

Saturday, February 18, 2012, 8pm  
Zellerbach Hall

## Ana Moura



Ana Moura, *vocals*

Angelo Freire, *Portuguese guitar*

Pedro Soares, *acoustic guitar*

Yuri Daniel, *bass*

### PROGRAM

*Tonight's performance will be announced from the stage.*

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

**D**ATES, DAYS, NUMBERS, FACTS—if only they could explain how Ana Moura affects us. It is the art of speaking the unspeakable that the *fado* singer performs as few others do. The feeling she creates has no map or streets, but to make it simple we can refer to as “soul.” It is this that distinguishes Ms. Moura’s art, her voice deftly characterizing the words of the poets. But for now we will stick to the facts, tracing the visible trail of Ana Moura’s life.

Mothers, in their infinite wisdom, are seldom wrong. And when Fernanda Pereira heard her daughter Ana sing a variety of songs from a tender age, she would always say, “It’s with *fado* that your voice stands out.” It wasn’t just her voice, but this was only to be discovered later. Growing up in family who loved music, and *fado* in particular, helped to establish young Ana Moura’s direction. In Coruche, where she lived until her adolescence, Ms. Moura’s voice became well known. At that time her musical passions were a far cry from *fado*: rock and pop were the closest things to her life in her years of self-discovery.

We will never know whether we have lost a charismatic pop singer, but what we have gained is too precious to ignore. Following an initiatory period, in which Ms. Moura was invited by guitarists to sing in various *fado* “houses,” Maria da Fé heard her sing and hired her to perform at Sr. Vinho. This was the beginning of her career.

For those who want to live the life of *fado*, the *fado* house where one sings becomes a school. This is what happened to Ms. Moura during the years she sung at Maria da Fé’s *fado* house. But destiny knows how to choose those who look for it, and it was at Sr. Vinho that Ms. Moura found her musical partner—singer, author, producer and composer Jorge Fernando. A *fado* singer at heart, Mr. Fernando was associated with the best—he was Amália Rodrigues’s guitar player for years. As a composer and song writer, Mr. Fernando is a visionary and an extraordinarily sensitive producer. From this musical bond the beginning of a great career was only a step away: the record *Guarda-me a vida na mão* (2003) caught audiences and critics by surprise. “Sou do fado, sou fadista,” a song on



the album, became an instant classic. A voice like this had not been heard in a very long time. Critics praised the recording, and Ms. Moura began to receive invitations to perform abroad, where her talent was even more respected.

The following year saw another step in Ms. Moura’s career. Her new record was ambitious: *Aconteceu* (2004) was a conceptual adventure, a double CD divided into traditional *fado* (“Dentro de Casa”) and possible paths out of and around *fado* (“À porta do Fado”). To strengthen this new approach, lyricists and musicians from other musical backgrounds, such as Tózé Brito, Tiago Bettencourt and Miguel Guedes (Blind Zero), were invited. And in fact, as a result of this record, the frontiers started to melt away for Ms. Moura as she became more and more respected abroad. Her success in the Netherlands led her to be nominated for an Edison, the equivalent to a Dutch Grammy for world music; and, as the final crowning glory, history will show that the first Portuguese artist to set foot on the stage of New York’s Carnegie Hall was a shy, young girl called Ana Moura.

But her audience wanted more. Ms. Moura traveled to Cannes during the film festival, sung at the Getty Museum, and sold out prestigious venues all over the world. Meanwhile, in distant Japan, Tim Ries, saxophone player for the Rolling Stones, heard Ms. Moura’s CD

and immediately realized that he had found the voice he had been looking for. Mr. Ries was developing a project in which he invited singers from around the world to record versions of the Rolling Stones songs. After hearing the first few minutes of *Aconteceu*, Mr. Ries invited Ms. Moura to participate in the project.

Two songs were chosen, adapted by Jorge Fernando and guitarist Custódio Castelo. All that remained was for the band members to meet the *fado* singer. This took place in Lisbon, on the eve of the Rolling Stones' concert at Alvalade XXI stadium. At the Casa de Linhares, the *fado* house where Ms. Moura had often performed, Mick Jagger, Keith Richards and company were impressed by the depth of Ms. Moura's singing. After Ms. Moura's performance, Mr. Jagger asked to speak to her in private, and the next day about 40,000 people were dazzled by the duet version of "No Expectations" sung by Mr. Jagger and Ms. Moura. It was a moment the *fado* singer will never forget.

