

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



小野麗莎

LISA ONO

A Celebration of 50 Years of
Bossa Nova
經典50年

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小野麗莎

LISA ONO

A Celebration of 50 Years of
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經典50年

4, 8-9.3.2009

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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主音 / 結他 Vocal and Guitar	小野麗莎 Lisa Ono
鋼琴 Piano	菲比安·瑞澤·帕尼 Febian Reza Pane
長笛 / 薩克斯管 Flute and Saxophone	山上一美 Hitomi Yamakami
低音結他 Bass	杉本智和 Tomokazu Sugimoto
鼓 Drums	石川智 Satoshi Ishikawa

曲目 Songs

演奏樂曲將選自下列曲目

《來自伊帕內瑪的女孩》
《把水喝下》
《森巴舞》
《小船》
《森巴調子》
《鄉愁來了》
《三月之水》

Tonight's programme will be from this selection:

Garota de Ipanema
Água de Beber
Só Danço Samba
O Barquinho
Samba de Uma Nota Só
Chega de Saudade
Águas de Março

小野麗莎 Lisa Ono

小野麗莎祖籍日本，巴西聖保羅出生，在巴西的童年生活令她愛上巴西樂曲，尤其是森巴和波薩諾伐。小野麗莎10歲返回日本，15歲開始以結他演奏，她的樂風深受爵士樂巨匠如艾拉·費茲傑拉、法蘭·仙納杜拉、史坦·蓋茲和邁爾斯·戴維斯影響，混合了森巴、爵士樂、詩歌和獨特結他節奏的熾熱風格。

1989年，小野麗莎推出首張唱片《Catupiry》，之後共出版超過20張專輯。憑着自然的聲線、一手節奏分明的結他，加上迷人的笑容，令她大受歡迎，使波薩諾伐在日本變得普及。第二張唱片《Naná》獲1991年日本金唱片獎，在約翰·連儂誕生50周年紀念演唱會的演出也大獲好評。1992年出版的第三張專輯《Menina》獲頒日本金唱片獎，並促成小野麗莎創立自己的品牌Nana。1993年，除了出版唱片，小野麗莎在日本頻有演出（在東京、大阪和福岡的藍調爵士俱樂部演唱了36場），並首次在紐約演出。

小野麗莎曾和許多頂尖樂手合作，包括波薩諾伐之父安東尼奧·卡洛斯·喬賓。她的《Esperanca》（希望），就是與喬賓及幾位出色的樂手一起錄音。另一張作品《Minha Saudade》（愛戀），則與爵士森巴的大師喬奧·多那托合製。她又邀請了喬賓的兒子保羅及孫子丹尼爾攜手製作紀念波薩諾伐音樂面世40周年的專輯。另一張唱片《Dream》（夢），則與波薩諾伐的領軍人物奧斯卡·卡斯特羅·尼費斯合作，於1999年推出，至今銷量逾



Born in São Paulo, of Japanese descent, Lisa Ono's early years in Brazil resulted in a life-long love of the Brazilian repertory, especially samba and bossa nova. She returned to Japan at age ten and by the age of 15 was performing the sultry blend of samba, jazz, poetry and distinguished guitar rhythms that jazz greats including Ella Fitzgerald, Frank Sinatra, Stan Getz and Miles Davis established as an important and lasting influence on the world of music.

Ono released her debut album, *Catupiry*, in 1989 and has gone on to produce over 20 albums since. Her natural voice, rhythmic guitar playing and charming smile led her to a huge success and helped popularise bossa nova in Japan. Her second album *Naná* won the 1991 Japan Gold Disc Award and her performance at the John Lennon 50th anniversary concert at Tokyo Dome was met with great enthusiasm. Her third album, *Menina*, also won the 1992 Japan Gold Disc Award and led to the creation of her own label, Nana. In 1993, although Ono was performing more and more

