏爵士樂、藍調和古典音樂，但老闆誤以為她也會高歌。第一晚完場後，老闆說：「明天你要麼唱歌，要麼走人。」幸好她的歌喉受到客人賞識，西蒙的事業也就此展開新的一頁。

她於1958年推出的首張唱片《小女孩藍調》，就是基於在夜總會演唱的作品。其中包括西蒙的第一首熱門歌曲：歌舒詠的《我愛你，波吉》，以及她最

Text: Robin Lynam

“All my life I've wanted to shout out my feeling of being imprisoned”, Nina Simone once observed, and by the time she died in 2003 she was widely recognised as one of the 20th century's great voices for the oppressed.

*Sing the Truth* pays tribute to the talent, passion, commitment and integrity of an extraordinary woman, revisiting a selection of the many classic songs she either wrote or made emphatically her own. Some were intensely personal, yet universal in their scope. Several became anthems of the American Civil Rights Movement.

Nina Simone was a stage name. She was born Eunice Waymon in 1933, and chose “Nina” — which means “little girl” in Spanish — from a boyfriend's endearment. “Simone” reflected her admiration for French actress Simone Signoret.

It is a sobering thought that the world may never have heard her sing had a night club owner in Atlantic City not made the mistake of booking her. She was trained as a classical pianist — an influence that remained recognisable in her keyboard work all her life — and in 1954 she accepted a gig playing jazz, blues and classics at the Midtown Bar and Grill. The owner had wrongly assumed that she would also sing, and after the first night told her, “Tomorrow you're a singer or you're out of a job”. Fortunately her vocals were well received and a new career opened up.

Her first album, *Little Girl Blue*, released in 1958, was based on her club set, and included both her first hit, Gershwin's *I Loves You Porgy*, and her biggest, *My Baby Just Cares for Me*, which only reached the height of its popularity in the 1980s after it was used in a perfume commercial in the UK.

紅的《情人只愛我》。後者於八十年代出現在英國某香水廣告後大肆流行起來。

不過，真正令她成為偶像，建立她音樂家和歌星地位的，是她於六十年代錄製的歌曲。1964年的專輯《妮娜·西蒙演唱會》內有幾首公開反對美國種族歧視的作品，如《密西西比天譴》和《陳舊的種族隔離法》，兩首都由她所作。

她灌錄的反抗歌曲遠不止這些，其中有些由卜·戴倫作曲。但最有力量的兩首，恐怕還是她自己所寫的《四個女人》和用韋爾登·艾雲作品填詞的《年輕有為黑膚色》。

《四個女人》於1966年發行，道出四個非裔美國女人各自的困境，一針見血，義憤填膺。當時有些地區誤解了此曲主旨，批評歌詞變相延續了黑人負面的種族形象，幾個電台因而禁止播放該曲。諷刺的是，第一個唱紅《別誤解我》這首歌的，正是西蒙。

1970年，《年輕有為黑膚色》成為另一首經典反抗歌曲，廣受傳唱，其中以「騷靈女王」艾瑞莎·弗蘭克林的版本最為矚目。那時西蒙已被譽為「騷靈女主教」，不過她從來不在意這個名銜，認為它是一種限制。

西蒙身為年輕有為黑膚色的歌手，對其中苦樂可謂深有體驗。她一生中所受影響最大的打擊，是寇蒂斯音樂學院拒絕讓她入學修讀鋼琴，她認為是因為她的膚色。西蒙也為黑人詩人蘭斯敦·休斯寫的《對抗怨曲》作曲及主唱。

不過，千萬別讓西蒙參與社會運動的熱情掩蓋她藝術家的才藝。雖然人們常常把她當作爵士樂歌手，她卻指出自己的

It was the songs she recorded during the 1960s however, that made her an icon and established her reputation as a musician and a star. Her 1964 album *Nina Simone in Concert* includes several songs that commented explicitly on racial discrimination in the United States, including *Mississippi Goddam* and *Old Jim Crow*, both of which she wrote.

