



The current Nomination for Inscription on the Representative List of the Intangible Cultural Heritage of Humanity is subscribed by the following personalities/artists of the Fado community:

---

Ada de Castro (singer)  
Aldina Duarte (singer, author)  
Ana Maria (singer)  
Ana Moura (singer)  
Ana Sofia Varela (singer)  
Ângelo Freire (portuguese guitar player)  
Anita Guerreiro (singer)  
António Cháinho (portuguese guitar player)  
António Cruz (singer)  
António Parreira (portuguese guitar player)  
António Pinto Basto (singer)  
António Rocha (singer)  
António Zambujo (singer)  
Argentina Santos (singer)  
Brázia Cruz (singer)  
Camané (singer)  
Carlos do Carmo (singer)  
Carlos Gonçalves (portuguese guitar player)  
Carlos Macedo (singer, portuguese guitar player)  
Carlos Manuel Proença (guitar player)  
Carminho (singer)  
Cristina Branco (singer)  
Cuca Roseta (singer)  
Dana (singer)  
Daniel Gouveia (researcher, editor)  
David Ferreira (editor)

Reçu CLT / CIH / ITH

Le

30 MAI 2011

Nº

5081

Didi (bass guitar player)  
Diogo Clemente (guitar player)  
Duarte (singer)  
Edgar Canelas (radio broadcasting director)  
Edgar Nogueira (portuguese guitar player)  
Esmeralda Amoedo (singer)  
Fernanda Maria (singer)  
Fernando Alvim (guitar player)  
Fernando Machado Soares (singer)  
Fernando Pinto do Amaral (author)  
Francisco Mendes (collector, researcher)  
Florinda Maria (singer)  
Gilberto Grácio (guitar maker)  
Gonçalo da Câmara Pereira (singer)  
Gonçalo Salgueiro (singer)  
Hélder Moutinho (singer, producer, author)  
Hugo Ribeiro (audio recording specialist)  
Isabel Raimundo (singer)  
Ivan Dias (producer)  
Jaime Dias (singer)  
Jerónimo Mendes (portuguese guitar player)  
João Braga (singer)  
Joel Pina (bass guitar player)  
José António Anjos de Carvalho (collector, researcher)  
Jose da Câmara (singer)  
José Fontes Rocha (portuguese guitar player)  
Jose Luís Gordo (author, entrepreneur)  
José Luís Nobre Costa (portuguese guitar player)  
José Manuel Barreto (singer)  
José Manuel Neto (portuguese guitar player)  
José Manuel Osório (singer, researcher)  
José Pracana (portuguese guitar player, researcher)

Jorge Fernando (singer, guitar player, composer)  
Julieta Estrela (singer, entrepreneur) - President *Associação Portuguesa Amigos do Fado*  
Katia Guerreiro (singer)  
Lenita Gentil (singer)  
Liliana Silva (singer)  
Lúcio Bamond (singer)  
Luís de Castro (collector, researcher)  
Luís Guerreiro (portuguese guitar player)  
Luís Penedo - President *Academia da Guitarra Portuguesa e do Fado*  
Luísa Soares (singer)  
Mafalda Arnauth (singer)  
Manuel Mendes (guitar player)  
Maria Amélia Proença (singer)  
Maria Armanda (singer)  
Maria da Fé (singer)  
Maria da Nazaré (singer)  
Maria do Rosário Pedreira (author)  
Maria Jojô (singer, entrepreneur)  
Mário Pacheco (portuguese guitar player, entrepreneur)  
Mário Raínho (author)  
Mariza (singer)  
Mário Moniz Pereira (composer)  
Mário Raínho (author)  
Miguel Capucho (singer)  
Mísia (singer)  
Nuno da Câmara Pereira (singer)  
Nuno de Aguiar (singer)  
Nuno Júdice (author, teacher)  
Nuno Lopes (specialized journalist, author)  
Nuno Siqueira (collector, researcher)  
Óscar Cardoso (guitar maker)

**Pedro J6ia (guitar player)**

**R6o Kyao (saxophone and flute)**

**Raquel Tavares (singer)**

**Raul Nery (portuguese guitar player)**

**Ricardo Parreira (Portuguese guitar player)**

**Ricardo Ribeiro (singer)**

**Rodrigo (singer)**

**Teresa Tapadas (singer)**

**Vicente da C6mara (singer)**



## FADO, HERITAGE OF HUMANITY

### STATEMENT

The Associação Portuguesa dos Amigos do Fado acknowledges the importance of the heritage of Fado, its outstanding value as identifying symbol of the City of Lisbon, its deep roots within the country's cultural tradition and history, its role within the cultural identity statement, and its importance as source of inspiration and culture interchange between people and communities.

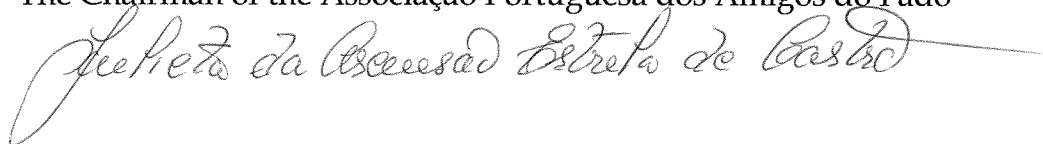
During its 16 years of existence the mission of the Associação Portuguesa dos Amigos do Fado has been to protecting and studying the cultural heritage of Fado.

Throughout its practice and membership of the Conselho Consultivo do Museu do Fado, the Associação Portuguesa dos Amigos do Fado has always acknowledged Fado as living heritage representing the activity of a broad universe of interpreters, composers, players, poets, and both professional and amateur Lisbon Fado clubs.

Therefore the Associação Portuguesa dos Amigos do Fado hereby declares its interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 8 June 2010

The Chairman of the Associação Portuguesa dos Amigos do Fado



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMOINE DE L'HUMANITÉ

### DÉCLARATION

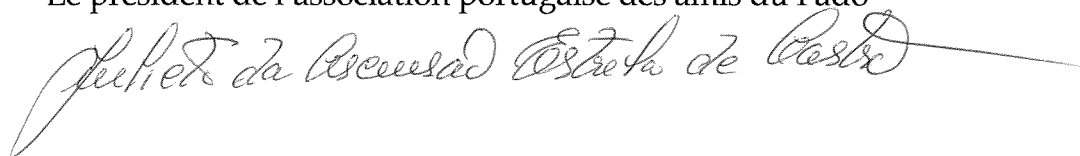
L'association portugaise des amis du Fado reconnaît l'importance du patrimoine du Fado, sa valeur exceptionnelle comme symbole d'identification de la ville de Lisbonne, son enracinement profond dans la tradition et dans l'histoire culturelle du pays, son rôle dans l'affirmation de l'identité culturelle, met son importance en tant que source d'inspiration et d'échange interculturelle entre peuples et communautés.

L'association portugaise des amis du Fado compte seize années d'activité et développe une mission de défense, étude et protection du patrimoine culturel du Fado.

Par le biais de l'activité qui lui revient et par l'intégration du conseil consultatif du Musée du Fado, l'association portugaise des amis du Fado a toujours reconnu le Fado comme un patrimoine vivant, représentatif de l'activité d'un univers très élargi d'interprètes, compositeurs, luthiers, poètes, collectivités, et lieux de Fado tant professionnel qu'amateur de la ville de Lisbonne. Dans ce sens, l'association portugaise des amis du Fado, atteste par la présente déclaration, l'engagement et intérêt qu'elle porte à la candidature du Fado à la Liste Représentative du Patrimoine Culturel Immatériel du Fado de l'UNESCO.

Lisbonne, le 8 juin 2010

Le président de l'association portugaise des amis du Fado



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, HERITAGE OF HUMANITY

### STATEMENT

The Academia da Guitarra Portuguesa e do Fado acknowledges the importance of the heritage of Fado, its outstanding value as identifying symbol of the City of Lisbon, its deep roots within the country's cultural tradition and history, its role within the cultural identity statement, and its importance as source of inspiration and culture interchange between people and communities.

During its 16 years of existence the mission of the Academia da Guitarra Portuguesa e do Fado has been to protecting and studying the cultural heritage of Fado.

Throughout its practice and membership of the Conselho Consultivo do Museu do Fado, the Academia da Guitarra Portuguesa e do Fado has always acknowledged Fado as living heritage representing the activity of a broad universe of interpreters, composers, players, poets, and both professional and amateur Lisbon Fado clubs.

Therefore the Academia da Guitarra Portuguesa e do Fado hereby declares its interest and commitment to the Application of Fado for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Lisbon, the 17 June 2010

The Chairman of the Academia da Guitarra Portuguesa e do Fado



EGEAC

MUSEU  
DO FADO

# FADO, PATRIMOINE DE L'HUMANITÉ

## DÉCLARATION

L'académie de la guitare portugaise et du Fado reconnaît l'importance du patrimoine du Fado, son exceptionnelle valeur comme symbole d'identité de la ville de Lisbonne, son enracinement profond dans la tradition et dans l'histoire culturelle du pays, son rôle dans l'affirmation de l'identité culturelle et son importance en tant que source d'inspiration et d'échange interculturelle entre peuples et communautés.

L'Académie de la guitare portugaise et du Fado compte seize années d'activité et développe une mission de défense, étude et protection du patrimoine culturel du Fado.

Par le biais de l'activité qui lui revient et par l'intégration du conseil consultatif du Musée du Fado, l'académie de la guitare portugaise et du Fado a toujours reconnu le Fado comme un patrimoine vivant, représentatif de l'activité d'un univers très élargi d'interprètes, compositeurs, luthiers, poètes, collectivités, et lieux de Fado tant professionnel qu'amateur de la ville de Lisbonne.

Dans ce sens, l'académie de la guitare portugaise et du Fado, atteste par la présente déclaration, l'engagement et intérêt qu'elle porte à la candidature du Fado à la Liste Représentative du Patrimoine Culturel Immatériel du Fado de L'Humanité de l'UNESCO.

Lisbonne, le 17 juin 2010

Le président de l'académie de la guitare portugaise et du Fado



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, HERITAGE OF HUMANITY

### STATEMENT

Ada de Castro, Singer, acknowledges the importance of the heritage of fado. In 1982 she was elected “Melhor Fadista do Ano” (Best Fado Singer of the Year), and is a living symbol of this Lisbon’s urban song.

Ada de Castro hereby declares her deep interest and commitment to the Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 6 June 2010

The Artist

*Ada Antunes Loureiro*  
*Ada de Castro*

## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Ada de Castro, Chanteuse, reconnaît l'importance du patrimoine du Fado. Elu en 1982 "Melhor Fadista do Ano" (Meilleur chanteuse de fado de l'année), Ada de Castro est un symbole vivant de la chanson urbaine de Lisbonne.

Ada de Castro réaffirme son profond intérêt et engagement pour le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 6 Juin 2010

L' Artiste

*Ada Antunes Pereira*  
*Ada de Castro*

## FADO, HERITAGE OF HUMANITY

### STATEMENT

Ana Maria Dias, singer, acknowledges the importance of the heritage of Fado - in which she has been involved professionally, guiding her career for the protection, dignity and transmission of this form of this tradition and cultural heritage.

Ana Maria Dias hereby declares her interest and deep commitment to the Fado heritage Safeguarding Plan included in the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 10 June 2010

The Artist,

*Ana Maria Dias*



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Ana Maria Dias Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle, guidé pour la protection, la dignité et la transmission de cette forme de culture musicale.

Ana Maria Dias réaffirme par la présente déclaration son engagement et intérêt profond envers les mesures du plan de sauvegarde en cours, figurant à la candidature du Fado à la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de l'UNESCO.

Lisbonne, le 10 Juin 2010

L'Artiste,

*Ana Maria Dias*



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**



## FADO, HERITAGE OF HUMANITY

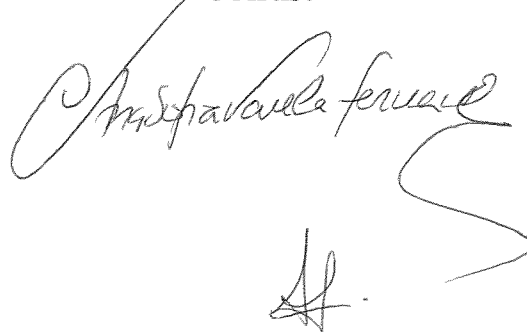
### STATEMENT

Ana Sofia Varela, singer, acknowledges the importance of the heritage of Fado, to which she has dedicated herself professionally. She was elected as one of the most representative voices of the new generation of Fado, and has a decisive role in the dynamics of Fado shows and other musical projects. From the new generation of Fado singers Ana Sofia has emerged as a huge success in Portugal and abroad.

Ana Sofia Varela hereby declares her commitment to abiding to the measures proposed in the Fado Heritage Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 23 June 2010

The Artist

A handwritten signature in black ink, appearing to read 'Ana Sofia Varela', with a large, sweeping flourish extending to the right and a smaller signature below it.

## FADO, PATRIMOINE DE L' HUMANITÉ

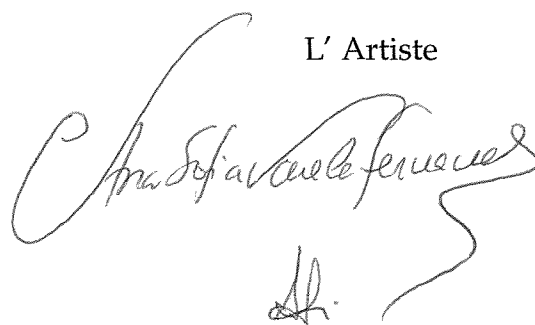
### DÉCLARATION

Ana Sofia Varela, Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle. Considéré comme une de les voix plus représentatives de la nouvelle génération du fado, Ana Sofia Varela a joué un rôle essentiel à travers d'un large dynamique de performances du fado, combinant avec d'autres projets musicaux, représentant un phénomène de succès nationaux et internationaux de la nouvelle génération de chanteuses de fado.

Ana Sofia Varela réaffirme son engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 23 Juin 2010

L' Artiste

A large, elegant handwritten signature in black ink, which appears to read 'Ana Sofia Varela'. Below the main signature, there is a smaller, more compact handwritten mark.

## FADO, HERITAGE OF HUMANITY

### STATEMENT

Ângelo Freire, Musician, acknowledges the importance of the heritage of Fado, to which he dedicated his professional live.

Ângelo Freire hereby declares his commitment to abiding to the measures proposed in the Fado Heritage Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 15 June 2010

The Artist,

*Ângelo Braz Freire*

## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Ângelo Freire, Musicien, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle.