二億張；第二張聖誕專輯繼續請來卡斯特羅·尼費斯，還有羅梅洛·魯邦波、托尼諾·霍塔任客席樂手。

為讓音樂跨越國界，小野麗莎開始與世界各地的樂手及藝術家合作。她和夏威夷的頂尖女歌星特麗莎·布萊特合力發展了兼具草裙舞風格的Bossa Hula Nova樂風。接下來的作品《Questa Bossa Mia》（我的波薩）採用了意大利主題；另外，為推出一張具有法國風味的專輯，她與法國新流行樂的代表人物亨利·薩爾瓦多合作。

2005年，小野麗莎開始巡迴墨西哥和古巴，演出她的三部曲作品《Romance Latino Vol.1-3》（拉丁浪漫，第一至三集），這三個專輯獲台灣金唱片獎及2006年年度最佳爵士樂金唱片獎。她第20張專輯《Jamblaya-Bossa Americana》（美麗時光）贏得了白金唱片獎，並高踞國際流行榜十大超過半年。她的最新專輯《安東尼奧·卡洛斯·喬賓的音樂「依帕內瑪」》，是紀念安東尼奧·卡洛斯·喬賓80歲誕辰之作。

in Japan (she gave 36 performances in Japan at the Blue Note in Tokyo, Osaka, and Fukuoka), she also released another album and performed for the first time in New York.

Ono has performed with many top musicians including the legendary Antonio Carlos Jobim. *Esperanca* was recorded with Jobim and several other top artists and *Minha Saudade* was produced in partnership with the samba giant, João Donato. She invited Paolo Jobim, the son of Antonio Carlos Jobim, and Daniel Jobim, the grandson, to join in producing an album in tribute to the 40th anniversary of bossa nova. *Dream*, recorded with Oscar Castro-Neves, was released in 1999 and sold more than two hundred million copies. Her second Christmas album was also recorded with Castro-Neves, and included Romero Lubambo and Toninho Horta as guest artists.

With an aim to include international influences in her music, Ono began collaborating with singers and artists from around the world. Her partnership with Teresa Bright, a top singer in Hawaii, led to the development of *Bossa Hula Nova*. Her next work, *Questa Bossa Mia*, had a definite Italian theme. Wanting to release an album with French flair, she collaborated with Henri Salvador, the leader of French Nouvelle Pop. In 2005, Ono toured Mexico and Cuba performing her latest trilogy, *Romance Latino Vols. 1-3*, which was awarded a Gold Disk in Taiwan and the Japan Gold Disc Award 2006 for the Best Jazz Album of the Year. Her 20th album, *Jamblaya-Bossa Americana*, won a Platinum Disc, and was listed in the top ten albums on the international charts for over six months. Her latest album, *The Music of Antonio Carlos Jobim "Ipanema"*, is in honour of Antonio Carlos Jobim's 80th birthday.

小野麗莎的獻禮

Lisa Ono Pays Tribute

文：野波健祐

小野麗莎的唱片《依帕內瑪》，是向已故波薩諾伐之父安東尼奧·卡洛斯·喬賓致敬之作。喬賓無疑是波薩諾伐最偉大的作曲家，也是小野麗莎的導師。她和喬賓的家人一起灌錄這張專輯，以柔和的歌聲，令波薩諾伐的樂迷既舒心又提神。

專輯中的歌曲選自波薩諾伐的經典樂曲，包括喬賓最流行的作品，要是沒選《來自依帕內瑪的女孩》、《把水喝下》、《三月之水》等歌曲，就不能算是向喬賓致意。小野麗莎常在現場演出中唱這些曲子，但奇怪的是，除了《來自依帕內瑪的女孩》，其他歌都是她首次灌錄成唱片。她解釋說：「這些曲調都十分悅耳，我想在這新唱片中全部重新推介一次。」

喬賓的作品經常有人演唱，流行之廣也許僅次於披頭四的歌。小野麗莎說：「我們對他的曲調深感着迷，因為這些曲調結構非常精煉，除去不必要的裝飾之後，就只剩下最基本的音符……彈他的調子很舒服，歌詞和旋律都融合得十分自然。」