She recorded many more protest songs, including some by Bob Dylan, but perhaps the most potent were two which she wrote wholly or in part, *Four Women*, and *To Be Young, Gifted and Black*, setting Weldon Irvine's words to music in the latter.

*Four Women*, released in 1966, articulated with insight and anger the plight of four different African American women. Misunderstood at the time in some quarters, it was criticised for perpetuating negative racial stereotypes and banned by several stations. Ironically Simone was the first to popularise the song *Don't Let Me Be Misunderstood*.

In 1970 *To Be Young, Gifted and Black* became another anthem and was widely covered, most notably by the "Queen of Soul" Aretha Franklin. Simone was known by this time as the "High Priestess of Soul", although she never much cared for the title which she considered limiting.

Being young, gifted and black was something she knew plenty about. The defining rejection of her life came from the Curtis Institute which refused her a place to study piano, she believed because of her race. She also sang and wrote music for poet Langston Hughes's *Backlash Blues*.

There is a risk of allowing Nina Simone the activist to obscure Nina Simone the artist. Although often considered a jazz singer, she pointed out that there was more folk and blues, along with strong gospel and classical elements in her music. Her fusion of these styles was personal, idiosyncratic and unique.

音樂裏，含有更多的民謠、藍調以及強烈的福音音樂和古典音樂元素。她把這些不同風格以獨特的個人方式熔合，自成一格，舉世無雙。

西蒙無疑是個寫曲填詞的能手，而她對其他人的作品也頗具慧眼，善識英才。她仔細挑選自己要唱的曲調，對別的作曲家和作詞人（從歌舒詠以至蘭迪·紐曼）的作品，都精心揣摩，令人聽了欲罷不能。經她詮釋的版本，很多都無人能出其右，比如「嚎叫的」傑依·霍金斯的《我對你施了魔法》、賈克·布萊爾的《別離開我》和紐曼的《巴爾的摩》。

西蒙的鋼琴技藝也非常出色，只是給人低估了。她認為1968年的專輯《妮娜·西蒙與鋼琴》是自己最出色的作品，其中運用的樂器就只有鋼琴而已。

1993年，她灌錄了最後的專輯。在患病多年後，西蒙於2003年逝世。本次《唱出真理》音樂會，集中於1964至1966年的作品，可說出自她最富創造力的時期。演唱的四位歌手：黛安·瑞芙、莉茲·萊特、西蒙（妮娜·西蒙的女兒）和佩蒂·奧斯汀，是歌后辭世後最出色的人選，而大部份樂隊成員更是她生前長久拍檔的原班人馬。

音樂總監兼結他手艾·薩克曼與西蒙於1957年結緣，西蒙對他的信任不言而喻。幫助薩克曼重現他原先為西蒙編排的樂曲的，也是為西蒙伴奏的長期拍檔：低音結他手朗尼·普拉斯科、鋼琴杰里米·柏林、鼓手保羅·羅賓遜和敲擊樂手里奧波度·弗萊明。

本文原載於2009年《閱藝》雜誌。

By any standards a fine songwriter, she was also a discriminating judge of others' work and had a gift for identifying writing and composing talents early in their careers. She chose the tunes she covered with great care, and was a compelling interpretative singer of composers and lyricists ranging from Gershwin to Randy Newman. Her versions of Screamin' Jay Hawkins's *I Put a Spell on You*, Jacques Brel's *Ne Me Quitte Pas* and Newman's *Baltimore* are just a few of her renditions that are unsurpassed.

She was a highly accomplished if underrated pianist, and considered her 1968 album *Nina Simone and Piano*, which featured no other instruments, to be her finest work.

Nina Simone died in 2003 after a long illness, having made her last album in 1993. *Sing the Truth* however, concentrates on perhaps her most creative period, between 1964 and 1966.

The singers — Dianne Reeves, Lizz Wright, Simone and Patti Austin — are the best we can wish for in the absence of the diva herself, and most of the band is made up of her own long-serving backup group.