Ângelo Freire réaffirme son profonde intérêt et engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 15 Juin 2010

L'Artiste,

Ângelo Braz Freire

## FADO, HERITAGE OF HUMANITY

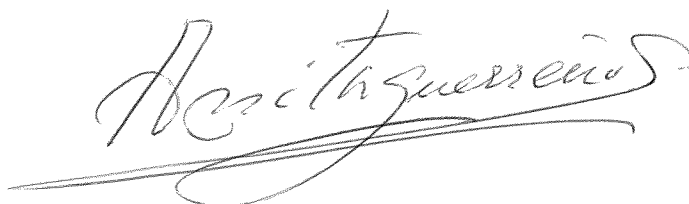
### STATEMENT

Anita Guerreiro, Singer, acknowledges the importance of the heritage of Fado, to which she has dedicated herself professionally. After her debut in the emblematic "Café Luso" Anita Guerreiro is a reference in the transmission of cultural heritage.

Anita Guerreiro hereby declares her deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist,

A handwritten signature in black ink, reading "Anita Guerreiro". The signature is written in a cursive style with a long, sweeping underline.

## FADO, PATRIMOINE DE L' HUMANITÉ

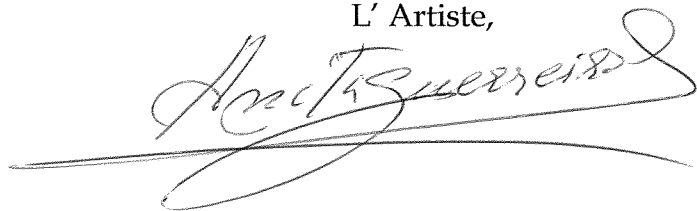
### DÉCLARATION

Anita Guerreiro, Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle. Après son début dans l'emblématique "Café Luso," Anita Guerreiro est une référence pour la transmission de ce patrimoine culturel.

Anita Guerreiro réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 7 Juin 2010

L' Artiste,

A handwritten signature in black ink, reading "Anita Guerreiro", with a long horizontal flourish underneath.

## FADO, HERITAGE OF HUMANITY


### STATEMENT

António Chainho, musician and composer, acknowledges the importance of the heritage of Fado – in which he has been involved professionally as off 1961. António Chainho has been a major guitar player for different generations of fado and producer of solo shows and records, thus fulfilling a core role in the development and evolution of the Portuguese Guitar sonority.

António Chainho is a member of the Conselho Consultivo do Museu do Fado and hereby declares his interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 8 June 2010

The Artist

A handwritten signature in black ink, reading "António Chainho". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

## FADO, PATRIMOINE DE L' HUMANITÉ


### DÉCLARATION

António Chainho, Musicien et Compositeur, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle depuis 1961. António Chainho se démarque comme accompagnateur instrumentale du fado pour plusieurs générations d'artistes, mais aussi dans la production des disques et des performances solo, et joué un rôle essentiel dans le développement et l'évolution des sons de la guitare portugaise.

Antonio Chainho intègre le Conselho Consultivo do Museu do Fado et réaffirme son profond intérêt et engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 8 Juin 2010

L'Artiste



EGEAC

MUSEU  
DO FADO



## FADO, HERITAGE OF HUMANITY

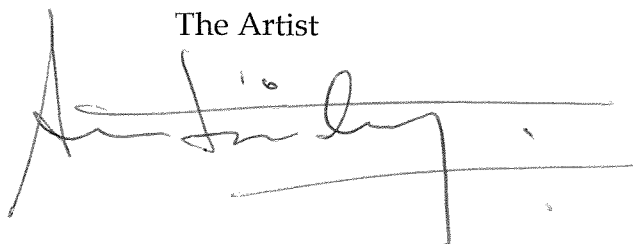
### STATEMENT

António Cruz, amateur artist, acknowledges the importance of the heritage of Fado.

António Cruz hereby declares his interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, The 9 June 2010

The Artist

A handwritten signature in black ink, appearing to read 'António Cruz', written over two horizontal lines. The signature is fluid and cursive.

Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, PATRIMOINE DE L' HUMANITÉ

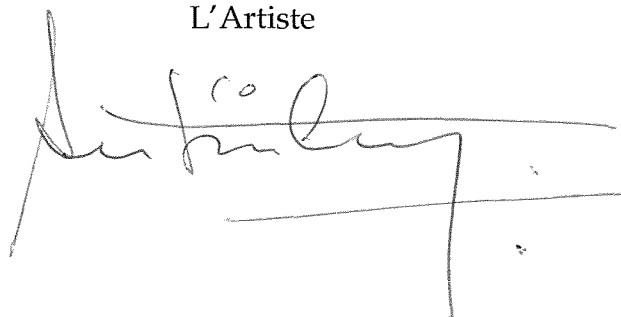
### DÉCLARATION

António Cruz, artiste amateur, reconnaît l'importance du patrimoine du Fado.

António Cruz réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 9 Juin 2010

L'Artiste

A handwritten signature in black ink, appearing to read 'António Cruz', with a horizontal line drawn across the middle of the signature.

## FADO, HERITAGE OF HUMANITY

### DECLARAÇÃO

António Parreira, Musician and Composer, acknowledges the importance of the heritage of Fado, to which he dedicates his career. Professional guitar player since 1969, as a remarkable curriculum in the instrumental accompaniment of successive generations of fado singers. Distinguished in 2007 with the “Prémio Carreira” (Career Award), teaches at the Museu do Fado lessons of portuguese guitar, contributing to the protection, dignity and transmission of this cultural heritage.

António Parreira hereby reiterates his interest and deep commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist,  
*António Parreira Costa*



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMOINE DE L'HUMANITÉ

### DÉCLARATION

António Parreira, Musicien et Compositeur, reconnaît l'importance du patrimoine du Fado, auquel il consacre son activité professionnelle. Guitariste professionnel depuis 1969, est remarquable son accompagnement du Fado pour successives générations d'interprètes. Distingué en 2007 avec le « Prémio Carreira » (Prix de carrière), enseigne au Musée du Fado leçons de guitare portugaise, contribuant à la protection, la dignité et la transmission de ce patrimoine culturel.

António Parreira réaffirme par la présente déclaration son engagement et son intérêt profond envers la Candidature du Fado à la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de l'UNESCO.

Lisbonne, le 7 Juin 2010

L'Artiste,  
*António Parreira Costa*

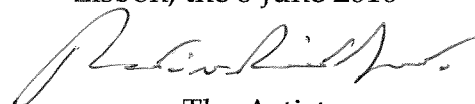
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Pinto Basto, Singer and Fado Author, acknowledges the importance of the heritage of Fado - in which he has been involved professionally for over 35 years.

António Pinto Basto hereby declares his profound interest and commitment to the Application of Fado to the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 8 June 2010



The Artist

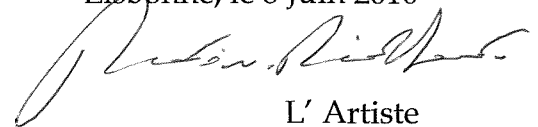
## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

António Pinto Basto, Chanteur et Auteur de Fado, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle, juste après avoir célébré ses 35 ans de carrière.

António Pinto Basto réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 8 Juin 2010



L' Artiste



Câmara Municipal  
lisboa

EGEAC

MUSEU  
DO FADO

## FADO, HERITAGE OF HUMANITY

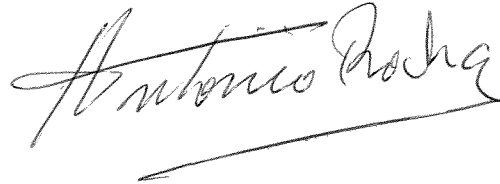
### STATEMENT

António Rocha, Singer and Fado Author, acknowledges the importance of the heritage of fado, to which he dedicated his professional life. Elected "Rei do Fado" (King of Fado) in 1967, António Rocha has been dignifying this cultural heritage for more than five decades.

António Rocha hereby declares his deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist,

A handwritten signature in black ink, reading "António Rocha". The signature is written in a cursive style and is underlined with a single horizontal stroke.

## FADO, PATRIMOINE DE L' HUMANITÉ

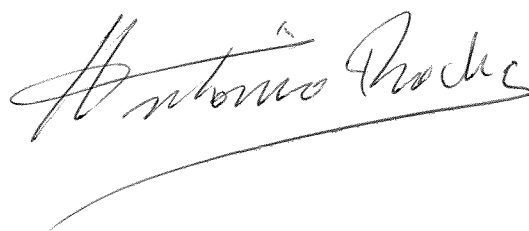
### DÉCLARATION

António Rocha, Chanteur et Auteur de Fado, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle. Elu "Rei do Fado" (Roi du Fado) en 1967, António Rocha a dignifier cette patrimoine culturel au cours de cinq décennies.

António Rocha réaffirme son profond intérêt et engagement pour la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 7 Juin 2010

L' Artiste,

A handwritten signature in black ink, reading "António Rocha". The signature is written in a cursive style with a long horizontal flourish underneath.



## FADO, HERITAGE OF HUMANITY

### STATEMENT

Brázia Cruz, amateur artist, acknowledges the importance of the heritage of Fado.

Brázia Cruz hereby declares her interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, The 9 June 2010

The Artist

*Brázia Cruz*

## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Brázia Cruz, artiste amateur, reconnaît l'importance du patrimoine du Fado.

Brázia Cruz réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 9 Juin 2010

L'Artiste

*Brázia Cruz*

## FADO, HERITAGE OF HUMANITY

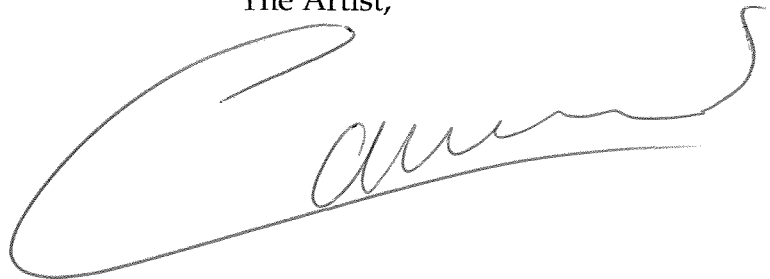
### STATEMENT

Camané, singer, acknowledges the importance of the heritage of Fado, to which he has dedicated his professional life since 1979. He is known as one of the major Fado singers of his generation. He has released several records and appeared on a great number of Portuguese and foreign stages. Camané's career always stressed the need to protecting, dignifying, and conveying this cultural heritage. He is considered as paramount in conveying this musical cultural between the different generations of singers.

Camané hereby declares his commitment to abiding to the measures proposed in the Safeguarding Plan of the Application of Fado to the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist,

A large, stylized handwritten signature in black ink, which appears to be 'Camané', written over a horizontal line.

# FADO, PATRIMOINE DE L' HUMANITÉ

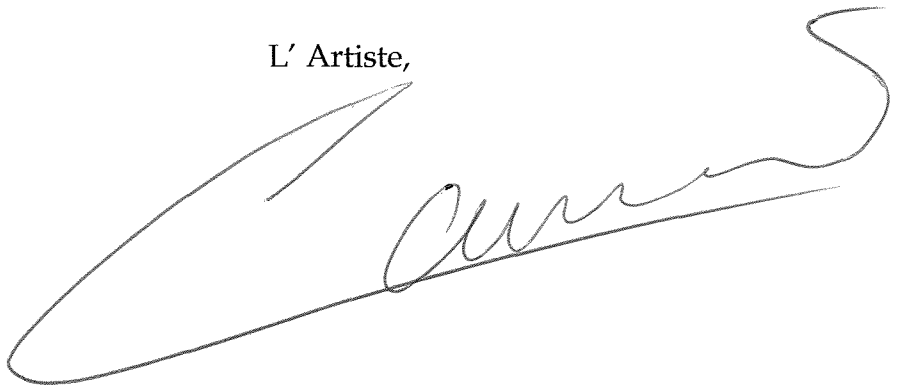
## DÉCLARATION

Camané, Chanteur, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle depuis 1979, considéré comme l'une des plus grandes figures de sa génération. Avec une carrière qui comprend de nombreux enregistrements sonores et des performances dans les scènes nationaux et internationaux, la voie d'Camané est guidée par la protection, la dignité et la transmission du patrimoine culturel et est reconnu comme l'un des représentants pour la transmission de la culture musicale entre toutes les générations des interprètes.

Camané réaffirme son engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 7 Juin 2010

L' Artiste,



## FADO, HERITAGE OF HUMANITY

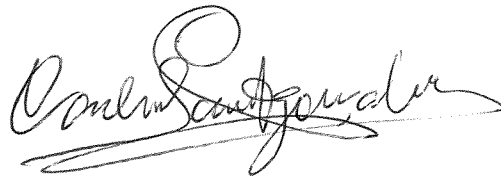
### STATEMENT

Carlos Gonçalves, musician and composer, acknowledges the importance of the heritage of Fado, to which he dedicated his career. Carlos Gonçalves plays the guitar for some of the major Fado singers. His career and his compositions – some of the most played of all times – reveal his paramount role in the development and evolution of the Portuguese guitar sonorities.

Carlos Gonçalves hereby declares his commitment to abiding to the measures proposed in the Fado Heritage Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 8 June 2010

The Artist,

A handwritten signature in black ink, appearing to read 'Carlos Gonçalves', with a long horizontal flourish underneath.

## FADO, PATRIMOINE DE L'HUMANITÉ

### DÉCLARATION

Carlos Gonçalves, musicien et compositeur, reconnaît l'importance du patrimoine du Fado, auquel il consacre son activité professionnelle. Carlos Gonçalves se distingue dans l'accompagnement instrumental des plus grands interprètes consacrés de Fado. Tout son parcours témoigne d'un rôle absolument fondamental dans le développement et l'évolution des sonorités de la guitare portugaise par le biais de ses compositions, parmi celles les plus jouées de toujours.

Carlos Gonçalves réaffirme par la présente déclaration son engagement et son intérêt profond envers les mesures du Plan de Sauvegarde en cours, qui figurent dans la Candidature du Fado à la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de l'UNESCO.

Lisbonne, le 8 juin 2010

L'Artiste



## FADO, HERITAGE OF HUMANITY

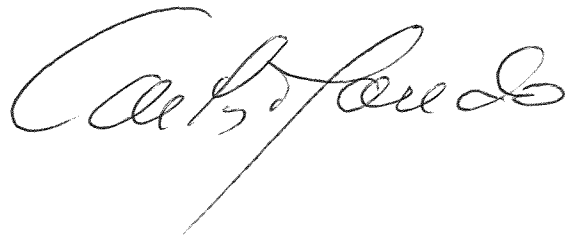
### STATEMENT

Carlos Macedo, Singer, Musician, Fado Author and Composer, acknowledges the importance of the heritage of Fado, to which he has dedicated himself professionally.

