

Wednesday, October 30, 2013, 8pm
Zellerbach Hall

Mariza



CAMI Music

Mariza *vocals*
Pedro Jóia *guitar*
Vicky Marques *drums*
José Manuel Neto *Portuguese guitar*
YAMI *bass*

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IN JUST TWELVE YEARS, Mariza has risen from a well hidden local phenomenon, known only to a small circle of admirers in Lisbon, to one of the most widely acclaimed stars of the World Music circuit.

It all started with her first CD, *Fado em Mim*, published in 2001, which quickly led to a number of highly successful international presentations—the Québec Summer Festival, in which she received the event's First Award (Most Outstanding Performance), New York's Central Park, the Hollywood Bowl, the Royal Festival Hall, the WOMAD Festival—and ultimately earned her BBC Radio 3's award for Best European Artist in the area of World Music. *Fado em Mim* was an exciting first album, showing a young singer with a rich, vibrant voice and a strong artistic personality. She still sang several hits of Amália's repertory, but her approach to the heritage of the great *fado* diva was already so personal that she could easily cast away any suggestion of mere imitation. And within her original material, "Ó Gente da minha Terra," by the young composer Tiago Machado, soon became a major hit in its own right.

In 2003 came her second album, *Fado Curvo*. It was clearly a step ahead in a process of strengthening her own style and widening her own repertory, with the help of excellent arrangements by Carlos Maria Trindade. Amália was still present, with her emblematic Primavera, on a poem by David Mourão Ferreira, but so was ballad singer José Afonso, an icon of the democratic opposition to the Salazar regime in the 1960s and '70s, and much of the material was new and inspired. *Fado Curvo* would reach sixth place on the *Billboard* chart for World Music and win the Preis der deutschen Schallplattenkritik and the European Border Breakers Award at the 2004 MIDEM.

Mariza's stage performances multiplied, with great personal triumphs at London's Royal Festival Hall, Frankfurt's Alte Oper, Paris's Théâtre de la Ville, Los Angeles's Walt Disney Concert Hall (with the Los Angeles Philharmonic), Madrid's Teatro Albéniz, and Barcelona's Teatre Grec. Her performing style at that period can be seen in her *Live in London*

DVD, featuring her March 2003 concert at the Union Chapel and displaying her impressive vocal gifts and her growing self confidence onstage. In 2004, together with Carlos do Carmo, she was appointed by the Mayor of Lisbon an Ambassador for the nomination of *fado* to the Representative List of Intangible Cultural Heritage of Humanity, which was to be officially approved by UNESCO in November 2011.

Two thousand five, when she received the Best Artist Award from the Amália Rodrigues Foundation and was appointed an Ambassador of Good Will by UNICEF, was a particularly remarkable year for Mariza, from the artistic point of view, with the issuing of her third CD, *Transparente*. She emerged in this album with a new, more mature style, so assured of her vocal powers that she could now afford to whisper and croon as well as sing at full force, building the climax of each phrase in an impressively serene and intelligent way, articulating the text in an even more expressive manner. She found an opportunity to salute three great *fado* singers with whom she felt deep artistic as well as personal affinities: Amália, whose "Segredo," by Reinaldo Ferreira and Alain Oulmain, had been the late singer's last original release; the recently deceased Fernando Maurício, acclaimed by the popular audiences of Lisbon as "the King of *fado*," and at whose side she had often sung in their common neighborhood of Mouraria; and Carlos do Carmo, whose advice she always made a point of acknowledging as an important factor in the formation of her own artistic personality and to whom a very affectionate version of one of Carmo's greatest hits, "Duas Lágrimas de Orvalho," was here dedicated. The repertoire was now more varied, musically as well as poetically, supported by Jacques Morelenbaum's outstanding orchestral scores.



A CD and DVD of her September 2005 anthological concert in Lisbon, *Concerto em Lisboa*, accompanied by the Lisbon Sinfonietta under Mr. Morelenbaum himself, published in 2006, came as yet another document demonstrating this stage of reinforced maturity, and would eventually earn her a Grammy Award nomination in the Latin Music category, the first ever for a Portuguese performer. In the same year, she would be granted by the Portuguese President, Jorge Sampaio, the honors of Commander of the Order of Prince Henry the Navigator.

Mariza's career now proceeded with even greater success than ever, with appearances on some of the most important stages in the world: the Paris Olympia, the Frankfurt Opera, London's Royal Festival Hall, Amsterdam's Le Carré, Barcelona's Palau de la Música, the Sydney Opera House, New York's Carnegie Hall, and Walt Disney Concert Hall in Los Angeles—in the latter case with a stage setting especially designed for her by one of the world's greatest architects, Frank Gehry.

