

5.3.2011

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，不設中場休息  
Running time: approximately 1 hour and  
45 minutes with no interval

- 09 曲目 Songs
- 10 埃爾維斯．科斯特洛  
**Elvis Costello**
- 12 特稿 **Feature**  
返璞歸真的演繹 Unplugged

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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

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今晚的演奏樂曲將跨越世代，從1977年首張專輯《My Aim Is True》中的《Alison》，到夥拍保羅．麥卡尼的《Veronica》，更包括來自最新大碟《National Ransom》的《A Slow Drag With Josephine》；名曲如《Everyday I Write The Book》、《She》及《Watching the Detectives》等，亦將連同最新心頭好與特別驚喜帶給觀眾。

Tonight's programme will swing from *Alison* - from his 1977 debut record, *My Aim Is True* - through *Veronica* - co-written with Paul McCartney to the brand new song from *National Ransom* - *A Slow Drag With Josephine*. Also hits like *Everyday I Write The Book*, *She* and an electric *Watching the Detectives* will sit alongside new favourites and special surprises.



香港君悅酒店贊助埃爾維斯．科斯特洛之住宿。

Accommodation for Elvis Costello is supported by Grand Hyatt Hong Kong.

香港君悅酒店





## 埃爾維斯·科斯特洛 Elvis Costello

埃爾維斯·科斯特洛對音樂的好奇心造就了他三十多年的歌手生涯。他與樂隊 The Attractions 和 The Imposters 以及和鋼琴家 Steve Nieve 的合作廣為人知；此外他亦曾與多位世界級藝術家合作，包括保羅·麥卡尼、T Bone Burnett、Allen Toussaint 以及瑞典女中音奧達。

他是久負盛名的曲詞創作人，許多音樂人，包括 Johnny Cash、Roy Orbison 及 Dusty Springfield 等都曾演繹他的作品。他屢獲大獎：

Elvis Costello's musical curiosity has led to a career spanning over 30 years. Best known for his work with The Attractions, The Imposters and for concert appearances with pianist Steve Nieve, he has also collaborated with several world class artists including Paul McCartney, Swedish mezzo-soprano Anne Sofie von Otter, T Bone Burnett and Allen Toussaint.

A world renowned songwriter, his songs have been recorded by a great number of artists including Johnny Cash, Roy Orbison and Dusty Springfield. He has received several

兩度奪得全英原創音樂大獎的最佳作曲獎、與布洛茲基四重奏合作的專輯《The Juliet Letters》獲荷蘭的愛迪生唱片獎、與 Richard Harvey 合作為電視劇集《G.B.H.》合寫的歌曲獲英國電影電視學院獎、與 Burt Bacharach 合作的唱片《Painted From Memory》中的歌曲《I Still Have That Other Girl》獲格林美獎、與 T Bone Burnett 為電影《亂世情天》合寫的《The Scarlet Tide》則獲提名奧斯卡金像獎的最佳歌曲。他與自己的樂隊 The Attractions 於2003年入選「搖滾名人堂」；同年他獲得美國作曲家、作與出版商協會創始人獎的殊榮。

儘管科斯特洛以創作如《Oliver's Army》和《Alison》等流行歌曲而聞名，但他對不同類型的音樂同樣感興趣，曾創作出色的大型管弦樂作品《夢》，由布魯克林愛樂樂團首演。樂曲後來被用作芭蕾舞劇《仲夏夜之夢》的配樂，由倫敦交響樂團演奏灌錄的唱片，雄踞美國 Billboard 當代經典排行榜榜首長達14周。

2010年他聯同伴奏樂隊The Imposters 及 The Sugarcanes 發表最新專輯《National Ransom》，還邀來嘉賓樂手 Vince Gill、Marc Ribot、Buddy Miller 及 Leon Russell 助陣。

prestigious honours, including two Ivor Novello Awards for songwriting, a Dutch Edison Award with The Brodsky Quartet for *The Juliet Letters*, a BAFTA for the music written with Richard Harvey for television drama series *G.B.H.* and a Grammy for *I Still Have That Other Girl* from his 1998 collaboration with Burt Bacharach, *Painted From Memory*. He was also nominated for an Oscar for Best Song, *The Scarlet Tide* (co-written with T Bone Burnett), from the motion picture *Cold Mountain*. Elvis Costello and The Attractions were inducted into the Rock and Roll Hall of Fame in 2003. During the same year he was awarded ASCAP's prestigious Founder's Award.