Musical director and guitarist Al Schackman began working with Simone in 1957 and was implicitly trusted by the singer. Helping him recreate the arrangements he originally wrote for her will be her long time sidemen, drummer Paul Robinson and percussionist Leopoldo Fleming. Jeremy Berlin will be on Piano with bassist Lonnie Plaxico.

This article first appeared in 2009 *FestMag*.

# 自由歌手

## FREEDOM SINGER

文：丹尼·卡瑟里安

2003年4月21日，剛過了晚上十點四十五分，突然傳來噩耗，一位偉大的音樂家剛剛過世，那就是妮娜·西蒙！那一夜我製作的音樂會系列《史碧克·李與特倫斯·布蘭查德的電影音樂》在倫敦巴比肯中心首演。我們沉默了一陣子，然後史碧克說：「明天演出，我們一定要為妮娜做點事。」翌日下午，作曲家泰倫斯已找出樂譜，而我也從一部關於妮娜的紀錄片上挑出她的影像。史碧克向觀眾宣佈：「昨夜我們失去了一位巨人。」接着黛安·瑞芙與泰倫斯的樂隊將妮娜的名曲《四個女人》，做了一場精采演繹。

傑出樂評人、作家戴夫·馬殊為妮娜寫了一篇悼文，引用了妮娜這句話：「如果要給我個稱呼，應該是民謠歌手，因為我的演唱裏頭，民謠和藍調的元素比爵士樂更多。」不過，按馬殊的說法，妮娜更是位「自由歌手」。

此言不虛，《唱出真理》音樂會就充滿了妮娜不折不扣的正義精神。妮娜要求自由，好去發掘其他藝人不敢演繹的作家的歌曲，別人肯定不會像她那麼富於原創的驚人歌藝。她比同時代的任何歌手，甚至是任何時代的歌手更懂得什麼才是一首偉大歌曲。她對傑出歌曲創作人的賞識，好像比其他人更有先見之明。與她長期拍檔的音樂總監艾·薩克曼告訴我，說她「只不過」是個孜孜不倦的好學者，耳朵總在尋找新的事物。

Text: Danny Kapilian

It was just after 10:45pm on April 21, 2003, that word suddenly came around that a great musician had just died — Nina Simone! It was the opening night of a concert series I had produced, *The Movie Music of Spike Lee and Terence Blanchard* at the Barbican Centre in London. There was silence for a moment, then Spike said “We’ve GOT to do something for Nina at tomorrow’s show”. By the next afternoon, Terence had found sheet music, and I’d located images of Nina from a DVD documentary on her. Spike addressed the audience, “Yesterday we lost a giant” and then Dianne Reeves and Terence’s band performed a stunning rendition of *Four Women*.

In his obituary for Nina, the great music critic and writer Dave Marsh quoted Nina saying: “If I had to be called something, it should have been a folk singer because there was more folk and blues than jazz in my playing.” According to Marsh however, Nina was a “Freedom Singer”.

That rings so true and *Sing The Truth* is filled with Nina’s pure righteous spirit. Nina demanded the freedom to explore songs by writers no other artist dared interpret, certainly not with such incredible original artistry. She knew more about what made a great song than any other artist of her time — perhaps more than any artist ever — period. And she appeared to know about great songwriters before anyone else did. Her longtime music director Al Schackman told me she was “just” a persistent learner, always listening for what was new.

The selection of songs tonight come mostly from Nina’s recordings for the Phillips record label, from 1964 to 1966. Those seven albums — *In*





今晚選唱的樂曲，大多來自妮娜從1964到1966年為菲利普唱片公司灌錄的唱片。那七張大碟均是她錄音事業巔峰之作，分別是《妮娜·西蒙演唱會》、《百老匯藍調與歌謠》、《我對你施了魔法》、《粉彩怨曲》、《盡情傾訴》、《狂野如風》和《騷靈女主教》，從中可見她處理各種演唱風格都得心應手、激動人心。

我得說，當我翻查西蒙的曲目時，可謂百感交集，這最終也成了我自己滌蕩心靈的一趟旅程。我相信她的大部份歌迷都有類似的感受。她不是一般的藝人。

正如六年前在紐約卡內基演奏廳首場音樂會一樣，我今晚請來的歌手，是那些天生就能明白人生種種至真至美，並能通過音樂將之傳達出來的人，不會

*Concert, Broadway Blues and Ballads, I Put A Spell On You, Pastel Blues, Let It All Out, Wild Is The Wind, and High Priestess Of Soul* — represent the pinnacle of her recording career and feature her breathtaking mastery of styles and delivery.