Carlos Macedo hereby declares his deep interest and commitment to the Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 6 June 2010

The Artist



## FADO, PATRIMOINE DE L' HUMANITÉ

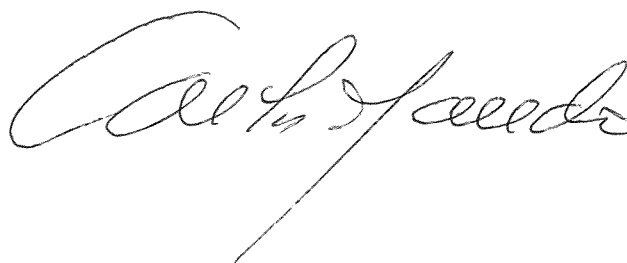
### DÉCLARATION

Carlos Macedo, Chanteur, Musician, Auteur et Compositeur de Fado, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vaste vie professionnelle.

Carlos Macedo réaffirme son profond intérêt et engagement au Paln de Sauvegarde de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 6 Juin 2010

L' Artiste





## FADO, HERITAGE OF HUMANITY

### STATEMENT

Carlos Manuel Proença, Musician and Composer, is a reference for the fado's instrumental accompaniment. Son of Maria Amélia Proença, a renowned fado singer, he began playing guitar as a young boy, standing out as an expert on the accompaniment for several fado artists. With regular appearances in national and international stages, Carlos Manuel Proença joined the cast of many fado houses, and in 2008, the Fundação Amália Rodrigues awarded him with the "Prémio Melhor Instrumentista" (Best Instrument Player) in recognition of his talent.

Carlos Manuel Proença acknowledges the importance of the heritage of Fado, to which he has dedicated himself professionally.

Carlos Manuel Proença hereby declares his deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 24 June 2010

The Artist

Carlos Manuel Proença



EGEAC

MUSEU  
DO FADO

FADO  
PATRIMÓNIO DA  
HUMANIDADE

# FADO, PATRIMOINE DE L' HUMANITÉ

## DÉCLARATION

Carlos Manuel Proença, Musicien et Compositeur, est l'une des références dans l'accompagnement instrumental de Fado. Fils de Maria Amélia Proença, une chanteuse renommée, a commencé à jouer la guitare très jeune, et se démarque comme accompagnateur instrumentale du fado pour de nombreux artistes du fado. Carlos Manuel Proença rejoint le casting de nombreuses maisons de fado, et en 2008, la Fundação Amália Rodrigues lui a décerné le «Prémio Melhor Instrumentista” (Meilleur Instrumentiste) en reconnaissance de son talent.

Carlos Manuel Proença reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle.

Carlos Manuel Proença réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 24 Juin 2010

L' Artiste



## FADO, HERITAGE OF HUMANITY

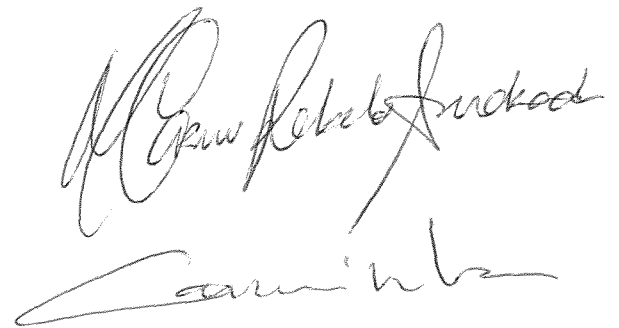
### STATEMENT

Carminho, singer, acknowledges the importance of the heritage of Fado, to which she has dedicated herself professionally. She represents one huge success in Portugal and abroad, for the new generation of fado singers.

Carminho, honored in 2005 with the Award “Revelação Feminina” (Female Revelation), hereby declares her commitment to abiding to the measures proposed in the Fado Heritage Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist

A handwritten signature in black ink, appearing to read 'Carminho', written in a cursive style. The signature is positioned below the text 'The Artist'.

## FADO, PATRIMOINE DE L' HUMANITÉ

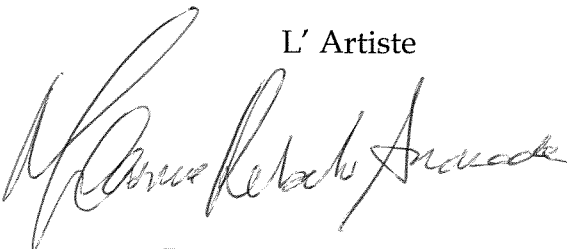
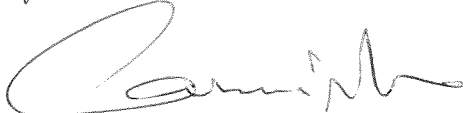
### DÉCLARATION

Carminho, Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle, représentant un phénomène de succès nationaux et internationaux de la nouvelle génération de chanteuses de fado.

Carminho, en 2005 honorée avec le Prix "Revelação Feminina", réaffirme son engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 7 Juin 2010

L' Artiste

## FADO, HERITAGE OF HUMANITY

### STATEMENT

Cuca Roseta, singer, acknowledges the importance of the heritage of Fado, to which she has dedicated herself professionally. Cuca Roseta is in the cast of the fado house "Clube de Fado". She has recently recorded her first fado album, which is a revelation for one of the most remarkable voices of the new generation of fado singers.

Cuca Roseta hereby declares her deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 12 June 2010

The Artist

*Cuca Roseta*



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Cuca Roseta, Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle. Cuca Rosetta, qui rejoint le casting de "Clube de Fado", a récemment enregistré son premier album de fado, se révèle comme une des voix les plus remarquables de la nouvelle génération de chanteuses de fado.

Cuca Roseta réaffirme son profond intérêt et engagement pour la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 12 Juin 2010

L' Artiste

*naic Isabel roseta*



**EGEAC**

**MUSEU  
DO FADO**

## FADO, HERITAGE OF HUMANITY

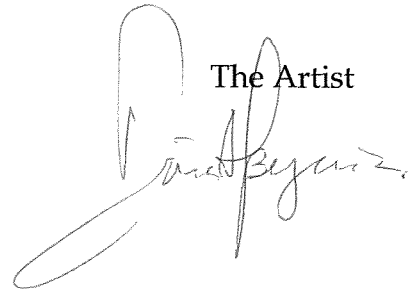
### STATEMENT

Dâna, singer, acknowledges the importance of the heritage of Fado, to which she has dedicated herself professionally. With two fado records already edited, Dâna adds her name to the new generation of fado singers.

Dâna hereby declares her deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 7 June 2010

The Artist

A handwritten signature in black ink, appearing to read 'Dâna', written in a cursive style.


## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Dâna, Chanteuse, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle. Avec deux disques de fado déjà édité, Dâna ajoute son nom à la nouvelle génération de chanteuses de fado.

Dâna réaffirme son profond intérêt et engagement pour la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 7 Juin 2010

L' Artiste  




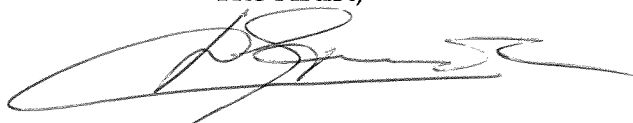
## FADO, HERITAGE OF HUMANITY

### STATEMENT

Daniel Alves Gouveia, singer, composer, author of fado and researcher, acknowledges the importance of the heritage of fado, to which he dedicated his professional life for 46 years, and hereby declares his deep interest and commitment to the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 10 June 2010

The Artist,



## FADO, PATRIMOINE DE L' HUMANITÉ

### DÉCLARATION

Daniel Alves Gouveia, chanteur, compositeur, auteur de Fado et chercheur, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle au cours de 46 années. Daniel Gouveia réaffirme son profond intérêt et engagement au respect de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 10 Juin 2010

L' Artiste,



## FADO, HERITAGE OF HUMANITY

### STATEMENT

Didi, Musician, acknowledges the importance of the heritage of Fado, to which he dedicated his professional live.

Didi hereby declares his commitment to abiding to the measures proposed in the Fado Heritage Safeguarding Plan of the Application of Fado for the Representative List of UNESCO Intangible Cultural Heritage of Humanity.

Lisbon, the 15 June 2010

The Artist,



# FADO, PATRIMOINE DE L' HUMANITÉ

## DÉCLARATION

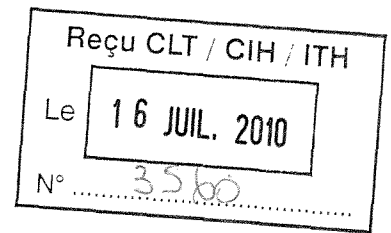
Didi, Musicien, reconnaît l'importance du patrimoine du Fado, a qui a consacré sa vie professionnelle.

Didi réaffirme son profonde intérêt et engagement au respect des mesures proposées dans le Plan de Sauvegarde du patrimoine du fado, qui fait partie de la Candidature du Fado pour la Liste Représentative du Patrimoine Culturel Immatériel de l'Humanité de la UNESCO.

Lisbonne, le 15 Juin 2010

L'Artiste,





*O Presidente da República*

Lisboa, 9 de Julho de 2010

O Fado é a mais significativa forma de expressão musical dos Portugueses. Desde a sua criação, esta canção de origens urbanas transformou-se numa verdadeira canção nacional, que rapidamente se estendeu a muitos lugares do mundo. A sua internacionalização é a prova da universalidade de um som de raízes tão portuguesas.

Ao longo de décadas, e até aos dias de hoje, o Fado foi sendo trabalhado por centenas de músicos, cantores e guitarristas que, aliando-se aos melhores poetas, têm criado composições únicas que transcendem fronteiras e são escutadas nas melhores salas de espectáculos portuguesas e estrangeiras.

Associada a esta força criativa do Fado está a sua memória e a sua história cuja preservação se revela absolutamente essencial para o estudo e a conservação da sua identidade.

Por essas razões decidi apoiar a candidatura do Fado a Património Imaterial da Humanidade da UNESCO, atribuindo o meu Alto Patrocínio a esta iniciativa, e fazendo votos para que seja bem sucedida.

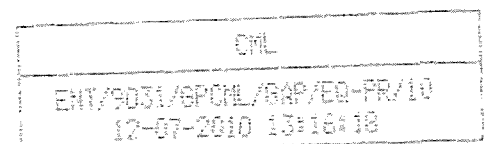
Com os meus melhores cumprimentos,

O PRESIDENTE DA REPÚBLICA

Aníbal Cavaco Silva

Dr. António Costa  
Presidente da Câmara Municipal de Lisboa  
Paços do Concelho  
Praça do Município  
1149-014 Lisboa

10 07 10 04645





ASSEMBLEIA DA REPÚBLICA

*Gabinete do Presidente*

CNL

ENT/9151/GFCNL/GAP/ED-PR/10  
14-07-2010 12:31:29

Exma. Senhora  
Dra. Cristina Bento  
Chefe de Gabinete do  
Presidente da Câmara Municipal de Lisboa  
Praça do Município  
1100-365 LISBOA

*Cristina Bento*

Junto envio a V. Exa. cópia de Resolução da Assembleia da República, aprovada em 9 de Julho de 2010, sobre "Apoio à candidatura do fado à Lista Representativa do Património Cultural Imaterial da Humanidade".

Com os melhores cumprimentos, *Eduardo Ambar*

O Chefe de Gabinete

*Eduardo Ambar*  
(Eduardo Ambar)

Palácio de S. Bento, 14 de Julho de 2010

XI-GPAR-892/10-df

*Assembleia da República*

**RESOLUÇÃO N.º 1/2010**

**Apoio à candidatura do fado à Lista Representativa do Património  
Cultural Imaterial da Humanidade**

A Assembleia da República resolve, nos termos do n.º 5 do artigo 166.º da Constituição, o seguinte:

- 1 - Saudar a apresentação junto da UNESCO da candidatura do fado à Lista Representativa do Património Cultural Imaterial da Humanidade;
- 2 - Sublinhar que o reconhecimento do fado como Património Cultural Imaterial da Humanidade constitui o mecanismo mais eficaz de salvaguarda e afirmação nacional e internacional deste importante activo cultural imaterial.

Aprovada em 9 de Julho de 2010

O PRESIDENTE DA ASSEMBLEIA DA REPÚBLICA,



(Jaime Gama)

Adiada em R. Entusias de  
S:G. de 25.5.2010

A PRESIDENTE

*[Handwritten signature]*  
25.5.2010



CÂMARA MUNICIPAL DE

ASSEMBLEIA MUNICIPAL DE LISBOA

Aprovada

por

Unanimidade

Reunião de: 4.6.2010

A Presidente

*[Handwritten signature]*

*[Handwritten initials and signature]*

### PROPOSTA Nº 190/2010

(Candidatura do Fado a Património Cultural Imaterial da Humanidade)

#### Pelouro: Cultura

Considerando que:

- O Fado é um género performativo que integra música e poesia e que é amplamente reconhecido pela cidade de Lisboa como uma parte significativa da sua herança cultural, reflectindo, através das suas práticas e representações, o processo e constituição da cidade moderna ao longo dos últimos dois séculos;
- O Fado se converteu no mais popular género de canção urbana em Portugal e é reconhecido pela maioria das comunidades portuguesas como um símbolo da identidade cultural, no seu conjunto, e da cidade de Lisboa, em particular;
- Nas últimas décadas o Fado se tem revelado um campo de criatividade cada vez mais aberto, para o qual têm contribuído comunidades, grupos e indivíduos, em que os elementos tradicionais se combinam com novas influências, tanto nacionais, como internacionais;





C Â M A R A M U N I C I P A L D E L I S B O A

28  
A

- No mundo contemporâneo os factores identitários, de que o Fado é um exemplo paradigmático, são cada vez mais relevantes como elementos de coesão, sentido de pertença e de continuidade das sociedades;
- Esses factores identitários são igualmente elementos decisivos da diferenciação, visibilidade e projecção internacional das cidades e que o Fado é reconhecidamente um símbolo vivo da identidade cultural de Lisboa;
- A promoção da diversidade cultural e da criatividade humana constituem formas de manutenção do respeito mútuo entre comunidades, grupos e indivíduos e de contribuição para o desenvolvimento sustentável das sociedades;
- Não obstante o facto de se manter uma tradição cultural viva, o Fado corre o risco de perda de identidade pela falta de consciência do percurso e do legado históricos do género ao longo de quase dois séculos, e, pela pressão das regras de um mercado globalizado e massificado;
- Se torna, por isso, urgente a preservação do legado histórico do Fado, através de um conjunto diversificado de medidas, nomeadamente a inventariação das instituições relacionadas com o Fado tradicional de Lisboa, a criação de arquivos e de museus, a promoção da pesquisa e divulgação científicas, a introdução do Fado nos currículos escolares e a

AM



C Â M A R A M U N I C I P A L D E L I S B O A

3 N

PA

A

AM

criação de incentivos para a organização de eventos associados a este género musical;

- A EGEAC – Empresa de Gestão de Equipamentos e Animação Cultural – E.E.M. – desenvolveu a candidatura do Fado a Património Cultural Imaterial da Humanidade, com o contributo de uma comissão científica e de um conselho consultivo especificamente constituídos para o efeito, bem como com o envolvimento da comunidade do Fado e de um vasto conjunto de entidades, públicas e privadas, responsáveis pela transmissão intergeracional deste género musical, bem como pela sua produção, recriação e interpretação;
- O reconhecimento do Fado como Património Cultural Imaterial da Humanidade constitui o mecanismo mais eficaz de salvaguarda deste importante activo cultural imaterial.