Though famed for his song writing in popular music due to brilliant tracks such as *Oliver's Army* and *Alison*, he is interested in all types of music and has produced a successful full-length orchestral piece, *Il Sogno*, which was premiered by The Brooklyn Philharmonic. It was later used for a ballet of *Midsummer Night's Dream*, and then was recorded by The London Symphony Orchestra — this stayed at the top of Billboard's Contemporary Classical Charts for 14 weeks.

In 2010, he released his latest album *National Ransom* featuring his backing bands The Imposters and The Sugarcanes with guest musicians Vince Gill, Marc Ribot, Buddy Miller and Leon Russell.

簡歷中譯：王明宇

## 返璞歸真的演繹 Unplugged

文：魏卓華

埃爾維斯·科斯特洛來了。這名配戴招牌闊黑邊眼鏡、手持木結他、傳說中的搖滾歌手終於來港了。自三十三年前推出首支單曲《Less Than Zero》以來，他以常新的創意，扣人心弦的獨特台風，在樂壇穩佔一席位。對他的樂迷而言，無論作曲、錄音、演出，他都是無以倫比的，他，才是獨一無二的 Elvis！只消數一下他那連串的流行歌曲，就知他們的確言之有理。

過去三十多年裏，科斯特洛在流行音樂界可說是舉足輕重。自七十年代早期的「酒吧搖滾」運動，他已力反主流，提倡由浮誇炫耀回歸搖滾根本，一擺華麗搖滾樂的糜風。但最為人樂道的還是他於七十年代末嚮導的新浪潮運動，為朋克搖滾的澎湃動力，添上一絲慧黠幽默。他的尖銳始終如一，而他的大膽嘗試、不斷探新，使他屹立樂壇。其間，他曾涉足多種流派，如雷鬼音樂、騷靈樂、爵士樂、古典音樂等，並因而得與世界各頂尖樂手跨界交流。

他銳利的筆鋒吸引了不少樂人慕名合作。保羅·麥卡尼就曾多次與他共同創作，更表示兩人的夥伴關係，讓他回想起與約翰·連儂的合拍與共鳴。但科斯特洛的桀驁個性亦為他添上麻煩，一次在電視節目《周末夜現場》任演出嘉賓時，監製要求他別唱其挖苦

By Mikel Echevarría

Adorned with his trademark thick-rimmed black glasses and an acoustic guitar, the legendary singer-songwriter Elvis Costello is finally playing in Hong Kong. Thirty-three years have passed since the release of his first single *Less Than Zero* yet his creativity and touching live performances remain incomparable. For his fans he is the true Elvis, and they believe no one can match him at what he does best: write, record and perform great pop songs — a quick look at his string of hits makes it hard to argue with them.

His importance to popular music over the past three decades cannot be overstated. He was involved in the Pub Rock movement in the early 1970s which tried to bring rock music back down to earth, a reaction against the flamboyant Glam Rock which was prevalent at the time. However he is best known as a pioneer and leading-light in the New Wave movement of the late 1970s' which combined the intense energy of punk with an intelligent derisive attitude. This edginess has remained throughout his career. Remaining relevant in the fast changing sonic landscape of popular music requires creativity and the courage to try new things. Costello has explored many genres of music including reggae, soul, jazz and classical music. These forays have led to collaborations with some of the world's finest musicians.

