

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

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**CAL PERFORMANCES PRESENTS *FADO* DIVA MARIZA
IN ZELLERBACH HALL
FRIDAY, OCTOBER 21, 2005**

“When Mariza sings, time stands still. Every word is sung with intense concentration, every note hit flawlessly. When she pauses for dramatic effect, we are all with her, caught in her trap” — *BBC Radio*

BERKELEY, September 19, 2005 – *Fado* superstar **Mariza** completes her North American tour at Zellerbach Hall on **Friday, October 21, 2005** at **8:00 p.m.** with an evening of intense emotion, passionate singing and Portuguese tradition. *Fado*, literally translated as “fate,” are Portuguese folk songs with lyrics, mostly revolve around heartbreak, longing and the acceptance of one’s destiny, taken from existing poems and then set to music. Its dark soulful tone is relieved by the bright metallic sound of the accompanying *guitarra*, a pear-shaped instrument with six pairs of strings. Mariza will perform with seven musicians including long-time band members **Luis Guerreiro** (*guitarra*), **António Neto** (*viola de fado*, a six-stringed guitar) and **João Pedro Ruela** (percussions), along with **Vasco Sousa** (*viola baixo*, an acoustic bass guitar), **António Barbosa** (violin), **Ricardo Mateus** (viola), and **Paulo Moreira** (cello).

Fado’s origins are often disputed, but most accounts say it emerged in Lisbon’s brothels and taverns during the 19th century from a cauldron of African, Brazilian, Arab, and Jewish traditions. Over the past century, *fado* has been elevated to a national art form in Portugal. According to the *Cleveland Plains Dealer*, “if ever there was a form of music fueled by pure emotion, *fado* is it.”

MARIZA NUNES

Born in Mozambique to an African mother and a Portuguese father, **Mariza Nunes**—best known as simply Mariza—was raised in Mouraria, an old neighborhood of Lisbon. Her exotic features speak of a complex genealogy that also includes Indian, German and Spanish descent.

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After the Portuguese colony gained independence in 1975, her father—once a Mozambique civil servant—returned with three year-old Mariza and her mother to his own country as an immigrant without a job, house or any money. The family opened a tavern, with Mariza's mother as the cook and her father as the waiter. They held Sunday afternoon *fado* sessions and re-popularized the neighborhood's *fado* tradition.

Encouraged by her father, Mariza was singing publicly by age five. As a teenager, she began performing rock, bossa nova, funk, and jazz in clubs. Every now and then, if the mood was right, she'd sing a *fado*—a throwback to the music of her childhood—at the end of the night. When the owner of a top Lisbon *fado* club heard her, she was invited to fill a weekly slot. It was then that her career as a *fadista* was born. Mariza is part of a new generation of singers that includes Misia, Dulce Pontes and Cristina Branco. Her petite figure, funky platinum-blond hair coiffed in tight waves, and fun attitude challenge the traditional image of stern-looking *fadistas* shrouded in black mantillas. However, "a sense of fashion would have taken her only so far. Mariza has a powerful voice, impeccable intonation and a feel for the dramatic that often turn songs into breathtaking three-minute plays" (*Washington Post*).

At just 31, Mariza has elevated *fado* to the height of popular world music. In 2000 she was presented the *Voice of Fado* award by Portugal's national radio station. By 2002 she was a hit at the world music trade fair Womex. Her 2001 debut album, *Fado em Mim (Fado and Me)*, and her 2003 follow-up album, *Fado Curvo (Curved Fado)*, were huge successes in Portugal; her second album hit No. 14 in the United States on Billboard World Music chart in its first week, eventually peaking at No. 6. Mariza's third and most recent album, the autobiographical *Transparente*, was released in conjunction with her North America tour in August 2005. The dynamics between singer and poet, as well as between singer and composer in *fado* is a significant element of Mariza's new record. She stretches the standard classical guitar-and-*guitarra portuguesa* accompaniment to include cellos, pianos and trumpets and includes harmonic vocabulary to shade her vocal interpretation with hints of jazz. The *Washington Post* raves: "her striking stage presence and dramatic performing style have already established her as a worthy successor to Amalia Rodrigues (1920-1999), the grande dame of *fado* ... [M]usically, [Mariza] has set herself on an ambitious path: honoring the tradition while updating it."

TICKET INFORMATION

Tickets for **Mariza** on **Friday, October 21, 2005** at **8:00 p.m.** in Zellerbach Hall are priced at **\$24.00**, **\$34.00** and **\$46.00**. Performance tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Friday, October 21 at 8:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

World Music

Mariza

Program: Mozambique-born Mariza brings Portugal's *fado* music to Cal Performances October 21, 2005. The program includes music from her latest album, *Transparente*, along with other works.

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