Assim, tenho a honra de propor que a Câmara delibere aprovar, ao abrigo das disposições conjugadas da alínea m), do n.º 2, da alínea a) do n.º 6 e da alínea d) do n.º 7 do artigo 64º da Lei n.º 169/99 de 18 de Setembro, na redacção que lhe foi dada pela Lei n.º 5-A/2002, de 11 de Janeiro:

- a) Aprovar, e submeter igualmente à aprovação da Assembleia Municipal de Lisboa, a apresentação junto da UNESCO da candidatura do Fado a Património Cultural Imaterial da Humanidade;



4/8

CÂMARA MUNICIPAL DE LISBOA

- b) Sensibilizar os órgãos de soberania, em particular o Presidente da República, a Assembleia da República e o Governo, bem como outras instituições públicas e privadas, para a importância desta candidatura;
  
- c) Promover a realização de todas as tarefas de natureza programática, organizativa e diplomática de forma a viabilizar a referida candidatura.

Lisboa, 06 de Maio de 2010

O Presidente

António Costa

O Vereador

Pedro Santana Lopes

O Vereador

Ruben de Carvalho

O Vereador

António Carlos Monteiro



C Â M A R A M U N I C I P A L D E L I S B O A

## ACTA EM MINUTA

Nos termos e para os efeitos do artigo 92º da Lei n.º 169/99, de 18 de Setembro, com a redacção dada pela Lei nº 5-A/2002 de 11 de Janeiro e 27º nºs 3º e 4º do Código do Procedimento Administrativo, bem como o disposto no artigo 18º nº 3 do Regimento da CML, foram aprovadas na Reunião de Câmara de 12 de Maio de 2010, o voto de pesar as propostas a seguir discriminadas, constituindo o presente documento, bem como os originais das referidas propostas e voto de pesar, a acta em minuta:

Apreciação e aprovação da Acta nº 17;

**(Aprovada por unanimidade)**

**Voto de Pesar n.º 2/2010** (Subscrito pela Câmara)

Aprovar um voto de pesar pelo falecimento Frederico Lúcio de Valsassina Heitor, reconhecendo publicamente o valor da sua obra e preparar através dos Serviços Municipais uma condigna homenagem em sua honra, nos termos do voto de pesar;

**(Aprovado por unanimidade)**

**Proposta n.º 190/2010** (Subscrita pelo Sr. Presidente e Srs. Vereadores Pedro Santana Lopes, António Monteiro e Ruben de Carvalho)

Aprovar e submeter à aprovação da Assembleia Municipal de Lisboa a apresentação junto da UNESCO da candidatura do Fado a Património Cultural Imaterial da Humanidade, assim como sensibilizar os demais órgãos de soberania, bem como outras instituições públicas e privadas, para a importância desta candidatura e ainda promover a realização de todas as tarefas de natureza programática, organizativa e diplomática de forma a viabilizar a referida candidatura, nos termos da proposta;

**(Aprovada por unanimidade)**

*68*



C Â M A R A M U N I C I P A L D E L I S B O A

Nos termos do n.º 3 do Art. 92.º da supra citada Lei n.º 169/99, de 18 de Setembro e com a redacção dada pela Lei nº 5-A/2002 de 11 de Janeiro eu, *Paula Levy* Directora do Departamento de Apoio aos Órgãos do Município mandei lavrar.

Lisboa, em 12 de Maio de 2010

O Presidente

*António Costa*

- António Costa -



ASSEMBLEIA MUNICIPAL  
LISBOA

78

## PROPOSTA

N.º 190/2010

### ACTA EM MINUTA

Nos termos do disposto no n.º 3 do artigo 92.º da Lei n.º 169/99, de 18 de Setembro, com a redacção introduzida pela Lei n.º 5-A/2002, de 11 de Janeiro, do estipulado nos n.ºs 3 e 4 do artigo 27.º do Código do Procedimento Administrativo e, ainda, o disposto no n.º 3 do artigo 70.º do Regimento da Assembleia, deliberou a Assembleia Municipal de Lisboa aprovar em minuta a parte da acta referente à presente Proposta.---

Sala das reuniões da Assembleia Municipal de Lisboa, em 01 de Junho de 2010-----

----- A Presidente -----

----- Simonetta Luz Afonso -----



C Â M A R A M U N I C I P A L D E L I S B O A  
DIRECÇÃO MUNICIPAL DOS SERVIÇOS CENTRAIS  
DEPARTAMENTO DE APOIO AOS ÓRGÃOS MUNICIPAIS  
DIVISÃO DE APOIO À CÂMARA MUNICIPAL

Deliberação nº. 44/AM/2010 (Proposta nº. 190/CM/2010)

Resolução: Aprovada por unanimidade em reunião de Câmara realizada em 12 de Maio de 2010 e pela Assembleia Municipal em 01 de Junho de 2010.

-----Está conforme o original-----

Lisboa, em 07 de Junho de 2010.

A Directora de Departamento

-Paula Levy-

The current Nomination for Inscription on the Representative List of the Intangible Cultural Heritage of Humanity is subscribed by the following personalities/artists of the Fado community:

---

Ada de Castro (singer)

Aldina Duarte (singer, author)

Ana Maria (singer)

Ana Moura (singer)

Ana Sofia Varela (singer)

Anita Guerreiro (singer)

António Cháinho (portuguese guitar player)

António Parreira (portuguese guitar player)

António Pinto Basto (singer)

António Rocha (singer)

António Zambujo (singer)

Argentina Santos (singer)

Camané (singer)

Carlos do Carmo (singer)

Carlos Gonçalves (portuguese guitar player)

Carlos Macedo (singer, portuguese guitar player)

Carlos Manuel Proença (guitar player)

Carminho (singer)

Cristina Branco (singer)

Cuca Roseta (singer)

Dana (singer)

Daniel Gouveia (researcher, editor)

David Ferreira (editor)

Edgar Canelas (radio broadcasting director)

Edgar Nogueira (portuguese guitar player)

Fernanda Maria (singer)

Fernando Alvim (guitar player)



Fernando Machado Soares (singer)  
Fernando Pinto do Amaral (author)  
Francisco Mendes (collector, researcher)  
Florinda Maria (singer)  
Gilberto Grácio (guitar maker)  
Gonçalo da Câmara Pereira (singer)  
Gonçalo Salgueiro (singer)  
Hélder Moutinho (singer, producer, author)  
Hugo Ribeiro (audio recording specialist)  
Isabel Raimundo (singer)  
Ivan Dias (producer)  
Jaime Dias (singer)  
Jerónimo Mendes (portuguese guitar player)  
João Braga (singer)  
Joel Pina (bass guitar player)  
José António Anjos de Carvalho (collector, researcher)  
Jose da Câmara (singer)  
José Fontes Rocha (portuguese guitar player)  
Jose Luís Gordo (author, entrepreneur)  
José Luís Nobre Costa (portuguese guitar player)  
José Manuel Barreto (singer)  
José Manuel Neto (portuguese guitar player)  
José Manuel Osório (singer, researcher)  
José Pracana (portuguese guitar player, researcher)  
Jorge Fernando (singer, guitar player, composer)  
Julieta Estrela (singer, entrepreneur) - *President Associação Portuguesa Amigos do Fado*  
Katia Guerreiro (singer)  
Lenita Gentil (singer)  
Lúcio Bamond (singer)  
Luís de Castro (collector, researcher)  
Luís Penedo - *President Academia da Guitarra Portuguesa e do Fado*

Mafalda Arnauth (singer)  
Maria Amélia Proença (singer)  
Maria Armanda (singer)  
Maria da Fé (singer)  
Maria da Nazaré (singer)  
Maria do Rosário Pedreira (author)  
Maria Jojô (singer, entrepreneur)  
Mário Pacheco (portuguese guitar player, entrepreneur)  
Mário Rainho (author)  
Mariza (singer)  
Mário Moniz Pereira (composer)  
Mário Rainho (author)  
Miguel Capucho (singer)  
Mísia (singer)  
Nuno da Câmara Pereira (singer)  
Nuno de Aguiar (singer)  
Nuno Júdice (author, teacher)  
Nuno Lopes (specialized journalist, author)  
Nuno Siqueira (collector, researcher)  
Óscar Cardoso (guitar maker)  
Pedro Jóia (guitar player)  
Rão Kyo (saxophone and flute)  
Raquel Tavares (singer)  
Ricardo Parreira (Portuguese guitar player)  
Ricardo Ribeiro (singer)  
Rodrigo (singer)  
Vicente da Câmara (singer)

## FADO, PATRIMÓNIO DA HUMANIDADE

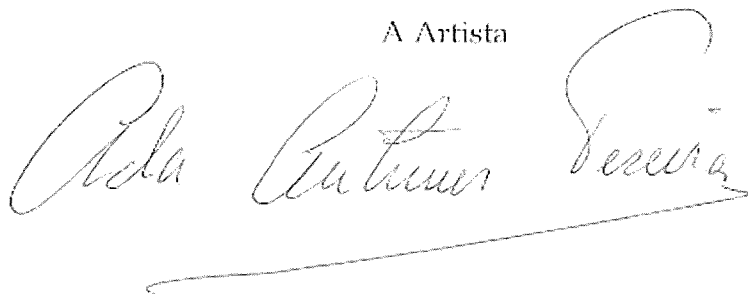
### DECLARAÇÃO

Ada de Castro, fadista, reconhece a relevância patrimonial do Fado. Eleita em 1982 “Melhor Fadista do Ano”, Ada de Castro é um símbolo vivo da canção urbana de Lisboa.

Ada de Castro vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 06 de Julho de 2010

A Artista



Ada de Castro

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Ada de Castro**

Ada Antunes Pereira began her artistic career as an amateur actress at Grupo da Juventude Operária Católica. During a rehearsal, newsreader Julieta Fernandes heard her sing and invited her to perform live at a radio programme of broadcaster Rádio Graça. Ada de Castro (artistic name, meaning Castle, the Lisbon district of her birth) “was born”.

She began to work at fado houses and sang for 20 days at “Nau Catrineta”, to be able to file her request as professional singer. She made her professional debut on the 13 March 1960 at restaurant "O Faia", following which she briefly sang at "Toca", owned by Carlos Ramos.

Following her debut Ada de Castro won the fado contest of broadcaster Emissores Associados de Lisboa. As a result she signed her first contract with the said restaurant, also including her first recording. Her vast curriculum includes the recording of 25 LP's, 80 singles and EP's, CD re-recordings and participation in several anthologies, namely for label “Alvorada”. Of her many hits special reference should be made to "Rosa Caída", "Cigano", "Gosto de tudo o que é teu", "Deste-me um cravo encarnado". This vast repertoire also includes themes for the street festivities of the Lisbon Marchas Populares. Ada de Castro has also been one of the most charismatic artistic sponsors of Marchas Populares for the main districts of Lisbon.

Ada de Castro had live performances at many stages in France, Germany, Belgium, Sweden, Japan, Australia, Switzerland, Brazil. Later on she was hired to sing in America, Canada and Africa.

During her career, Ada de Castro received several awards like: "Prémio para Melhor Fadista da Quinzena" (1962), "Óscar para Melhor Fadista do ano" (Casa da Imprensa, 1967), "Melhor Fadista do ano" (Revista Nova Gente, 1982).

Radio broadcaster Rádio Clube Português also awarded her several "Gold Elephants". She also ranked 10 in the "Disco de Ouro" ranking and she ranked 9 on two occasions in the contest "Queen of Radio and Television".

Museu do Fado - Interviewed on the 9 September 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Aldina Duarte, Intérprete e Autora de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde que em 1995 quis ser fadista. Poetisa de referência no universo fadista, Aldina Duarte tem também abraçado actividades de estudo e divulgação desta tradição musical, nomeadamente colaborando em edições discográficas de valor histórico inquestionável.

Aldina Duarte vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 7 de Julho de 2010

*Aldina Miguel Duarte*  
A Artista



Câmara Municipal de Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Aldina Duarte**

Her greatest mystery is the definition of her soul as a Fado singer, given she grew up away from the "family" of Fado. That soul is revealed in her intelligent voice, in her rare timbre, in the way the words sound so organic, syllable by syllable, note by note...

The poems, the music set a mood for the story that is being sung; the instrumental accompaniment further underscores the intuition of the Fado singer, shaping the voice to the meaning of the words, to the musical improvisation. Together, these elements make the Art of Fado. It only appears when there is a soul. If there is a soul. Aldina's personality is entirely within her performing abilities. Everything in her art becomes immediately original, in a shockingly simple way. Aldina Duarte believes. Aldina Duarte makes us believe.

Aldina Duarte began working at 20 in a newspaper. Then she worked in radio. She was a backing singer in an art school band. She performed in a film, Manuel Mozos's *Xavier*, where she sang the only Fado she had ever known, *Rua do Capelão*, one of Amália Rodrigues' greatest hits. Later, she started listening to Fado in a venue where she first came across Beatriz da Conceição, one of the genre's classic divas. They spoke of Fado, of life as a Fado singer. Aldina became enamoured of all she heard; asked for her advice, heard her speak of everything that means anything in Fado.

She wished to sing Fado. She spent her days listening to records, her nights listening to singers, her months reading and memorizing poems. She sang in a stage play. Later she sang live during Lisbon's June celebrations; then she accepted an invitation for a TV variety show where she only lasted three programmes, realising it wasn't the road she wanted to take. It all suddenly fit into place when she sang with the acclaimed Camané, the leading light of a new

generation of singers, in a residency at a prestigious Lisbon theatre. His wisdom and knowledge were a permanent lesson to her, his support and attention helped her take the decision. Once a month, they would invite their favourite Fado singers and actors who would do poetry readings. The residency was often favourably mentioned in the press, audiences flocked. Then Aldina was invited to sing nightly in a Fado venue; it was as if she had passed a tough entrance exam into a Fado school. She respected and maintained the rituals she had always found distinctive and beautiful about Fado: a black shawl, a black dress, silence, diffuse lighting.

Everything she had ever loved about Fado. Her success led to invitations to sing in other Fado venues, to guest in concerts. One day she was invited to sing abroad, in the Piccolo Teatro of Milan; to sing Fado in a play about poet Fernando Pessoa, written by novelist and essayist Antonio Tabucchi and directed by lead actor Giancarlo Dettori, director Lamberto Puggelli and the Master, Giorgio Strehler. The experience helped shape what was to become her attitude towards Fado, leading her to be more careful about what she sang, and how she sang it. Besides singing professionally at the Senhor Vinho venue, Aldina has worked in the the Portuguese Cinemathèque - Cinema Museum and is currently a researcher at EMI Music Portugal where she is organizing the company's immense archives of Portuguese music - much of which is made up of Fado recordings. Beginning 2004, Aldina Duarte released her debut album "Apenas o Amor". Since then she has been performing concerts in Portugal, Spain, France, Morocco, Italy, Belgium, Austria and The Netherlands. "Apenas o Amor" since its release has been referred as one of the best albums of 2004 by the Portuguese press. Her second cd "Crua" was released in January of 2006. The album was produced by João Monge who was also responsible for writing the lyrics...