I must tell you the experience of exploring the Nina Simone catalogue took me through a range of emotions, and was ultimately, a transformative spiritual journey. I believe that for most of her fans, this is familiar sentiment. She is like no other artist.

Just as it was in the Carnegie Hall debut concert in New York six years ago, I wanted artists for this evening who innately understand and communicate life's most refined and gritty elements through their music. No overly polished stylists here. Check out our fantastic guests. Dianne Reeves and Patti Austin are two of Nina's great jazz/blues/

矯情造作。沒有故作潤飾的歌手。請看看我們這些出色的嘉賓：黛安·瑞芙和佩蒂·奧斯汀，這兩位是妮娜的同輩，也是傑出的爵士、藍調、民謠歌手，各以她們卓越的嗓子宣揚六十年代的反越戰運動。莉茲·萊特則是顆熠熠巨星，能將自己的個人風格融入任何歌曲。最後，妮娜·西蒙的女兒，藝名西蒙，以她最真誠的歌藝，展現她自己深受爵士和藍調影響、熱情奔放的歌聲。

妮娜·西蒙在1991年的自傳內提到，她於1957年初遇結他手艾·薩克曼，她的音樂老拍檔，也是今晚的音樂總監。她寫道：「當我開始唱《小女孩藍調》時，艾就在那兒，從一開始就跟我同步而進，好像我們生生世世以來就合作無間。我從未感到這麼自由……就像心靈感應一樣，我們無法失去對方。而且艾的音準完美，我從不用告訴他要奏哪個調。」今晚艾·薩克曼本人將會為這支傑出的樂隊領軍，以確保妮娜的音樂精神能延展到每一場演出。

這次音樂會特地向妮娜·西蒙「致謝」，感激她送給我們這麼不同凡響的生之禮物。這份厚禮我們永不可能十足回報，但至少我們能做的，就是把她的音樂體驗傳達給新一代，希望借此啟發後人，一如她啟發了我們。

謝謝大家。

**丹尼·卡諾里安**為《唱出真理》監製

folk music peers, each one a brilliant interpreter of “The Movement” through song. Lizz Wright is an incredible star who can make any great song her own through her intimate style. Finally, Nina’s daughter, who performs under the name Simone, brings the most genuine artistry to bear with her own passionate jazz and blues-inflected singing.

Nina Simone wrote in her 1991 autobiography about the first time, in 1957, that she met guitarist Al Schackman — her longtime musical companion and tonight’s music director: “When I started in on *Little Girl Blue*, Al was right there with me from the first moment, as if we had been playing together all our lives... I had never felt so much freedom in playing... It was like telepathy — we couldn’t lose each other. And Al had perfect pitch too, so I never had to tell him what key to play”. Al Schackman himself will be leading the great band tonight, ensuring that the musical roots of Nina’s spirit come through every performance.

This concert is a “thank you” to Nina Simone for the extraordinary gifts of life she bestowed on us. We will never adequately repay the debt, but to pass on the experience of her music to new generations is the least we can do, and hopefully inspire others as she inspired us.

Thank you.