喬賓的兒子保羅及孫子丹尼爾，曾和小野麗莎緊密合作，1998年一起灌錄《里約的波薩》。「我們沒有事前先決定什麼，但一路演奏，音色很自然就發展出來了。」她說：「我毋須費力，就跟他們合奏得很好，很順暢。」在這專輯中，大家合作也很成功。

小野麗莎灌錄波薩諾伐歌曲，已有約十年。這些年來，她致力探索不同的音樂形態，進行各種試驗。她從夏威夷、拉丁美洲、中東和非洲汲取養料，融匯到自己的曲目上。不過，這輯獻給喬賓的唱片重返感情熾熱的波薩諾伐音樂，讓我們聽到小野麗莎狀態最佳的演出。

Text: Kensuke Nonami

Lisa Ono's recording *Ipanema* was released as a tribute to the late Antonio Carlos Jobim, the originator and undoubtedly the greatest composer of bossa nova, and Ono's own mentor. Joined by Jobim's family members to record this album, the gentle sounds of Ono's voice relaxes and uplifts bossa nova fans.

Songs selected for this recording include the standards of bossa nova. Jobim's most popular compositions feature; it would not be a tribute without *Garota de Ipanema*, *Água de Beber* or *Águas de Março*. These are tunes Ono often sings in her live performances, but, surprisingly, except for *Garota de Ipanema*, this is the first time she has recorded them. Ono explains "these are very nice tunes and I wanted to reintroduce all of them in my new CD recording".

Jobim's compositions are some of the most popularly performed tunes, probably second only to the Beatles tunes. Ono continues, "We are fascinated by his tunes because of their purified structure composed only with essential notes after removing all unnecessary fringes it's so comfortable playing his tunes where the lyrics and melodies are blended together so naturally".

Jobim's son Paulo, and his grandson, Daniel, have worked closely with Ono before, performing with her on her 1998 recording of *Bossa Carioca*. "We do not decide anything beforehand, but sounds build up very naturally as we keep playing" says Ono. "I did not need any effort to play with them. The songs came out so smoothly". In this recording, the collaboration is equally successful.

It is close to ten years since Ono recorded bossa nova tunes. She has been exploring and experimenting with different types of music around the world. Taking sounds from Hawaii, Latin America, the Middle East and Africa has added to her repertoire. However, this tribute album returns to the sultry sounds of bossa nova and we hear Ono at her best.

Translated from original text published in Japanese.

The original was first published in
The Asahi Ono, 20 November 2007

波薩諾伐半世紀

文：穆萬諾

在上世紀五十年代後期，里約熱內盧崛起的中產階級，聚集在戈巴卡巴娜海灘區橫街窄巷的小酒吧內，聽一種新浪潮音樂波薩諾伐，這種音樂隨即成為巴西醉心締造光輝未來的代表音樂。那時候，巴西到處繁榮，一片樂觀，文化興旺。新上任的民選總統大興土木，把巴西利亞打造成富於未來主義色彩的首都，讓它大膽座落於遙遠內陸的高地乾草原上。在藝術方面，領先的有進步的新電影運動，首部傑作《黑色奧菲爾》在國際上一炮而紅，從而帶動了藝術進入探索和發展期。還有，以一個對足球狂熱的國家來說，國家足球隊首次贏得世界杯，尤其是舉國盛事。

新興的波薩諾伐的音樂家，把非洲兼巴西的森巴節奏、源自葡萄牙的旋律、受美國爵士樂影響的和聲，以及愛情詩歌，共治一爐，創造出二十世紀最迷人的其中一種流行音樂。居住於南面海灘的樂手，最著名的有卡洛斯·喬賓、路易·邦法、維尼希鄔斯·迪摩賴斯、喬安·吉巴托、沙治奧·曼德斯、羅伯托·曼尼斯可等人，他們以柔情歌唱生活的單純事物，讚頌里約熱內盧的怡人美景：海灘夕照、蔚藍海水、朗朗青天 and 陡峭群山，當然更少不了對女性之美的禮讚。如卡洛斯·喬賓的歌曲《戈戈華多山》和《來自依帕內瑪的女孩》，令里約熱內盧的景色和居民永垂不朽，依帕內瑪的女孩可是真有其人。很多歌曲也表達了創作音樂的喜悅，如在《戈戈華多山》中，詩人渴求有「一個舒適角落和一把結他」，以及有「一首令你所愛的人快樂的歌曲」。