Released on the 2nd of June, Aldina Duarte's third album is the first work released from her brand new record label, Roda-lá Music. Many and diverse personalities can exist in the body and soul of a single woman. Aldina writes and sings about the Woman and about Women that are her allies on the artistic creation of writing and singing. Hermínia Silva, Lucília do Carmo e Maria José da Guia are few of the Fado singers chosen by Aldina Duarte as mirrors



of her music. Maria do Rosário Pedreira is Aldina's chosen mirror to represent her poetic self in this album, *Mulheres ao Espelho*. The famous women complexity has secrets and courage, subtleness and legitimate doubts, provocative transgressions, impulses and inner, unspoken emotions, trust and truth; these are the main voices in Aldina's interpretation. This is present in her poetic metaphors, her surprising story-telling that carries us inside everyday and familiar stories. Beginning with the first song "No Fim" (At the End), this album, this story goes backwards with all the strength and interpretive freedom for those who wish to hear. Aldina had the desire to tell a feminine story and not her autobiography. In eleven songs, every song closes, in itself, a story with a beginning and an end. Everything can be mixed as well as divided, in a responsible way, because freedom is a supreme value! "Mulheres ao Espelho de Aldina Duarte" (is also the title of the prologue of the album booklet written by Maria João Seixas), is a constant teaser to the senses that can be seen as universals on the encounter of the masculine with the feminine, inside each man, each women, parted or together.

<http://www.myspace.com/fadoaldinaduarte>

## FADO, PATRIMÓNIO DA HUMANIDADE

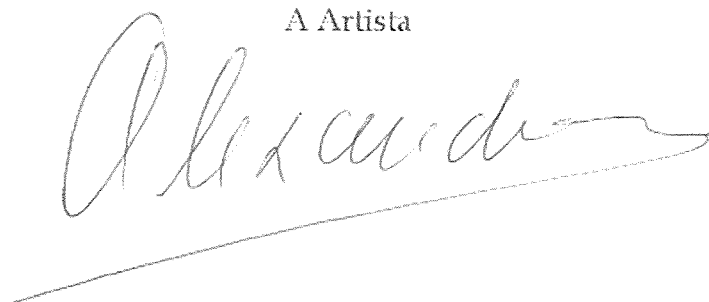
### DECLARAÇÃO

Alexandra, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional, seja no espaço da sua casa de fado, o “Marquês da Sé”, um dos mais emblemáticos espaços de fado da cidade de Lisboa, nos mais prestigiados palcos nacionais e internacionais, ou nas participações de referência elencos teatrais.

Alexandra vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 09 de Julho de 2010

A Artista

A handwritten signature in black ink, appearing to read 'Alexandra', written over a horizontal line.

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Alexandra

“One of the most talented and popular Portuguese singers of the twentieth century, she was born in Beira Baixa and spent her childhood in Mozambique. She inherited her singing features from her “beirão” mode of interpreting but her strongest interpreting influences came from Africa. A professional since

1972, she firmly stood for the Portuguese cultural legacy and sang compositions of our best poets. She participated in several RTP Song Festivals and received two interpreting awards. Her songs rapidly became best-selling hits, namely “Zé Brasileiro, Português de Braga” – ranking number one in sales and popularity. In 1996, together with Amália Rodrigues, she joined the cast of rock-opera “O Nazareno” and performed in shows of Filipe La Féria. “Amália” was one of the greatest challenges in her career as singer and actress.”

Alexandra is also a team member of the “Entre Vozes” project, along with Alice Pires, Lenita Gentil and Maria da Fé.

In 2003 the city of Fundão gave Alexandra the Silver Medal of Municipal Merit. In that same year she launched “Alexandra Recorda Amália”, a record that was recently turned into a show and toured several cities in Portugal.

In parallel Alexandra is the host of restaurant and fado house “Marquês da Sé”, in Lisbon.

<http://www.marquesdase.com/>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Ana Maria Dias, Intérprete, reconhece a relevância patrimonial do Fado, para o qual contribuí no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Ana Maria Dias vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

A Fadista

*Ana Maria Dias*

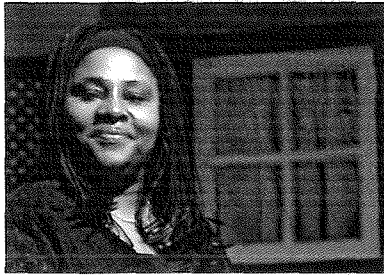


EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Ana Maria**

“When Ana Maria sings the audience remembers the sea. That happens, perhaps she is from Africa. People notice she is missing something that is intensified by overseas distance.

Although, homesickness is always present on her songs, her voice is clear and crystalline instead of being sad and low-pitched, and the audience feel it on every note.

Ana Maria shows that Fado is more than a musical gender; Fado is a universal state of mind. A few months ago the Fado singer is performing at the most popular Fado Houses in Lisbon - “A Taverna do Embuçado” and “Taverna D`El Rei”, and accepted to be part of the project named Fado & Co”.

In 2003, she recorded her first work named “Trago Fado nos Sentidos”, which had the best critics.

A marketing campaign of her work corresponds to her performances in different stages all over the country and as one of Prime-Minister attendants when he visited her homeland. It was the first time she performed to people of Angola, place where she was born.

She became a celebrity performing in countries of Benelux, at the renowned stage, Muziekcentrum Vredenburg, in Utrecht (Netherlands), among others.”

Information source:

<http://www.myspace.com/anamariafado>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Ana Moura, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional, representando um dos fenómenos de maior sucesso, nacional e internacional, da nova geração de fadistas.

Ana Moura, realizando uma actividade reveladora de um profundo interesse na transmissão desta cultura musical vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Ana Moura

“Ana was born in Santarém, the bustling capital of the Ribatejo. Like young people everywhere, she soon developed an appreciation for other styles of music. The lure of singing fado, however, never waned.

In her late teens, at a Christmas party that was attended by a lot of fadistas (fado singers) and guitarists, she sang again and, as fate would have it, noted fado vocalist Maria de Fe was in the audience and was duly impressed. Later that evening, Ana Moura was invited to sing at her Fado house – Sr. Vinho. It was a turning point in Ana Moura’s career.

In 2003 her first solo album was released. “Guarda-me a Vida na Mão” has received great reviews from the media, but was also greatly accepted by the audience, both Portuguese and international. She starts to tour through out the world, having performed at the prestigious Town Hall, in the United States.

At the same time as the tremendous success of her European concerts, Ana Moura began to work on her next album, “Aconteceu” – released in 2004. The selection of songs resulted “Aconteceu”, a double record divided in two different theme areas: - the first cd, called “A Porta do Fado”, approaches the classic Fado and the second cd, named “Dentro de Casa”, is all about traditional Fado. Jorge Fernando, who also made most of the arrangements, was the producer, like in her first album.

As the release of “Aconteceu” was happening, Ana Moura is invited to perform at the prominent Carnegie Hall in New York, as well in some other North American cities. With

sold out venue, she became the first Portuguese singer performing on this legendary New Yorker place.

Due to her international success, and with a growing audience in the Netherlands, Ana Moura is invited to do another tour there, performing this time in a very special venue: the known Concertgebouw in Amsterdam. She played in France, United States and China too and was also nominated to one of the most prestigious prizes in the World Music area – the Edison Awards.

It's about this time that Tim Ries (Rolling Stones saxophonist who was delighted with Ana's voice, which he met through a record he bought in Japan) invites Ana Moura to participate in the 2nd volume of the "Rolling Stones Project", a project conceived by him. So, taking advantage of the Stones concert in Oporto, Ana Moura records two songs adapted to Fado by Jorge Fernando and Custódio Castelo. Later, in June 2007, Mick Jagger and his invitation to come on stage at Alvalade XXI Stadium, in front of 30 thousand people to sing "No expectations" with him, would surprise Ana Moura. This invitation happened after a Rolling Stones visit to the nightclub where Ana Moura usually performs. From this friendship comes Tim Ries participation (plays in "A Sós Com a Noite" and as author in "Velho Anjo") in the one that would be the Ana Moura's third album.

At the end of 2006, Ana Moura started to record her third original album that was released on the first semester of 2007. In "Para Além da Saudade", Ana Moura sings the traditional Fado Blac or Fado Azenha, but still risks on some new songs and partnerships, singing poems from Fausto (one of the most important Portuguese singer-songwriters), Amélia Muge and Nuno Miguel Guedes. Once again, Jorge Fernando produced, wrote and composed some of the songs of "Para Além da Saudade". After a small tour in Germany and Holland, she toured from north to south in Portugal, and presented herself, for the first time, in Madeira. The culmination of an incredible year was in October at Centro Cultural de Belém (one of the greatest concert venues in Lisbon). The venue was sold out to see live the golden record "Para Além da Saudade". But not only the Portuguese audience had the



opportunity to hear live songs like “Os Búzios” or “O Fado da Procura”, Ana Moura also performed in Germany, Holland, Italy, Japan and Czech Republic.

2008 started with an European tour through Holland, Belgium, France, Germany and Spain, and also some concerts in Portugal. Meanwhile she’s presented with a Platinum Record, for 20 thousand sold records. In March Ana Moura continues performing live, this time touring the United States and also Mexico, where everyone was unanimous on confirming her talent. But her success didn’t pass by the Portuguese people, as recently the Fundação Amália Rodrigues awarded her with the prize Best Interpreter 2007.

In June, Ana Moura presents herself for the first time in two of the most prestigious and magical venues in Portugal: Coliseu do Porto and Coliseu dos Recreios in Lisbon, both nights were considered by the public and the critics, memorable. By her side, Ana Moura had two very much-admired special guests: Beatriz da Conceição and Maria da Fé, two of the most significant names in the history of Fado. Sharing these special concerts was also Jorge Fernando, Ana Moura’s musical producer and accomplice.

Nowadays Ana Moura is preparing her next concerts, where she will continue to present her latest and awarded work “Para Além da Saudade”. “

Vachier & Associados, Produção de Espectáculos

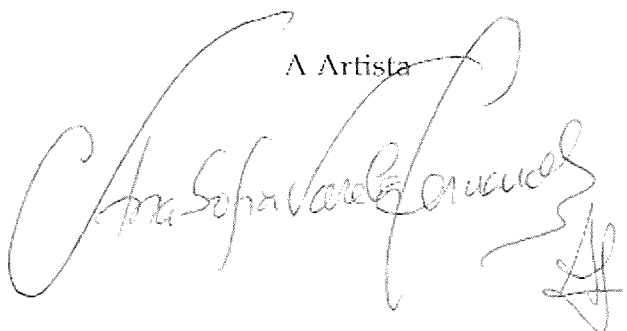
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Ana Sofia Varela, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional. Eleita como uma das vozes mais representativas da nova geração do Fado, Ana Sofia Varela tem assumido um papel decisivo, através de uma grande dinâmica em espectáculos de fado, a que se aliam outros projectos musicais, representando um fenómeno de sucesso, nacional e internacional, da nova geração de fadistas.

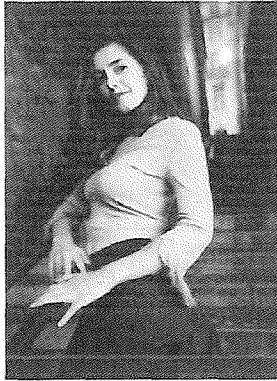
Ana Sofia Varela vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

A Artista  


## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Ana Sofia Varela**

Born in Lisbon, Ana Sofia Varela grew up in Serpa, in the Alentejo. She began to sing quite naturally and fell in love with Fado, while listening to Amália and Nuno da Câmara Pereira.

She never stopped singing it since then, in Fado nights, at popular associations and in other nurturing atmospheres. She sang in several bars in Southern Portugal, she participated in local and nation-wide fado contests and was a finalist of the RTP programme “Seleção Nacional” and of the “Festival da Canção” (1995), in which she was considered “the most beautiful and interesting voice” of that year’s competition. Later on she returned to Lisbon to study.

After participating in a Grande Noite do Fado, she rose to new challenges. In 1997 she was invited through Carlos Zel to sing at a Fado house. Then she began to perform at “Clube do Fado” in Alfama, the fado house owned by Portuguese guitar player Mário Pacheco, a place where Ana Sofia Varela charms people with her voice every night. She has performed in several European countries, also with Mário Pacheco – Spain, France, Italy, Belgium and the Netherlands. She has also performed in Macao and Japan.

She gradually gained fame, without rushing. Also Ana Sofia Varela has participated in the unique outstanding project of António Chainho “A Guitarra e Outras Mulheres” (1998), an album recorded together with Marta Dias, Teresa Salgueiro, Filipa Pais, Nina Miranda and Elba Ramalho. This gave rise to a European tour.

Ana Sofia Varela was a member of the cast of show “De Sol a Lua – Flamenco & Fado”, singing with Camané at the stage of Centro Cultural de Belém, in Lisbon. This show was later presented in other stages, namely in Spain, the Netherlands, Germany and Switzerland.

In 1999 she accepted the invitation of João Braga to participate in a series of concerts that would lead to the publication of the “Cem Anos de Fado” CD, with Carlos Zel, António Pinto Basto and Maria Ana Bobone.

In 2002 she recorded “Ana Sofia Varela”, an album that marks the beginning of a new stage in her career – i.e. recognition by the general public of a “long awaited fado”. The album would be presented on many stages.

Considered one of the most representative voices in fado, Ana Sofia Varela was invited to participate in the project of a CD to pay tribute to Carlos Paredes, “Movimentos Perpétuos”, for which she recorded a fado with lyrics by José Luís Peixoto and music by Fred Mergner. In October she was selected to represent Portugal at “Womex - The World Music Expo”. A concert that charmed the international community of “world music” and generated several invitations to perform abroad, as mentioned by the Press.

Once her value was recognised and she gained a place of honour in fado, Ana Sofia Varela toured the world in many shows, with concert halls sold out in countries like Algiers, Belgium, Spain, Greece, the Netherlands, England (Festival Atlantic Waves), Japan and Norway.

In 2005 Ana Sofia Varela won the “Amália Rodrigues” Award, in the Best Female Singer category.

She belonged to the cast of the 2007 Carlos Saura film “Fados”, singing with Vicente da Câmara, Ricardo Ribeiro, Maria da Nazaré and Carminho.

#### Selected Information Sources:

“Expresso”, 19 September 1998;

“Semanário”, 15 October 1999;

“Público”, 29 March 2007.

Halpern, Manuel (2004), “O Futuro da Saudade – O novo fado e os novos fadistas”, Lisboa, Dom Quixote.

“I Grande Gala dos Prémios Amália Rodrigues” (2005), programa do espectáculo, Lisboa, Teatro Municipal S. Luís.