**Danny Kapilian**, Producer of *Sing The Truth*



## PATTI AUSTIN

### 佩蒂·奧斯汀

歌手 Vocalist

佩蒂·奧斯汀生於紐約哈林區，是跨越所有音樂界別的優秀歌手，四歲在阿波羅劇院首次登台，五歲就跟RCA唱片公司簽約。

到1960年代，奧斯汀已是個多產的特約音樂人和廣告歌手。1976年她為CTI唱片公司灌錄首張個人大碟《彩虹盡頭》。1980年跟Qwest唱片公司簽約後，展開了她最多產、最多熱門歌的年代。1969至1991年間，共有20首她的節奏藍調歌曲登上了流行榜，奧斯汀的大名也登上了熱門舞曲/舞池點播流行榜。1981年，她更憑着單曲專輯《精靈》內一首《你愛我嗎？》攀上榜首。收錄了此曲的專輯《每家必備》同時還收錄了另一首奧斯汀最熱門的主流歌曲——與詹姆士·殷格朗合唱的《寶貝，來我這裏》。

同年，奧斯汀再與殷格朗拍檔，以一首《你如何讓音樂長奏？》獲奧斯卡獎提名。2008年，奧斯汀憑《前衛歌舒詠》第一次贏得了格林美最佳爵士演唱專輯獎。

迄今奧斯汀已出版了17張個人專輯，並自編自演了一齣獨腳戲。她還參與創作了大型音樂劇《Beboperella》，將咆勃爵士樂的音樂和精神帶給新一代；還有《啊，自由》，探討非洲裔美國人在美國追求自由平等的故事。

A sophisticated vocalist who crosses all musical genres, Patti Austin was born in Harlem, New York. She made her debut at the Apollo

Theater at age four and had a contract with RCA Records when she was only five.

By the late 1960s Austin was a prolific session musician and commercial jingle singer. In 1976 she recorded her debut solo album for CTI Records, *End of a Rainbow*. In the 1980s, after signing to Qwest Records, Austin began her most prolific hitmaking period. She charted 20 R&B songs between 1969 and 1991 and had success on the Hot Dance Music/Club Play chart, where she hit number one in 1981 with the single *Do You Love Me?* released with the track *The Genie*. The album containing that hit, *Every Home Should Have One*, also produced her biggest mainstream hit — *Baby, Come To Me* — a duet with James Ingram.

That same year, Austin teamed up again with Ingram for *How Do You Keep The Music Playing*, which was nominated for an Academy Award. In 2008, Austin was awarded her first Grammy, winning Best Jazz Vocal Album for *Avant Gershwin*.

Austin has 17 solo albums to date, and has written and created her own one-woman show. She also co-created the musical extravaganza *Beboperella*, which brings the sound and spirit of bebop to a new generation, and *Oh Freedom*, a show exploring the African-American quest for freedom and equality in America.



# DIANNE REEVES

## 黛安·瑞芙

歌手 Vocalist

黛安·瑞芙生於美國密歇根州底特律市的一個音樂家庭。11歲受到學校教師啟發，對音樂更加鍾情。16歲加入丹佛華盛頓高中大樂隊合唱團。同年該樂隊在一個音樂節上表演並奪冠，在那兒她認識了提攜她出道的小號手克拉克·泰利。

一年後瑞芙進入科羅拉多大學攻讀音樂。1976年移居洛杉磯，對拉丁美洲音樂的興趣與日俱增。她開始實驗不同的歌唱風格，最終決定投身歌唱事業。

其後，瑞芙在2001、2002、2003及2006年前後奪得了四項格林美最佳爵士歌唱獎，其中2006年是憑佐治·古尼的奧斯卡提名影片《各位觀眾晚安》的電影原聲大碟。瑞芙是惟一連續三屆贏得該項格林美獎的歌手。

瑞芙曾與溫頓·馬薩利斯和林肯中心爵士樂團、丹尼爾·巴倫邦指揮的芝加哥交響樂團及西門·歷圖爵士指揮的柏林愛樂樂團合作。瑞芙是洛杉磯愛樂樂團第一位首席爵士創作人，也是首位在著名的迪士尼音樂廳演出的歌手。

2007年，瑞芙參演了一齣紀錄片，講述爵士鋼琴手比利·斯特雷霍恩短暫的一生。翌年，瑞芙的個人專輯《當你知道時》也告問世。



Dianne Reeves was born in Detroit, Michigan to a musical family. When she was 11, a teacher further inspired her interest in music. At age 16, Reeves was singing in a school big-band at the George Washington High School in Denver. That same year the band played at a music festival and won first place. It was there that she met trumpeter Clark Terry, who became her mentor.