In 2007, she was one of the leading stars in Spanish director Carlos Saura's acclaimed movie *Fados*, exhibited in almost 100 countries, as well as the subject of the BBC documentary *Mariza and the History of Fado*, directed the British music critic Simon Broughton. In the following year, she participated prominently in the first documentary series dedicated by the Portuguese public television to the history of *fado*, *Trovas Antigas, Saudade Louca*, narrated by Carlos do Carmo on a script by Rui Vieira Nery.

Also in 2008 came her fourth album, *Terra*, with musical direction by José Limón, summing up much of the new repertory she had been performing in her latest tours, including such hits as “Alfama” and “Rosa Branca” and partnerships with Tito Paris, Buika, Rui Veloso, Ivan Lins, and Dominic Miller.

And 2010 was the year of a very special recording project, the album *Fado Tradicional*, in which she would reaffirm her connection with the most authentic tradition of classical *fado* by going back to some of the most representative composers in the history of the genre, such as Alfredo Marceneiro, albeit with a highly

individual and contemporary approach. That same year, she was made a Chevalier de l'Ordre des Arts et Lettres by the French government.

No Portuguese artist since Amália Rodrigues has experienced such a triumphant international career, accumulating success after success on the most prestigious world stages, rave reviews from the most demanding music critics worldwide, and countless international awards and distinctions. As usual, her musical partners are simply only the best: Jacques Morelenbaum and John Mauceri, José Merced and Miguel Poveda, Gilberto Gil and Ivan Lins, Lenny Kravitz and Sting, Cesária Évora and Tito Paris, Carlos do Carmo and Rui Veloso. An her repertoire, while firmly rooted in classical and contemporary *fado*, has grown to include occasional Cape Verdean *mornas*, rhythm-and-blues classics, or any other themes she holds dear to her heart.

In the past twelve years, Mariza has long passed the stage of a mere exotic episode in the World Music scene, ready to be replaced by whatever new colorful phenomenon appears in another geographic corner of the recording industry's market. She proved to be a major international artist, strongly original and immensely gifted, from whom much is yet to be expected in the future. The young girl from Mozambique, raised in the popular Lisbon neighborhood of Mouraria, has mastered the roots of her musical culture and developed into a universal artist who is able to open herself to the world without ever losing her heartfelt sense of Portuguese identity. And Portuguese audiences are the first to acknowledge this triumph and pay her back with unlimited love and gratitude.

Rui Vieira Nery
Instituto de Etnomusicologia—
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Lisbon, Portugal



Guitarist **Pedro Jóia** began his classical guitar studies at age seven and completed them at the Lisbon National Conservatory. He attended master classes in

Spain with the legendary guitarists of Jerez de la Frontera, Paco Peña, and Gerardo Nuñez. He continued his studies with two other famed Spanish musicians, Manolo Sanlúcar and Sanlúcar de Barrameda. Mr. Jóia has worked frequently for the Portuguese theater, composing and arranging original music for the stage. He has performed worldwide at concerts in Portugal, Spain, Belgium, Holland, India, Mozambique, and Ivory Coast, as well as a special presentation in Macau with a Chinese orchestra showcasing Portuguese and Chinese compositions.



Drummer **Vicky Marques** draws his influences not only from his native Portugal but also from northeast Africa, the Mediterranean, and Brazil.

An accomplished percussionist with a worldwide profile, Mr. Marques has performed with a broad array of jazz, Latin, world, and Brazilian musicians, including Ivan Lins, Yuri Daniel, and Gregg Kofi Brown. He has also released a successful tutorial DVD *Vicky: Elementos*, which was featured in *Modern Drummer* magazine, and which spotlights his unique drum kit, which Mr. Marques refers to as his “*todo o terreno*” or “four-wheel drive.” He gives frequent workshops for young percussionists looking for world/jazz versatility.



From the age of 15, **José Manuel Neto** has been considered one of the masters of the Portuguese guitar, and has performed with the greatest figures in *fado*, including Carlos do Carmo, Misia, Camané, Cristina Branco, Argentina Santos, Antonio Zambujo, and Mariza. Mr. Neto is a self-taught musician who began his career in the *fado* houses of

Lisbon at age 15. In addition to his unparalleled career as accompanist to *fado*'s most acclaimed singers, he has released a number of solo CDs, including 2009's *O Som do Saudade*. In 2008, he was awarded “Best Instrumentalist” by the Amália Rodrigues Foundation.



Born Fernando Araújo, bass player **YAMI** traces his musical roots from Portugal to Africa and back again. His father left his small town life in northern Portugal, boarded a ship bound for Angola, and soon found work on a coffee farm in Luanda. He married an African woman and had children. YAMI left Angola at age four when, following the Portuguese Colonial War, his father moved the family back to Portugal, settling in the suburbs of Lisbon. It was there that YAMI came to mix his magical and rhythmic memories of Angola with the deep, dramatic traditions of Portuguese *fado*. YAMI has released a number of solo CDs in Portugal, connecting pan-African and Luso-American forms with Creole innovations, flavored with funk, reggae, and rumba.