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Anita Guerreiro, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional. Após a sua estreia no emblemático "Café Luso", Anita Guerreiro é uma referência na transmissão deste património cultural.

Anita Guerreiro vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNFSCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista

*Poliana Guerreiro Rocha, Curadora  
com o apoio artístico  
Anita Guerreiro*



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Anita Guerreiro**

Anita Guerreiro was born in Lisbon on the 13 November 1936. At seven she was already known, singing for her relatives and friends at the popular association of her neighbourhood, the Sport Clube do Intendente.

In December 1952 she ran as competitor to the "Tribunal da Canção", a radio pastime of the "Comboio das Seis e Meia" programme – a smashing success at that time. The programme's producer, Marques Vidal, was surprised at her quality and removed her from the competition, promoting her debut as artist. At that time the "Voz de Portugal" stated: "...judging from what we've already seen and heard, she is highly worthy to receive our words of encouragement and deserves our understanding sympathy." Her debut as Fado singer would take place a few months later, at "Café Luso", which was a new boost to her artistic career.

In 1955 Anita Guerreiro stepped onstage to participate in vaudeville "Ó Zé aperta o laço", premiered at Teatro Maria Vitória. Participations in dozens of other vaudevilles would then follow, always with great success. On the vaudeville stage Anita Guerreiro would gain fame as singer of Fado and Lisbon-themed songs, performed very genuinely and with a natural talent. Anita then became one of the most charismatic figures of the Lisbon vaudeville theatre (revista).

Her repertoire includes great hits. According to her, "I was lucky. From the beginning people offered me musical scores and poems. All of what I sing is mine ". Thanks to Anita Guerreiro's voice songs like "Cheira a Lisboa", "Fado da Sardinhada", "Santo António Veio a Alfama", among others performed at the Parque Mayer stages, were great hits in her golden days. They got her the Estevão Amarante Award for the Best Vaudeville Artist (1970).

Almost simultaneously, in African land he received the Gold Guitar Award, the interpreting award and the Fado award.

As tribute to Anita Guerreiro's career, label Movieplay launched a CD in 1994, in the framework of the "O Melhor dos Melhores" collection, including some of her best hits: "Cheira a Lisboa", "Festa é Festa" by Carlos Dias, "Chico Marujo de Alfama" by António José, and Hermínia de Lisboa", by César de Oliveira, among others.

The city that Anita Guerreiro so often chants paid her tribute. In October 2001, the Municipality of Lisbon awarded her the city's Silver Pillory. Anita is also frequently invited by the Lisbon Marchas Populares - namely the "Marcha dos Mercados", to sponsor them as godmother.

On the 17 February 2004 tribute was paid to the iconic voice of the city of Lisbon at the Teatro Municipal de São Luiz, a show aimed at celebrating the 50th anniversary of the singer's career. In November 2004 the Lisbon Town Council awarded the fado singer the Municipal Gold Medal of Merit.

Also as retrospective, in 2005 label Movieplay launched the CD "Anita Guerreiro - An Antology of 50 Years in Vaudeville Theatre (1955-2000)" including 30 of her best hits interpreted in Portuguese vaudeville.

The applause continues to be heard at the Fado house "Faia", where Anita Guerreiro sings the Fado and Lisbon-themed songs like only she can.

#### Selected Information Sources:

"A Voz de Portugal", 1 August 1954;

Rebello, Luiz Francisco (1985), "História do Teatro de Revista em Portugal" Vol. 2, Lisboa, Publicações Dom Quixote;

Catálogo de homenagem a Anita Guerreiro, 17 Fevereiro de 2004.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Chainho, Músico e Compositor, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde 1961. António Chainho destaca-se no acompanhamento instrumental do fado de várias gerações de intérpretes, mas também na produção de discos e espectáculos a solo, cumprindo um papel absolutamente fundamental no desenvolvimento e evolução das sonoridades da guitarra portuguesa.

António Chainho integra o Conselho Consultivo do Museu do Fado e vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista

*António Chainho*



Cidade de Lisboa

EGEAC

MUSEU  
DO FADO



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **António Chaiño**

By the time he left the Army, he had already decided that his future was to be the Portuguese guitar. During the Sixties the Alentejano António Chaiño, with all the vigour of his youth, was showing his virtuosity on its twelve strings.

It was in Lisbon that the National Radio station invited him for a programme - "Fados e Guitarradas" - in which he and his group were to play live. He brought together guitarists like José Luís Nobre Costa and viola players like Raúl Silva and José Maria Nóbrega. From being someone who had learnt to play by ear, listening to the radio, he had become one of the great practitioners, the source of many unforgettable guitar recitals transmitted by Portuguese radio. And it was at this same time, at the end of the Sixties, that he made his first record, the EP "Solos de Chaiño", for the now defunct Rapsodía label. It was followed by three more records in the same format which were made for other labels.

His pride in the sounds he gets from the Portuguese guitar brought him to a change in his approach: shouldn't the fingering of the guitar be the star of the show as much as the human voice? Why shouldn't the spotlight be centred on one of Portugal's most brilliant instruments? The lament of the guitar should not always be softly spoken, and thus it was that António Chaiño took the risk of making a mistake when he decides to embark on a career as a soloist. With the modesty characteristic of the great, he invites the greatest singers to perform with him, confirming that his greatest wish is to spread his gospel to the four corners of the world.

He performs recitals across the globe, alone or sharing the stage with Paco de Lucia or John Williams; in individual concerts or in festivals dedicated to the guitar, like that of Cordoba. He opens a new front by creating a new label under his own name with his "Guitarra Portuguesa" album, followed by a second made with the London Symphony Orchestra, so

cementing his recording career, dedicated solely to original music, and now with the Movieplay label.

In 1998 his passion is granted full expression and he records “A Guitarra e Outras Mulheres”, in which he is accompanied by Teresa Salgueiro (Madredeus), Marta Dias, Filipa Pais, Ana Sofia Varela, Elba Ramalho and Nina Miranda (Smoke City), and by some of downtown New York’s most prestigious artists --Bruce Swedien, Greg Cohen and Peter Scherer.

Tireless in his mission of reinventing the Portuguese Guitar Chainho is known to bet in newcomers. Since 2006 he gives young Fado singer Isabel Noronha the chance to combine her unique voice with the morning of his twelve stringed guitar.

Chainho’s performances still amaze audiences all over the world and create followers in India, Morocco or Brazil. But his great pride as a teacher is the creation of a Portuguese Guitar school in his home town Santiago do Cacém.

<http://www.antoniochainho.com>



**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Parreira, Músico e Compositor, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Guitarrista profissional desde 1969, destaca-se no vastíssimo currículo de espectáculos em que acompanha sucessivas gerações de fadista. Distinguido em 2007 com o Prémio Carreira, lecciona no Museu do Fado aulas de guitarra portuguesa, contribuindo para a protecção, dignificação e transmissão deste património cultural.

António Parreira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista

*António Parreira Costa*



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **António Parreira**

António Parreira was born in Santiago do Cacém, on the 13 June 1944, (although his birth record states that he was born on the 16 July).

At 14 (in 1958), influenced by an uncle of his who played Portuguese guitar, he learned to play the "fado corrido no quinto ponto", which he later came to know as "Fado Corrido in G"- a widespread tune at that time, very popular in his village. He learned his musical scores by listening to the Portuguese guitar programmes on the radio, namely at the Emissora Nacional broadcaster.

Another very interesting place at his village was "Tasca do Faúlha", owned by master "Tí" Jorge Chaínho, the father of António Chaínho, where they both played. Parreira played for the first time at this venue, in public, invited by those two musicians. He was then 15 years-old (1959).

In 1965 he did his military service, first in Elvas and then in Lisbon at the Military Police. He then travelled to Mozambique.

In this period he devoted himself exclusively to the Portuguese guitar. He had performances in several African countries, namely Malawi, Rhodesia, South Africa, Angola and Mozambique, always accompanied by Spanish guitar player Francisco Gonçalves, his comrade of arms and music partner for 33 years (1965-1998).

After finishing his military service he returned to his hometown, but visited Lisbon fado houses frequently and became known in the milieu.

Augusto Damásio, a fan of Portuguese guitar, introduced him to the owner of fado house "Guitarra da Madragoa" (at Rua da Esperança, in Lisbon), where he made his debut as professional guitar player on the 9 May 1969. At his house he met César Morgado, Eduarda Maria, Tristão da Silva and Fernando Maurício.

In 1970 he joined the cast of the restaurant "Guitarra de Alfama", followed by "Taverna d'El Rei", "Fragata Real", "Abril em Portugal", "Parreirinha de Alfama", "Luso", "Arreda", in Cascais, and lastly "Forte Dom Rodrigo", also in Cascais, owned by fado singer Rodrigo. As regards, he travelled with him through Portugal and abroad, stressing shows.

In 1973 he recorded solo "Guitarras de Portugal", accompanied by his partner Francisco Gonçalves (Spanish guitar).

Between 1976 and 1980 he had private lessons with the German professor Siegfried Zugg, learning how to read and write music.

In 1992 he performed solo for three weeks at Hotel Oton Palace, in Rio de Janeiro, playing Portuguese music.

In 1999 he compiled 120 Classic Fado Songs to be transcribed by Maestro Jorge Machado in his book "Notas de Música", in the framework of an edition called Um Século de Fado, by publisher Ediclube.

Among other musical scores, he composed the following for fado songs: "Recado", "Fado Marina", "Ribeira Nova", "Versos do Povo", "RR Mexilhão", "Fado Inês", "Gotas de Tristeza", "Isto de ser Poeta", "Contos e Contas", "Senhor Marquês de Pombal", "Ser Português", "Zé Guitarrista", "Violeta do Chiado", "Para Não ver a Realidade".

It is perhaps due to this "soul-to-soul communication" - which he believes in -, that Master António Parreira managed to teach his son, Paulo Parreira (who admits it), the timbres and fascination that would also involve him in the magical chords of Portuguese Guitar.

This is so true that we know that his younger son, Ricardo Parreira, is also a virtuoso player of Portuguese Guitar, with a promising brilliant future. He was invited by Argentina Santos to play at the Tribute organised by the Casa do Fado e da Guitarra in her honour, on the 28 November 1999.

His love for Portuguese Guitar led him to rise to new challenges. Since 2001 he is a member of the faculty of the Portuguese Guitar School of the Museu do Fado. He is proud of knowing and feeling that he is one of the persons who as given a more significant contribution to promote the evolution and learning of Portuguese Guitar. A mix of patience and method, Master Parreira is a reference in the Museu do Fado School.

In 2007 he received a Career Award given by Casa da Imprensa.

Museu do Fado - Interviewed on the 27 July 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Pinto Basto, Intérprete e Autor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional, tendo já celebrado 35 anos de carreira.

António Pinto Basto vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 08 de Julho de 2010

O Artista



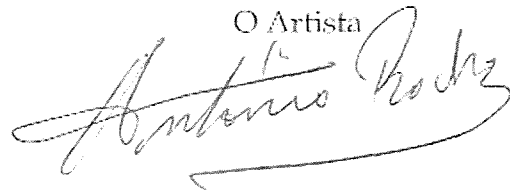
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Rocha, Intérprete e Autor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Eleito “Rei do Fado” em 1967, António Rocha representa mais de 5 décadas de dignificação deste património cultural.

António Rocha vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista  




## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **António Rocha**

António Domingos Abreu Rocha was born in Belém (Lisbon), on the 20 June 1938. After finishing primary school, he left school because he needed to find a job and help the family income.

At only 13, in 1951, he won a fado contest organised by newspaper Ecos de Portugal. He was however changing his voice and only resumed singing a few years later, at a restaurant in Cova da Piedade, called Riba-Mar. In that restaurant his voice was heard by the Conde de Sobral who very much enjoyed his performances and introduced him to fado singer Deolinda Rodrigues. She sponsored his career and took him to Lisbon, to Retiro Andaluz, who immediately hired him. He made his professional debut in 1956.

At that time he was employed at a hardware store, but his continued success enabled him to follow his artistic career. In the same year of his professional debut he recorded television programmes and joined Emissora Nacional. He was then invited to record his first EP, with four tracks, for publisher Fonomate.

In 1959, in a contest promoted by Café Luso, he was elected King of “Fado Menor”, one of the classic modes of traditional fado - which he still sings like nobody else.

By that time António Rocha already played an outstanding role in national music. His popularity was fully proved in 1967, with his election as King of Fado, in a voting made by the readers of magazine “Plateia”.

He also performed frequently on radio and television. For some time António Rocha had his own radio show, in which he answered questions about Fado asked by the general public.

In recent decades he continued to excel in casts of the Lisbon fado houses and has worked for some years at Faia. But his performances are not restricted to Portugal. He has been often invited to sing at world music festivals in countries such as the USA, Italy, Spain, France, the Netherlands and Belgium.

Aware of the importance of having his own repertoire, he soon created his individual repertoire and is the author of most poems he sings, as well as some musical scores.

He presented his shows in innumerable restaurants and casinos in Portugal, as well as in many venues abroad.

The most recent work recorded by António Rocha, “Silêncio, Ternura e Fado”, was published by label Ovação in 2004. Of its 12 tracks, 11 are poems by the fado singer.

He is a founding member of APAF (Portuguese Association of Friends of Fado).

Museu do Fado – Interviewed on the 6 July 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

António Zambujo, Intérprete e Compositor, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional desde 1991. António Zambujo é um dos valores mais sólidos da nova geração de fadistas, apresentando temas tradicionais de fado aliados às suas próprias composições em espectáculos a nível nacional e internacional e integrando o elenco de uma das mais conceituadas casas de fado de Lisboa, o Sr. Vinho.

António Zambujo empenha-se na protecção, dignificação e transmissão deste património cultural pelo que vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **António Zambujo**

António Zambujo was born in Beja in September 1975.

He grew up listening to the “Cante Alentejano” that would later influence his musical education.

At the age of eight he began studying the clarinet at the Baixo Alentejo Regional Conservatory. However, from a very young age he fell in love with fado. His references were Amália Rodrigues, Maria Teresa de Noronha, Alfredo Marceneiro, João Ferreira Rosa, Max and others. He usually sang in the company of his family and friends and at the age of 16 won a local fado contest.

Having completed his clarinet studies he moved to Lisbon. Mário Pacheco, the well-known Portuguese guitar player and composer, immediately added him to his cast at the prestigious Clube do Fado in the quarter of Alfama.

Soon after he auditioned for the musical "Amália", directed by Filipe La Féria, one of Portugal's foremost stage directors. The show ran for four years in Lisbon and then toured the country. With this role Zambujo became a favourite of the public whilst acquiring great experience and discipline.

2002 - He produced his first CD, "O mesmo fado", with marked musical influences of Alentejo. Zambujo himself composed some of the fados and sang others written by well-known poets in the fado world such as José Luís Gordo and Mário Rainho. That same year the great success of "O mesmo fado" won him the prize of “Best new fado voice” from Radio Nova FM, previously attributed to singers such as Mariza, Camané or Mafalda Arnauth.