A year later Reeves began studying music at the University of Colorado, moving to Los Angeles in 1976 where her interest in Latin-American music grew. She began experimenting with different kinds of vocal music and finally decided to pursue a singing career.

Since then, Reeves has garnered four Best Jazz Vocal Grammy Awards in 2001, 2002 and 2003, and in 2006 for the soundtrack to George Clooney's Academy Award-nominated movie *Good Night, and Good Luck*. Reeves is the only singer to have won this Grammy for three consecutive recordings.

Reeves has worked with Wynton Marsalis and the Lincoln Center Jazz Orchestra, the Chicago Symphony Orchestra conducted by Daniel Barenboim and Sir Simon Rattle and the Berlin Philharmonic. Reeves was the first Creative Chair for Jazz for the Los Angeles Philharmonic and the first singer to ever perform at the famed Walt Disney Concert Hall.

In 2007 Reeves was featured in a documentary on the all-too-brief life of Billy Strayhorn, and her solo album, *When You Know*, was released in 2008.

# SIMONE

## 西蒙

歌手 Vocalist

麗莎·西蒙·凱利生於紐約弗農山，取西蒙為藝名，特向母親致敬。

西蒙進入演藝圈前，曾效力美國空軍，擔任工程技術助理。

西蒙踏上舞台的首作是音樂劇《萬世巨星》全美巡迴演出。此後，她演過百老匯歌劇《吉屋出租》，分別獲海倫海絲獎項和傑佛遜獎項提名；又憑《阿伊達》獲國家百老匯戲劇獎之最佳音樂劇女演員獎；近作是歌劇《悲慘世界》。

西蒙也是酸爵士（迷幻爵士）樂隊「液靈」的主音歌手，其專輯《情況如此》獲格林美獎提名。1999年在都柏林的健力士藍調節上，西蒙與母親同台演出，其後又在倫敦的皇家艾爾伯特音樂廳為母親做暖場演出。

妮娜·西蒙辭世三年後，西蒙為了向母親致敬，選在紐約市政廳演出，那是母親在紐約首次作大型演唱的地方。當晚西蒙充滿深情的歌聲令人着迷，催生了她的首張專輯《西蒙唱西蒙》。

其後，西蒙一直忙於管理母親龐大的資產，並共同成立非牟利組織妮娜·西蒙基金會，為非裔美國人及所有非裔子女籌募教育經費。

Born in Mount Vernon, New York, Lisa Simone Kelly goes by the stage name Simone to honour her mother, Nina Simone.



Prior to her acting career, Simone served in the United States Air Force as an engineering assistant.

Simone's stage debut was in a national tour of *Jesus Christ Superstar*. Since then, she has appeared in *Rent*, which earned her nominations for both the Helen Hayes and Jefferson Awards; *Aida*, which earned her the National Broadway Theater Award for Best Actress in a Musical, and most recently in *Les Misérables*.

Simone was also the lead singer for the acid jazz band, Liquid Soul which earned a Grammy nomination for the album *Here's The Deal*. In 1999, Simone appeared onstage with her mother at the Guinness Blues Festival in Dublin and opened for her at London's Royal Albert Hall.

Three years after Nina Simone passed away, Simone paid tribute to her at Town Hall in New York, at the very venue where Nina Simone had enjoyed her first major show in the city. This spellbinding, soulful performance was the genesis of Simone's debut CD, *Simone On Simone*.

Since then, Simone has been busy managing Nina Simone's extensive estate as well as co-founding the Nina Simone Foundation, a non-profit organization whose mission is to raise money for the education of children of African-American and African descent.