At the end of 2006 Ms. Moura began preparations for her next record, one that would finally touch the heart of the Portuguese, who only then began to give her the credit she deserved. *Para Além da Saudade* (2007) documents the maturity of the *fado* singer, her confidence in the recording studio and the success of the record's concept. Returning to a musical base in which only the essential was included (bass guitar, acoustic guitar, Portuguese guitar), *Para Além da Saudade* opened the door to new things.

There were new partnerships, in which Amélia Muge ("Fado da Procura"), Fausto ("Vimos Nascidos do Mar") or Nuno Miguel Guedes ("Mapa do Coração") took part. *Para Além da Saudade* also included the legendary Patxi Andion and Mr. Ries, who thus "reciprocated" Ms. Moura's participation in his own project. It was with *Para Além da Saudade* that Ms. Moura achieved her first great emblematic *fado* hit: "Os Búzios," written by Mr. Fernando, became a song performed at all her concerts, with the audience singing along.

*Para Além da Saudade* ultimately went platinum. Abroad, Ms. Moura's concerts increased at a rapid pace and along with big tours in Europe,

Mexico and the United States. But her merit was also recognized in her own country, where in 2007 she was awarded the Amália Prize for Best Interpreter of the Year, given by the Amália Rodrigues Foundation.

In 2008 Ms. Moura accepted another great challenge: the Lisbon and Oporto Coliseums, two magical nights recorded onto a DVD that also went platinum. With legendary guest singers Maria da Fé and Beatriz da Conceição, and with Jorge Fernando's support on stage, Ms. Moura sold out a venue that rarely fills for *fado*. Meanwhile, *Para Além da Saudade* progressed to triple platinum, remaining for 120 weeks on the National Music Sales Chart.

More tours, more concerts, more accolades, including the International PALCUS (Portuguese America Leadership Council Association) Prize, from the largest Portuguese association in the United States, awarded during a gala at City Hall in San Jose, California. Ms. Moura's trip to San Jose coincided with the concerts of *Stones World: Rolling Stones World Music Project* in New York and San Francisco. Afterward she engaged her collaborators on *Para Além da Saudade* to make a new record. With two guitars accompanying a voice that was increasingly more confident, *Leva-me aos Fados* (2009) brought together the beauty of traditional *fado* with the unexpected: "Não é um Fado Normal," written by Amélia Muge and featuring the band Gaiteiros de Lisboa. The final touches were outstanding contributions by José Mário Branco and Ms. Muge. The title track became another huge success, the rightful heir of "Os Búzios." Upon its release, *Leva-me aos Fados* went gold and very quickly platinum.

In 2009, at a concert in Paris, Ms. Moura was heard by Prince, and a year the two artists sang *fados* together at the Super Bock Super Rock Festival in Portugal.

Ms. Moura achieved additional recognition in 2010, receiving the local Golden Globe Award for Best Interpreter, which served as a testament to the admiration of the Portuguese people for her talent. Amid the Portuguese euphoria over to the national football team playing in the World Cup final, Ms. Moura was chosen

to sing the national anthem at Jamor Stadium, bidding farewell to the Portuguese team as it traveled to South Africa.

It was an intense year filled with concerts for Ms. Moura. During her English tour *Leva-me aos Fados* made it to Nº 2 on Amazon's UK music sales chart. Her Frankfurt concerts with the Frankfurt Radio Big Band proved that *fado* and jazz can seduce each other and walk hand in hand. Because of the success of those concerts, Ms. Moura decided to repeat them for her Portuguese audience; and in April 2011 listeners at the Lisbon and Porto coliseums experienced this unexpected but dazzling musical fusion. Also in 2011 Ms. Moura received a nomination for Best Artist by the world music magazine *Songlines* and began making a documentary on her career for the Mezzo TV Channel.

Tonight's concert marks Ms. Moura's Cal Performances debut.