2004 - António Zambujo sang at Sr. Vinho fado house. In addition to concerts in Portugal he toured abroad regularly: Toronto, Paris, Santander, Sarajevo, Zagreb. He published his second album "Por meu cante", plunging deeper into his Alentejo roots, taking up old songs from his native region and blending them with the new tendencies in fado. In this work he was accompanied by the musicians Paulo Parreira (Portuguese guitar) and Ricardo Cruz (double bass).

2006 - Awarded the Amália Rodrigues Prize (attributed by the Amália Rodrigues Foundation) in the category of "Best male fado singer".

2007 - He was invited to close the "Festa do Fado" at Castelo São Jorge, with Luís Represas as his guest. In September he launched his third album "Outro Sentido", produced by Ricardo Cruz and with the special participation of "Angelite - The Bulgarian Voices". In "Outro Sentido" António Zambujo sings and feels the fado in his own special way and highlights new directions for his music.

2008 - "Outro Sentido" was also launched in Europe and the United States by the prestigious company Harmonia Mundi, under its affiliated label 'World Village'. Zambujo continued to tour Europe. The magazine Songlines considers "Outro sentido" "Top of the World Album"

2009 - Zambujo was on the list of the 10 Best International Concerts of the Year, selected by the Cultural Section of the newspaper O GLOBO, in the company of musicians such as Elton John, Burt Bacharach, Terence Blanchard (trumpeter), Kiss, Youssou N'Dour and Angélique Kidjo.

2010 - António Zambujo will launch his fourth album, GUIA, at a concert on 14 April at Teatro São Luiz in Lisbon.

<http://www.antoniozambujo.com>

## FADO, PATRIMÓNIO DA HUMANIDADE

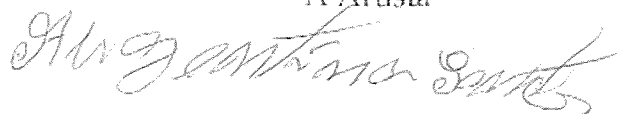
### DECLARAÇÃO

Argentina Santos, Intérprete, reconhece a relevância patrimonial do Fado e tem contribuído de forma decisiva para a sua protecção, dignificação e transmissão, consagrando a sua longa carreira a esta actividade profissional. Reconhecida como um dos maiores expoentes do fado tradicional de Lisboa, Argentina Santos tem desde a década de 1950 um dos espaços mais emblemáticos de fado da cidade de Lisboa, a “Parreirinha de Alfama”, por onde passaram os nomes mais consagrados da interpretação fadista e, paralelamente, tem um percurso próprio de divulgação deste património cultural pelos mais prestigiados palcos nacionais e internacionais.

Argentina Santos vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

A Artista



Comissária  
Lisboa EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Argentina Santos

Maria Argentina Pinto dos Santos, since 1950 at the head of her typical restaurant Parreirinha de Alfama, was born in Lisbon, at the quarter of Mouraria.

Unlike other renowned women singers who, very young, already sang Fado in public, Argentina Santos only started her artistic career after the opening of that restaurant, where she went to work as a cook, with 24 years old. After leaving the kitchen, Argentina Santos walked round the tables, always asked to sing a Fado. Her answer became a legend: I m here to cook for my costumers.

At Parreirinha de Alfama , Argentina Santos sang with many fado singers who marked the History of Fado in Portugal: Berta Cardoso, Lucília do Carmo, Alfredo Marceneiro, Celeste Rodrigues, Mariana Silva, Natércia da Conceição, Natália Bizarro, Helena Tavares, Maria da Fé, Leonor Santos, Beatriz da Conceição, Fernanda Maria – who started her career at Parreirinha de Alfama –, Flora Pereira, Júlio Peres, among many others.

Thanks to the authenticity of her interpretations and to a very personal style, she immediately imposed herself as one of the most gifted and promising Fado singers of her time, becoming since then, for the experts and melomaniacs of Fado, a trustworthy interpreter of the Song, in the line of women singers of the past. The Fado songs *As Duas Santas* (The two Holy Women) and *Juras* (Swears) were, among others, great successes of this artist who released her first record in 1960.

The non recording and the refuse to make shows led her to the interruption of a more than promising career. A lot was said over this attitude. About that period of her life, says the

singer: By that time I had a mate who didn't like to see me singing in public. Two years after his death I married again and I had the same problem. Now that I'm free, I seize the invitations addressed to me. The opposite of before, when I had to refuse them. I'm very well received abroad and that gives me great pleasure, for what I really like is to sing. To sing, how Maria da Fé says, till my voice hurts (lyrics of a Fado song).

Although mostly confined to her performances at Parreirinha de Alfama and one or other presentation in public or private shows, that didn't stop Argentina Santos to become known and appreciated as a genuine woman singer, perhaps one of the most representative ones of the traditional school of Fado.

Currently, she is the most requested Portuguese fado singer, dignifying and divulging Fado throughout the world, our most representative Song, in a unique and sublime way, fairly acclaimed as the last woman singer of Fado of Lisbon's Song old tradition.

Venezuela, Curaçao, Brazil, France (1996, 1997, 1998, 1999), Konzerthaus in Vienna - Ostrich, Queen Elisabeth Hall in London - England, La Cité de La Musique in Paris - France, Cathedral of Marseille - France, Dufe Paris - Greece, Holland, Scotland, the Italian tour in Perugia, Modena and Torino, are some of the international concerts of this pure and genuine artist. In Portugal she performed at Coliseu dos Recreios, Teatro da Trindade, Teatro Eunice Muñoz, Teatro Roma (with Simone de Oliveira), at the re-opening of Teatro Tivoli and at Centro Cultural de Belém.

In 2004, she was rendered homage with a career concert, during the event Festa do Fado, in Lisbon. Argentina Santos is Fado in its most genuine and fascinating expression. Argentina Santos is the voice of Fado and Portugal.

Information source:

HM Música



## FADO, PATRIMÓNIO DA HUMANIDADE

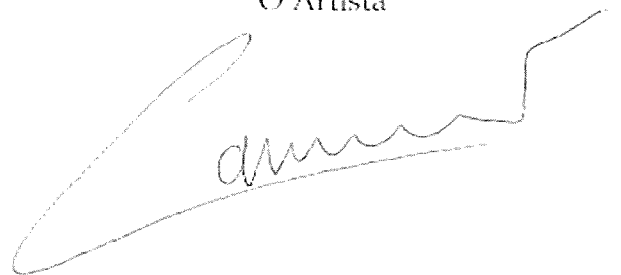
### DECLARAÇÃO

Camané, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde 1979, considerado como um dos valores máximos da interpretação fadista da sua geração. Com uma carreira que integra inúmeras gravações discográficas e espectáculos em palcos nacionais e internacionais, o percurso de Camané pauta-se pela protecção, dignificação e transmissão deste património cultural, sendo reconhecido como um dos mais valiosos expoentes da transmissão desta cultura musical entre as várias gerações de intérpretes.

Camané vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas em curso que constam do Plano de Salvaguarda para o património do fado, proposto na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

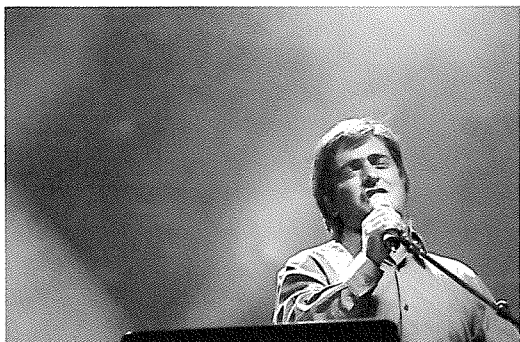
Feito em Lisboa a 7 de Julho de 2010

O Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Camané**

You may not have heard of him before, but once you've heard him sing, you'll want to hear more.

Camané is the leading male singer in the new generation of stylists in Portugal's native urban song, Fado, ever since his first album came out in 1995 - and one of the few men working within this most tricky field.

Camané is also one of the most outstanding Portuguese singers to have come out of any generation; a voice so smooth and soulful, so impassionate and yet controlled that you wonder how such wise and weary vocal stylings can belong to someone so young.

That's probably because Fado runs through his blood from birth. We're about to share a secret with you if you promise not to tell: Camané was a child prodigy who sang Fado in his early teens.

It all began when seven-year old Camané was grounded at home with the flu and, being bored stiff, rummaged through his parents' record collection. All they had was Fado, so that was all he heard. And he loved it. Then he started singing it. Initially it was all in good fun, but after he won an amateur contest it became obvious there was more to it than that. Camané had his run as a child singer, and eventually grew out of it. Yet he never grew out of Fado. How could he?

So, eventually, he got right back into it. In his late teens by then, Camané knew he had the voice but also knew he wanted to establish himself as a serious artist, erase all memories of his "early years". He decided to pay his dues as all good Fado singers should: singing live as much as he could, learning the so-called tricks of the trade, performing as guest artist in theatrical revues (directed by Portugal's leading theatre director Filipe La Féria), doing the Fado club circuit... And he has never looked back.

It was during this period that he met José Mário Branco, one of the most respected and prestigious singer-songwriters in Portugal - and one known for his remarkably intelligent and modern approach to musical traditions. The two men hit it off instantly and vowed to work together.

In 1994 Camané signed with EMI. By then he'd been singing Fado for 20 years, professionally as an adult since the mid-eighties. With Branco as producer, he decided to use his first album as a sampler, recording it live as if he were singing a set in a fado club. And so it was, with an improvised club and a portable recording studio at the Lisbon offices EMI was working out of at the time. "Uma Noite de Fados" was released to critical acclaim in 1995, proving the prodigy had matured beyond everyone's expectations. Camané was no flash in the pan; in him, Fado, then an ailing niche song, found the perfect rejuvenator, a torchbearer ready to take it to the next level.

He did, three years later. Meanwhile, he had performed live extensively, both in Portugal and abroad (France, Spain, Italy, Holland), but "Na Linha da Vida", his second album, again with Branco as producer, showed Camané taking risks. The album showcased his growingly personal interpretative style, introducing his own material instead of relying mainly on more traditional Fado stylings, using a jazzy double bass as a rhythmic anchor. The critics knew he was on to something and the album ended up making nearly all of the year-end top-ten "best of" lists. The audiences began to listen intently. Foreign territories -- Belgium and Holland first, Korea later -- recognised the talent and released the album, accompanied by short tours of those countries, along with performances at festivals in France (Rennes' Tombée de la Nuit and Paris' Les Méditerranées à l'Européen).

In 2000, we were all rewarded beyond our expectations by Camané's third album, "Esta Coisa da Alma", released simultaneously in Portugal, Belgium and Holland. Branco was at the helm once more; and yes, Camané was maturing right there in front of our eyes. At first, it looked as if the album was a step back, because he wasn't relying as much on new material as on old standards with new lyrics. But soon you realised that sometimes you do need to step back to move forward -- and "Esta Coisa da Alma" was a giant leap, with Camané proving himself more than a singer, an interpreter with a finely-tuned ear to every emotional nuance of the poem.

"Brilliant" was too restrictive to describe it, as audiences who heard him sing live testified by selling out venues in Holland, Belgium, Spain, Switzerland or France. And yes, he was finally popular -- the album won nearly every critic's and public choice awards in Portugal. By year's end "Esta Coisa da Alma" had gone Silver, the first Fado album to do so in Portugal in many years.

But was it still Fado? Purists see Camané as the finest male Fado singer in years and one of the finest of the 20th century; yet they will allow that what he is doing isn't conservative or even "pure" Fado. Modernists, on the other hand, think he's extraordinarily innovative, even while conceding that he hasn't strayed too far from the standard formula of voice, two guitars and one bass. Both are unanimous in that he is a great singer. And, really, when he's got such a voice combined with such an interpretative power, you could be hearing him sing the phonebook and you'd still be transfixed by it. (Rest assured, though. Camané wasn't singing the phonebook.)

"Pelo Dia Dentro", his fourth album, released in 2001, was his most mature and evocative. No point in messing with a winning team, so José Mário Branco returned yet again to produce a selection of carefully selected modern-day or classic poets set to ten traditional Fado standards, and five new songs. Again, the album was better than you thought it would be: when was the last time you've heard of such a career arc, where you're still going strong by your fourth album?

While touring the "Pelo Dia Dentro" concert both in Portugal and abroad, Camané released "The Art of Camané - Prince of Fado" (2003), a greatest-hits album specifically designed for the international market featuring tracks from the four records, some of which re-recorded. At the end of 2003, his first live album followed: "Como Sempre... Como Dantes", a 2-CD set that shows Camané's different approaches to performing Fado according to the night's mood and the size of the venue: one CD recorded live in front of a large audience in a theatre, the other in a series of intimate performances in a small Fado club. With sales reaching over 20,000, it became a Gold record and his biggest seller so far.

Next came a surprise: a stroll away from Fado into pop music during a short residency at the S. Luiz theatre's intimate Winter Garden. The 2004 series of concerts, titled "Outras Canções", saw Camané accompanied by a full band and singing some of his favourite tunes by Portuguese and Brazilian pop composers.

His foray into pop music continued with his participation in the Humanos project: songs that the late António Variações (one of the most innovative and popular pop singers of the 1980s) demoed but never recorded, arranged in his spirit and performed by a "supergroup" of contemporary musicians. Camané was one of the three featured singers on "Humanos", a #1 chart album released at the end of 2004, and subsequent short series of concerts in 2005, alternating with his own Fado concerts in Portugal but also in Canada, Luxembourg and France, crowning the year by winning the 2005 Amália Rodrigues Prize for Best Male Fado Singer.

2006 has been a quiet year so far - with his first concert DVD "Ao Vivo no S. Luiz" recorded during his tour to promote "Como Sempre... Como Dantes" and acclaimed performances in Italy and Finland.

2007 began with the rehearsals for "Outras Canções II", a show made in April/May at S. Luiz Theatre, where he sang Brel, Sinatra and Jobim, among others.

After a year full of concerts not only in Portugal, but also abroad, Camané released, in April, his latest album called "Sempre de Mim". With production from his co-worker from all time, José Mário Branco, this record has been acclaimed by the press as Camané's best work ever. The public shared the same opinion as them, since just a week from its release, "Sempre de Mim" was awarded with a Gold Record. With 16 songs, ten of them traditional Fado (one theme is actually from Alain Oulmain, late Amália Rodrigues composer) and three new songs, it was presented live in the charismatic venue Coliseu dos Recreios in Lisbon to a sold out audience.

Camané was also chosen to showcase at the prestigious and biggest World Music event WOMEX 08 in Seville.

In March 2009 Camané was nominated to the “Globos de Ouro” (Portuguese Golden Globes) in the Best Interpreter category, and, two months later, he and the pianist Mário Laginha accompanied by the Lisbon Metropolitan Orchestra sold out two nights at the prestigious Centro Cultural de Belém with the show “Carta Branca a Camané”.