# LIZZ WRIGHT

## 莉茲·萊特

歌手 Vocalist



莉茲·萊特生於美國喬治亞州的哈希拉鎮。父為牧師，母為教會福音歌手，育有三個子女。萊特自幼學習鋼琴，並與兄弟姐妹一起在教堂唱歌。高中開始，她的音樂領域更為寬闊，除了學習合唱，更與大小各樂隊同台演出，贏得了數個地區及國家獎項。

其後萊特進入亞特蘭大的喬治亞州立大學攻讀聲樂，又到紐約新學院大學及溫哥華繼續深造。回到亞特蘭大後，她加入爵士樂隊「In the Spirit」，在該地聲明大噪。2002年，萊特參加了紀念爵士天后比莉·哈樂黛的巡迴演出，表現卓絕，深受讚賞，有幾位傑出樂評人更特別提及，把她譽為明日之星。

2003年她推出首張大碟《鹽》，在翌年《Billboard》雜誌的當代爵士流行榜上高居第二位。2005年萊特又發行了《美夢人生》，展示出她演繹各類歌曲的才華，包羅爵士鋼琴家胖子沃勒以至搖滾樂手尼爾·揚的作品。此專輯於2005、2006兩年俱榮登當代爵士流行榜榜首，標誌了萊特與監製克雷格·史特里多產的拍檔時期開始。史特里曾為卡珊卓·威爾森、凱蒂·蓮及蜜雪兒等著名女歌手掌舵。

萊特持續與史特里合作，2008年推出專輯《果園》。

Lizz Wright was born in the small rural town of Hahira, Georgia, one of three children of a minister father and a mother who sang gospel at church services. As a child she played piano and sang in church with her two siblings. In high school, she broadened her musical horizons by studying choral singing, performing with groups of various sizes and winning several regional and national awards.

Wright subsequently studied voice at Georgia State University in Atlanta, and continued her musical education at New York's New School and in Vancouver. Returning to Atlanta, she won considerable regional acclaim after joining the jazz group In the Spirit. In 2002, Wright gained high-profile acclaim for her performances as part of a touring Billie Holiday tribute, for which she was singled out as a future star by several prominent critics.

Her 2003 debut album *Salt* reached number two on the *Billboard* Top Contemporary Jazz chart in 2004. This was followed by *Dreaming Wide Awake* in 2005, which showcased Wright's interpretive range on a broad array of material ranging from the music of Fats Waller to Neil Young. This album reached number one on the Top Contemporary Jazz chart in 2005 and 2006, and marked the start of Wright's productive association with producer Craig Street, whose resume includes work with such notable female auteurs as Cassandra Wilson, k.d. lang and Me'Shell NdegéOcello.

Wright's collaboration with Street continued on *The Orchard*, released in 2008.

## 艾·薩克曼 | Al Schackman

音樂總監、結他、電顫琴  
Musical Director, Guitar and Vibraphone

艾·薩克曼，1933年生於紐約布魯克林區。七歲一度與鋼琴有過短暫卻不愉快的接觸，八年後獲得第一支結他，自此除了熱衷的天文學外，結他就一直是他的最愛。

薩克曼於1957年開始與妮娜·西蒙合作，成為她長期的音樂總監和結他手。有次他與一群阿美尼亞樂師合奏，激發了對中東音樂的興趣。1959年，他得到一件希臘弦樂器布祖基琴，並用它在紐約「村門」俱樂部為西蒙伴奏。除了結他外，薩克曼還演奏低音結他和電顫琴。與西蒙合作前，他曾替哈利·貝拉方提伴奏，也與彼得·因德·比爾·拉索和奧拉頓基等灌錄過唱片。目前薩克曼致力作曲，希望在演奏之餘可以在作曲方面繼續深造。

Al Schackman was born in Brooklyn in 1933. At age seven, he had a brief and unhappy experience with the piano. Eight years later he received his first guitar and, except for an avid interest in Astronomy, that has been his main love and interest ever since.

Schackman began working with Nina Simone in 1957 and was her long-time guitarist and musical director. It was while playing with a group of Armenian musicians that Schackman developed an interest in mid-eastern music, and in 1959 he acquired a bouzouke and performed on this instrument with Miss Simone at the Village Gate. In addition to guitar, Schackman also plays bass and vibraphone. Prior to joining Nina Simone, he was guitarist with Harry Belafonte, and has also recorded with Peter Ind, Bill Russo and Olatunji. Schackman is presently engaged in composing, and hopes to further his studies in that direction while continuing to play.