His gift for edgy song writing is what attracted many of the collaborators. He has now worked with Sir Paul McCartney on several occasions

傳媒的《Radio, Radio》，他卻公然違抗指示，在演唱《Less Than Zero》中途，突然轉唱這首被明令禁制的歌，為此他被該節目封殺12年之久。

科斯特洛作詞時講究用字，於雙關語的妙用尤為出色，曾自詡為搖滾樂界的拼字遊戲第一高手。但在刻意練字之餘，他的歌曲往往探討嚴肅的議題，尤其是有關基層的社會問題，以辛辣的文辭勾勒出其鮮明的政治傾向與立場。

他後期的演唱風格轉趨內斂，有時不帶樂隊，不跟樂手為伴，單槍匹馬的，甚或隨便坐在台沿，輕彈撥弄木結他，悠然地演唱他的名曲。這種返璞歸真的演繹，叫樂迷耳目一新，歌手與聽眾更融洽親密，情感流露更真摯自然。

他的嗓音亦隨著歲月更趨成熟，感情更濃厚。而他的作品浩博，誰又曉得他下一首唱的是什麼呢？亦因此，樂迷欣賞他的演唱會時往往得預測曲目。觀眾或希望聽到以活潑節奏訴說戰爭黑暗的《Oliver's Army》；或者是取材自《一樹梨花壓海棠》、以底特律黑人音樂風格演繹的《Man Called Uncle》；又或是語帶雙關的早期崩克搖滾《Pump it Up》；還有他那首走紅美國，與麥卡尼共同創作的《Veronica》。不過懸疑本就是欣賞他演唱會的一份樂趣。

此外，他亦愛重唱別人的作品，以其獨特的演繹，注塑成富個人風格

and McCartney has said that the partnership reminds him of working with John Lennon. It is also Costello's edginess that has landed him in trouble. He was banned from *Saturday Night Live* for 12 years after defying the producers of the show who did not want him to play his anti-media song *Radio, Radio*. Costello started playing a different song, *Less Than Zero*, but stopped mid-track switching to the song he had been explicitly asked not to play.

Lyrical he constantly challenges himself and is known for ingenious word play — he once reverentially described himself as “rock and roll's scrabble champion”. But this does not detract from the serious message that many of his songs contain. His political leanings and opinions coming through in caustic verse; working-class issues often feature in his lyrics.

In the latter half of his career Costello has varied his performances. When not playing with his band or with one of his many collaborators, he plays alone, performing intimate solo acoustic sets. These one-man shows offer his audiences a completely different experience. There is a greater connection between them and the artist; it is more mellow and undiluted. Now utterly relaxed as a performer he often sits on the edge of the stage, guitar unplugged and without microphone, strumming away at one of his many masterpieces.

His mature and soulful voice has improved with time but with an extensive back-catalogue of self-penned songs to delve into, there is no telling what he will decide to sing.

的難忘名曲。如在《What 's so Funny 'bout Peace, Love and Understanding》一曲裏，他以調謔的語氣和歡快的節奏，反問歌名提出的問題，令人不禁反思人的處境。由 Charles Aznavour 和 Herbert Kretzmer 原唱《She》，經他深情的演繹，成為電影《摘星奇緣》的主題曲；而 Christina Aguilera 主唱的《Beautiful》，經他出人意表的處理，也在廣受歡迎的電視劇《醫神》中出現。

無論打算演唱什麼歌，他總能將稜角分明的性格，糅合其一貫悠然自得的作風。就是這份獨特性，令他三十多年來得到一眾忠實歌迷擁戴追隨，並每次皆令觀眾帶着更多的期待進場。

魏卓華為《閱藝》的英文編輯。

中譯：黃定國

Consequently anticipation is always part of his gigs as fans wonder what he will play. They may be hoping for *Oliver's Army* a bouncy upbeat tune which tells a dark tale of conflict; or *Man Called Uncle*, a Motown inspired track retelling Nabokov's *Lolita*; or *Pump it Up* his early punk hit; or *Veronica*, his biggest hit in the States which he wrote with McCartney.

Costello also regularly performs some truly spectacular covers, making the songs his own. His version of Nick Lowe's *What's so Funny 'bout Peace, Love and Understanding*, with the quizzical lilt to his voice leaves you pondering the human condition. His heartfelt cover of Charles Aznavour and Herbert Kretzmer's *She* was used in both the opening and closing credits of the film *Notting Hill*. And his surprising cover of Christina Aguilera's *Beautiful* was used in the massively popular medical drama show *House*.

Whatever he decides to play during a live performance, Costello somehow manages to combine an edginess with a style that is absolutely at ease. This unique ability has helped him maintain a devoted fan-base for over thirty years and has kept his audience always wanting more.

Mikel Echevarría is the English Editor of *FestMag*.