很多波薩諾伐的歌曲，都含有葡語語系所特有的「鄉愁」，令音樂具有深厚的情感。「鄉愁」是在回憶中滲透渴望、思念和懷舊，是未能實現的夢想和希望，在波薩歌曲中常與愛情有關。那個來自依帕內瑪的女孩，「像跳森巴一樣」走動，「搖擺起來柔和自如」，在欣賞她的人心中只能引起輕輕一嘆，「憂傷地注視着她」；他在心裏盤算，如何「才能向她說他愛她」，因為「每天她走向海邊，總是直望前方，不看他一眼」。「鄉愁」是渴求一種不存在或者往往不可能存在的東西。但這不是一種主動的不滿，而是一種懶洋洋的、做夢似的一廂情願。波薩諾伐這種情感色彩，很可能就是喬賓說的：「波薩諾伐是平靜的，它包含愛情和浪漫，但它也充滿不安。」

作為音樂藝術，波薩諾伐令人信服之處，在於那些像鄉愁的感情，都表現於一個融合了旋律、和聲、節奏、詩歌和表演的整體中。儘管它的音樂風格源自森巴的節奏，卻沒有森巴那麼複雜，伴奏的敲擊部份也不強，因而聽起來也流暢含蓄。但是它的和聲比森巴要複雜，故能提供廣泛的音色，往往構成不協和的旋律，使人聞之心酸，總是用來刻畫苦樂參半的戀愛經驗。例如《Desafinado》（走調）這首可謂波薩諾伐運動的音樂宣言。歌曲的主人翁想辦法要女的回報他的愛，她把這首歌獻給她，她卻覺得這首歌「奇怪」而

「走調」。他的回應是：「你咬定我的音樂不合規矩，但規矩從來不為單思的傻瓜而設。這首歌我為你而寫，你卻不理不睬。這首歌儘管差勁，卻是我心血結晶。」主人翁唱時，似乎在每句之後都故意荒腔跑調，產生了意想不到的和聲和旋律變化。不協調的地方落在一些關鍵字眼上，顯出這對戀人彼此不甚咬弦。

在這樣的歌曲裏，會讓人覺得「荒腔跑調」，也由於情人唱歌和表達感情的方式非常的「酷」。因為在典型的波薩諾伐演唱中，聲音運用是點到即止，嗓音像伴隨着呼吸聲一樣，把歌詞唱出，最佳例子是喬安·吉巴托和他前妻艾絲特·吉巴托的唱法。看似吊詭的是，歌詞大多訴說愛情的曲折，情場上的得失進退，但唱法卻在親密中保持疏離。因此在「走調」這首歌裏，主人翁想盡辦法向不明就裏的情人解釋，他那冷淡扮酷的「荒腔跑調」，並非意味着他沒有感情。

不難明白，為什麼波薩諾伐會在夜闌人靜之際，在寧靜的海灘旁小酒館，以及發燒友和樂手的寓所，找到真正知音。不過，波薩諾伐很快就進駐錄音室和較大的演出場所，特別是音樂廳。第一張波薩諾伐唱片是喬安·吉巴托的《Chega de Saudade》（鄉愁來了），同時，1959年巴西新電影經典《黑色奧菲爾》推出，令波薩諾伐音樂在巴西和拉丁美洲各地大行其道。不久，這種音樂通過到巴西訪問的美國爵士樂手而傳播到北美洲，最後在1962年到達頂峯，在紐約卡內基音樂廳舉辦了一場音樂會。接下來的錄音，尤其是查理·伯德和史坦·蓋茲/艾絲特·吉巴托合作灌錄的唱片，使波薩諾伐更受歡迎，其風行世界的程度不下於七十年代的的士高狂熱。波薩諾伐樂風對世界音樂產生了不可磨滅的影響。幸好，它有足夠力量，自開創50年來，雖不斷摻入流行樂手削弱其風格，卻依然屹立不倒。