## 杰里米·柏林 | Jeremy Berlin

鋼琴 Piano

杰里米·柏林自1993年起就是Johnny Hoy & The Bluefish樂隊的專職成員，該樂隊以美國馬薩葡萄園島為基地，享負盛名。如有時間，他還會加入拉奇托馬士樂隊。他豐富的經驗和高超的技藝在每場演出中都能體現。

Jeremy Berlin is a full time member of Johnny Hoy & The Bluefish, a well respected band based out of Martha's Vineyard. Berlin has been with the band since 1993. He also appears with the Rocky Thomas Band whenever his schedule allows. Berlin's years of experience and musical professionalism shine through in all his performances.

## 朗尼·普拉斯科 | Lonnie Plaxico

低音結他 Bass

朗尼·普拉斯科生於芝加哥，自幼就展現出音樂天才，12歲自學電低音結他，14歲展開職業樂手生涯，無論木結他还是電結他都彈得得心應手。

普拉斯科曾與卡珊卓·威爾森合作五年，為其唱片及現場演出伴奏；其他合作的藝術家有：查特·貝克、德克斯特·高登、溫頓·馬沙利斯、桑尼·史特、小庫克、大衛·梅利、艾麗斯·柯川、迪吉·葛拉斯彼、史提夫·科曼、雷切爾·法瑞爾和黛安·瑞芙。

Chicago-born Lonnie Plaxico inherited a gift for music that was discovered and nurtured early. By the age of twelve he had taught himself to play the electric bass, and by age fourteen, Plaxico turned professional, playing the electric and acoustic bass with equal facility.

In addition to recording and performing live with Cassandra Wilson for five years, Plaxico also collaborated with artists such as Chet Baker, Dexter Gordon, Wynton Marsalis, Sonny Sitt, Junior Cook, David Murray, Alice Coltrane, Dizzy Gillespie, Steve Coleman, Rachele Farrell and Dianne Reeves.

保羅·羅賓遜於1984年與妮娜·西蒙在倫敦朗尼史葛俱樂部初次合作，並錄下專輯和現場錄影帶《妮娜·西蒙在朗尼·史葛俱樂部演唱會》。之後他當上妮娜的固定鼓手，跟她巡迴世界各地演出。同時，他也經常在倫敦當錄音室演奏家，並參與電影音樂及無數電視和電臺廣告歌製作。

Paul Robinson first played with Nina Simone at Ronnie Scotts Club, London in 1984. At that time they recorded the album and video *Nina Simone Live at Ronnie Scotts*. Robinson then became Nina's permanent drummer, touring with her worldwide. At the same time he also maintained a busy recording schedule in London as a session musician, while also working on film soundtracks and countless TV and radio jingles.

## 里奧波度·弗萊明 | Leopoldo Fleming

敲擊樂 Percussion

里奧波度·弗萊明生於波多黎各，他充分利用自己的拉丁、非洲及印第安根源，創作出與其血統同樣豐富多彩的敲擊樂音色。弗萊明是音樂家、作曲家、編曲家，在國際上素有聲望。他跟妮娜·西蒙合作逾18年，也與其他音樂巨星一起灌錄唱片，如米里安·馬卡貝、哈利·貝拉方提、弦樂重聚、厄莎·凱特、比弗·哈里斯和諾薇拉·尼爾森。

Puerto Rican born Leopoldo Fleming draws from his Latin/Afro/Indian roots to create percussive colours that are as rich as his heritage. Leopoldo, as he is professionally known, is a musician, composer and arranger of international dimensions. He performed with Nina Simone for over 18 years and has also recorded with music greats such as Miriam Makeba, Harry Belafonte, The String Reunion, Eartha Kitt, Beaver Harris and Novella Nelson.

場刊中譯：昌明