從九十年代起，不斷有各國歌手向波薩諾伐取經，將之混合電子音樂，發展出新的品種，如電子波薩、高科技波薩等等，彌漫了世界各地的酒廊和休憩大堂。近年，新的樂手如喬安·吉巴托的女兒芭比·吉巴托，還有歐洲的新樂隊，像法國的新浪潮樂隊和瑞典的Koop樂隊，都結合了傳統的波薩諾伐音樂和現代音樂。跨文化的試驗和混合作品，有日本的坂本龍一和巴西作曲兼編曲雅克·莫雷倫堡的合作，或是露西安娜·索莎以波薩諾伐風格演繹占士·泰萊、瓊妮·米雪兒、海灘男孩和里歐納·科恩等人的歌曲，均顯示了當代波薩諾伐發展的幅度。但是，經典的波薩諾伐曲目以及較為傳統的演唱風格仍然保存下來，甚至更受歡迎，看小野麗莎在國際上的成功便可知。凡此種種，表示傳統和現代可以出色並存於四十多年前開始的這種音樂，當時面對着浪漫愛情、海灘文化和明媚的感性，波薩諾伐就是朝氣蓬勃的青春禮讚。

音樂家及民族音樂學家穆萬諾，任教於香港大學人文學院。

場刊中譯：昌明



50 Years of Bossa Nova

Text: Manolete Mora

In the late 1950s, the growing Rio de Janeiro middle-classes gathered in small clubs in narrow side streets along the beachside district of Copacabana to hear a new music. Bossa nova, or the “new wave”, as it was known, eventually became the soundtrack for a nation that had become intoxicated by the promise of a bright new future. At the time, prosperity and optimism abounded, and Brazil was experiencing a cultural efflorescence. The new democratically elected President began building the futuristic Brasília, the nation’s new capital boldly located in the highland savannas of the remote interior; the arts, led by the progressive Cinema Novo movement with its first international hit film, *Black Orpheus*, entered a period of exploration and growth; and, not the least for a nation obsessed, the national soccer team won the World Cup for the first time.

The new bossa nova musicians blended elements of Afro-Brazilian samba rhythms, Portuguese derived melodies, American jazz inflected harmonies and the poetry of love to create one of the most compelling popular musical genres of the 20th century. The musicians, most notably Carlos Jobim, Luis Bonfá, Vinícius de Moraes, João Gilberto, Sérgio Mendes and Roberto Menescal, lived in Rio de Janeiro’s Southside beaches and sang languorously of the simple things in life and the sensuality of Rio’s picturesque surroundings: sun drenched beaches, the azure seas, blue skies, the high craggy hills and, most of all, the women. Songs like Carlos Jobim’s *Corcovado* and *The Girl from Ipanema* immortalized Rio’s landscape and its inhabitants (the girl from Ipanema did actually exist!). The making of music itself was also celebrated in many songs; in *Corcovado* the poet yearns for “a cosy corner and a guitar” and for “a song to make the one you love happy”.

Underlying so many bossa nova songs is a sentiment unique to the Lusophone world, “saudade”, which gives the music its emotional depth. Saudade is about memory imbued with longing, fond remembrance and nostalgia; it is about unrealized hopes and dreams, which in bossa nova often relate to love. The girl from Ipanema, who famously moves “like a samba” and “swings so smooth and sways so gently”, raises a melancholy sigh in an admirer who can only but “watch her so sadly”; how, he ponders, “can he tell her he loves her”, for “each day when she walks to the sea she looks straight ahead, not at he”. Saudade is a desire for something that does not and probably cannot exist. But it is not an active discontent; rather it is an indolent, dreamy wistfulness. It is this aspect of bossa nova’s emotional landscape that probably underlies Jobim’s description that “bossa nova is serene, it has love and romance, but it is restless”.

As a musical art, what makes bossa nova so convincing is the way that sentiments like saudade are embodied within a unity that embraces melody, harmony, rhythm, poetry and performance. While the musical style evolved from the rhythms of samba it is less complex and percussive and features a floating, understated groove. Yet the harmonies are more complex than samba, and provide a wide-ranging soundpalette for the poignant, often dissonant, melodies that invariably convey a bittersweet experience of love. Take for instance the song *Desafinado*, or “out of tune”, which was something of a musical manifesto for the bossa nova movement. The protagonist of

the song is trying to persuade a woman to return his love. He dedicates his song to her, but she finds it “strange” and “off-key”, to which he responds: “You insist my music goes against the rules, Yes, but rules were never made for love sick fools, I wrote this little song for you, but you don't care, It's a crooked song, ah, but, all my heart is there”. While singing, the protagonist seems to lose pitch at the end of each of the phrases, where unexpected harmonic and melodic alterations occur. The discordances fall on key words that suggest a sense of disharmony between the lovers.

In such songs, the “out-of-tuneness” also has to do with the manner of the lover's singing and the emotional delivery, which is decidedly “cool”. For typically in bossa nova performance the vocals are minimal and modest with a kind of breathy delivery that is best illustrated by João Gilberto and his former wife, Astrud Gilberto. And therein lies a paradox; while the songs are mostly about the twists and turns, the to-ing and fro-ing on the dance-floor of love, the style of singing is intimate but detached. That's why in the song *Desafinado*, the protagonist struggles to explain to his uncomprehending lover that the cool “out of tuneness” does not mean an absence of emotion.

It is easy to see why bossa nova found its true home in the small, quiet beachside clubs as well as the apartments of aficionados and musicians during the early hours of the morning. Nevertheless, bossa nova quickly entered the recording studio and larger performance venues, particularly the concert hall. The initial release of the first bossa nova recording, *Chega de Saudade* by Gilberto, as well as the release of the 1959 Cinema Nova classic, *Black Orpheus*, made the music hugely popular in Brazil and elsewhere in Latin America. It soon spread to North America through the visits to Brazil of American jazz musicians which culminated in a concert at New York's Carnegie Hall in 1962. The recordings that followed, particularly the Charlie Byrd and the Stan Getz/Astrud Gilberto collaborations, consolidated bossa nova's popularity and led to a worldwide craze not unlike the disco craze of the 1970s. The bossa nova style has had a lasting influence in world music. Thankfully, it has also had the strength to withstand the constant dilution by popular artists throughout the five decades since its inception.

Increasingly from the 1990s, various international artists have turned to bossa nova for inspiration, mixing electronic music into it and bringing new creations sometimes referred to as BossaElectrica, TechnoBossa, and the like, which fill the soundscapes of lounges and bars around the world. In more recent years, new singers like Bebel Gilberto, daughter of João Gilberto, and new European bands like Nouvelle Vague and Koop, to name a few, have combined traditional bossa nova grooves with modern ones. Cross-cultural experiments and fusions, such as those between Japanese musician Ryuichi Sakamoto and Brazilian composer-arranger Jacques Morelenbaum, or Luciana Souza's bossa-style interpretations of songs by James Taylor, Joni Mitchell, the Beach Boys and Leonard Cohen, illustrate the scope of contemporary bossa nova developments. Yet, the classic bossa nova repertoire and the more customary approaches to performing it have survived. It has even increased in popularity, as shown by the international success of Lisa Ono, all of which illustrates that the traditional and the modern can be accommodated equally well in a style of music that began as a youthful and hedonistic celebration of romance, beach culture and sensuality more than four decades ago.

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