In July Camané released his second DVD - “Camané ao Vivo no Coliseu - Sempre de Mim”, a wonderful memory of the magical night that happened in May 2008 at Coliseu dos Recreios (Lisbon).

In between some various projects Camané continues presenting live his latest album, not only in Portugal but also abroad, in countries such as Argentina, Chile, Uruguai, Peru, Poland, France, Switzerland, Hungary and Bulgaria.

Information source:

<http://www.camane.com/>



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Carlos Manuel Proença, Músico e Compositor, é uma das referências no acompanhamento instrumental de Fado. Filho de Maria Amélia Proença, conceituada fadista, começou desde novo a tocar viola, destacando-se como um exímio acompanhador de muitos artistas de fado. Com apresentações regulares em palcos nacionais e internacionais, Carlos Manuel Proença integrou o elenco de várias casas de fado e, em 2008, a Fundação Amália Rodrigues atribuiu-lhe o Prémio Melhor Instrumentista, em reconhecimento do seu talento.

Carlos Manuel Proença reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional.

Carlos Manuel Proença vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 24 de Junho de 2010

O Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Carlos Manuel Proença**

Carlos Manuel Proença was born on November 26, 1968. Son of the Fado singer Maria Amélia Proença, the contact opportunity with Fado appeared early in his life, and he naturally revealed his talent as a Spanish guitar player in that area.

He was still very young when he started playing the Spanish guitar, as a autodidact. It was a small step until he accompanied his mother, and due to the quality of his interpretations he was soon invited to play the Spanish guitar for several Fado singers.

Carlos Manuel Proença attended the Academy of Music Amateurs at 16 years-old, providing him contact with other sounds, a more solid musical training, and a more refined execution level as an instrument player.

Carlos Manuel Proença has been acknowledged as a Spanish guitar player in the Fado universe and his work is recognized among the most qualified of this gender. Carlos Manuel Proença was part of the cast of many Fado houses for several years and he currently plays at the house of Mário Pacheco, Clube de Fado.

His performances also take place on national and international stages, and on record editions in which he constantly accompanies many different artists since the 1990s. Carlos Manuel Proença is recognized by his presence in recordings with the most qualified interpreters of the national song.

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Carminho

Fado happens naturally... and Carminho felt it from a very early age. Daughter of the fado singer Teresa Siqueira, she soon became involved in this reality and sung it for the first time in a charity show at Coliseu dos Recreios when she was 12.

She has been singing fado among friends and in shows ever since - but hasn't recorded yet - and graduated in Marketing and Publicity. This deep affection is nevertheless fed on a daily basis when she listens to her major role models: Beatriz da Conceição, Celeste Rodrigues, Fernanda Maria, Maria Teresa de Noronha, Amália Rodrigues, Fernando Farinha, and Fernando Maurício, among others.

Carminho finds her inner self at the fado houses where she sings: "A Taverna do Embuçado", and currently "Mesa de Frades" in Alfama.

Also worthwhile mentioning is her dedication to volunteer and charity projects that encouraged her to travel and live around the world and have experiences that made her a better person.

In 2005 Fundação Amália Rodrigues awarded her the Prémio Revelação Feminina do Fado.

In 2007 she played in the chapter "Casa de Fados" of the film "Fados", directed by Carlos Saura, with Vicente da Câmara, Maria da Nazaré, Ana Sofia Varela, Ricardo Ribeiro, and Pedro Moutinho.

Selected sources of information:

Carita, Alexandra; Simão, Jorge (2006) "Fados Nossos", Lisboa, Aletheia;

Catalogue of the I Grande Gala dos Prémios Amália Rodrigues, held at Teatro Municipal S. Luís, October 18, 2005;

<http://raizeseantenas.blogspot.com>



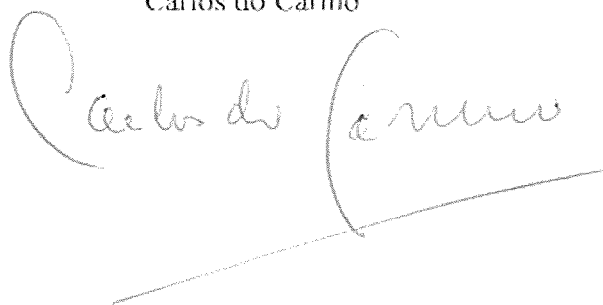
O Fado é um grupo de flores das mais variadas.

O nosso Museu é o seu jardim com uma estufa que o protege.

A candidatura a património da humanidade é a ponte entre o Século XIX e o Século XXI e o corolário do amor de todos nós os que o cantamos, tocamos, compomos, pensamos, estudamos e ouvimos.

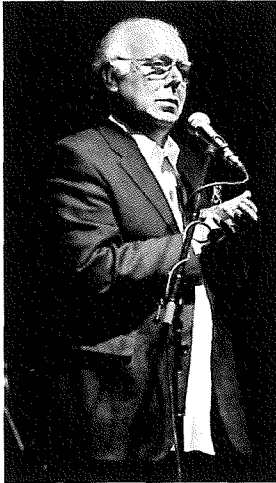
Lisboa, 23 de Junho de 2010

Carlos do Carmo

A handwritten signature in cursive script that reads "Carlos do Carmo". The signature is written in dark ink and is positioned below the printed name. A long, thin horizontal line is drawn across the bottom of the signature.

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Carlos do Carmo

Carlos do Carmo was born in Lisbon. He is the son of Lucilia do Carmo, one of the most famous female Fado singers of the XX century, and Alfredo de Almeida a book publisher who later went into the hotel business. One might say that Carlos do Carmo grew up in an artistic environment. His parent's house, in the old neighbourhood of Bairro Alto, was a gathering place for some of the most influential personalities in Lisbon's artistic scene.

It was in 1963 that Carlos started what turned out to be one the most successful careers by a Portuguese artist. To a vast extent, this happened because Carlos was brave enough to tackle a world where female singers ruled, and because he was bold enough to add new elements to Fado, such as the double bass or orchestral arrangements, he also included lyrics by the most talented contemporary Portuguese writers and poets in his repertoire.

His recording career is full of successful moments, several of his albums reached Gold and Platinum awards and "Um Homem no País" was the first CD ever released by a Portuguese artist.

One can't dissociate Carlos's name from the most popular and genuine Portuguese values. His voice is filled with saudade and loneliness but also love, hope in the future, or the happiness you feel at the street celebrations that each year honour Santo António, Lisbon's patron saint.

Carlos do Carmo is admired and esteemed by his public not only as a talented singer but also as someone in touch with the noblest social causes, a man profoundly interested in his country's music but very aware of the world that surrounds him.

Having performed all over the globe, his concerts in Paris' "Olympia", in Frankfurt's and Wiesbaden's Operas, in Rio de Janeiro's "Canecão", Helsinki's "Savoy", Madrid's National Auditorium, Saint Petersburg's Theatre, Montréal's Palace des Arts, Copenhagen's "Tivoli", the Queen's Theatre in De Hague, the Latin America's Memorial in São Paulo and at the Teatro Dom Pedro V in Macao are some of the highest moments of his career.

In 2003 he celebrated 40 years of professional activity with a concert at the prestigious Coliseu dos Recreios in Lisbon.

From October 15th 2003 to February 15th 2004 the Museu do Fado (Fado's Museum) held the "Homem no Mundo" (A Man in the World) exhibition in recognition of Carlos's career, not only as a Fado singer but also for his paramount work in promoting Portuguese music all over the world.

By the end of 2003 the prestigious clockmaker Raymond Weill distinguished Carlos do Carmo with a special gold edition watch, this magnificent and unique piece was later auctioned and the income reverted to Casa do Artista (Artists House) a place for retired Artists.

The album "À Noite" (At Night) was released in 2007: Carlos selected tunes by three of Fado's greatest composers: Alfredo Marceneiro, Joaquim Campos e Armandinho and poems by personalities such as Júlio Pomar, Nuno Júdice, Luís Represas and Maria do Rosário Pedreira. The album was initially distributed with the biggest selling Portuguese daily newspaper and weekly magazine, the cd's were soon sold out which took Universal Portugal, Carlos's all life record label, to do a rerun that was available all over the country.

Carlos was deeply committed in the making of "Fados", a movie by Spanish film director Carlos Saura. Besides working as a consultant, his performance in "Fados" earned him a Goya Award for Best Original Song for "Fado da Saudade", the song was later included in the new edition of "À Noite" along with "Fado Tropical"

The following year marked the celebration of Carlos's 45 years of career. The festivities started on October 3rd with a concert at Estoril's Casino. For this special occasion Carlos decided to pay tribute to some of the musicians with whom he worked over the years: Victorino d'Almeida, António Serrano, José Maria Nóbrega, Joel Pina, José Fontes da Rocha and the Sinfonietta de Lisboa Orchestra were the very special guests of the evening.

The album "À Noite" (At Night) was released in 2007: Carlos selected tunes by three of Fado's greatest composers: Alfredo Marceneiro, Joaquim Campos e Armandinho and poems by personalities such as Júlio Pomar, Nuno Júdice, Luís Represas and Maria do Rosário Pedreira. The album was initially distributed with the biggest selling Portuguese daily newspaper and weekly magazine, the cd's were soon sold out which took Universal Portugal, Carlos's all life record label, to do a rerun that was available all over the country.

Carlos was deeply committed in the making of "Fados", a movie by Spanish film director Carlos Saura. Besides working as a consultant, his performance in "Fados" earned him a Goya Award for Best Original Song for "Fado da Saudade", the song was later included in the new edition of "À Noite" along with "Fado Tropical"

The following year marked the celebration of Carlos's 45 years of career. The festivities started on October 3rd with a concert at Estoril's Casino. For this special occasion Carlos decided to pay tribute to some of the musicians with whom he worked over the years: Victorino d'Almeida, António Serrano, José Maria Nóbrega, Joel Pina, José Fontes da Rocha and the Sinfonietta de Lisboa Orchestra were the very special guests of the evening.

Act two of the celebrations was the release of “Fado Maestro” Carlos’s first “Best of” compilation. The album includes songs like “Por Morrer uma Andorinha”, “Duas Lágrimas de Orvalho”, “Bairro Alto”, “Gaivota”, “Canoas do Tejo”, “Os Putos”, or “Lisboa Menina e Moça”.

Last but not least was a concert at Pavilhão Atlântico in Lisbon. On the evening of November 23rd he took the stage of Lisbon’s biggest venue. To share one of the most memorable events in his life Carlo’s invited some of his favourite artists: the fadistas Camané, Mariza and Carminho, his son, Gil do Carmo, the pianist Bernardo Sasseti, the Spanish singer Maria Berasarte and the Sinfonietta de Lisboa Orchestra conducted by Maestro Vasco Pearce de Azevedo. The concert will be for ever in the memory of the over 11.000 persons who attended this magical evening.

Carlos do Carmo is currently a very active member on the team who’s coordinating the Fado application to World Heritage and is a consultant for the “História do Fado” (Fado’s history) TV series. He has been a huge incentive to the many young people that seek to increase their knowledge on this fascinating subject, encouraging them to write about Fado.

<http://www.carlosdocarmo.com/>

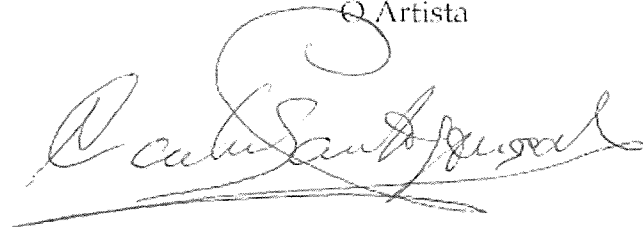
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Carlos Gonçalves, Músico e Compositor, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Carlos Gonçalves destaca-se no acompanhamento instrumental dos mais consagrados intérpretes do fado. Todo o seu percurso revela a assumpção de um papel absolutamente fundamental no desenvolvimento e evolução das sonoridades da guitarra portuguesa, através das suas composições, certamente das mais interpretadas de todos os tempos.

Carlos Gonçalves vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista  


## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Carlos Gonçalves**

Carlos Gonçalves, full name is Carlos dos Santos Gonçalves, was born in Beja on June 3rd, 1938.

His father played mandolin and he influenced him, so soon he was fond of music. He played clarinet on a band from Beja called "Capricho", but his great passion was the Portuguese guitar. He was used to listen the sound's guitar played by experts as José Nunes and Raul Nery on radio broadcasting of Emissora Nacional.

He came from a humble family and his family didn't have radio, so when he was 14 years old he usually went to a tavern nearby and listened a 20 minutes programme of Fado and Guitar Shows. He had good hearing and memory to music. He memorized some melodies and as soon as he arrived home he tried to reproduce the melodies that he has heard on radio. He learned how to play Portuguese guitar being a self-taught person and having a huge technique skill.

In 1957, when he was 19 years old was already an excellent player of Portuguese guitar. At that time he came to Lisbon and bought his first guitar on a shop in Rossio called "Santos Beirão". Before that, he used to borrow one. At the age of 20 years old he became a professional player. He performed at Café Lisboa, but his début was at "Adega da Anita", a restaurant owned by Anita Guerreiro in Parque Mayer, where he accompanied Anita Guerreiro and Júlio Peres. Later he went to perform at "Lobos do Mar" restaurant in Calçada de Carriche.

He went to the army in Beja, then in Évora and finally in Queluz. He had signed a contract to play at the fado house "A Viela" where he performs every night. This contract was his income to support his family. Later he performed together with Lucília do Carmo, Maria Teresa de Noronha, Argentina Santos, Beatriz da Conceição, Fernanda Maria, Fernando Maurício, Alfredo Marceneiro, Fernando Farinha, Carlos Ramos, Max at the restaurants "Márcia Condessa", "A Toca", "Severa", and "Folclore", and in this Fado house, Carlos Gonçalves goes abroad to Europe together with other artists who sing at this place, having a great success in Switzerland.

Between 1968 and 69, he became player of the group who accompanied Amália Rodrigues on her performances, on which Fontes Rocha was the conductor. Musical arrangements to

Amália's performances denote his technique and musical perception. The lyrics of some songs like "Grito", "Ai Maria!" and "Lágrima" (1983) were of Amália's authorship. Or even "Obsessão", lyrics of Francisco Bugalho, were great hits of Amália Rodrigues.

Carlos Gonçalves accompanied Amália Rodrigues on live recording and studio recording performances in the best stages and televisions all over the world. The success echoed on the Fado's panorama.

He travels around Europe to accompany Amália Rodrigues. He goes even to Japan in 1970, 1976, 1986 and 1990, to Australia in 1972, to Brazil in 1972, 1973, 1978, 1979, 1983, to Canada, etc. In 1990, when Amália was commemorating her 50 years of career, he travels to Spain (Cordova, Granada, Madrid and Santiago de Compostela), France (Paris), Switzerland (Genoa), Portugal (São Carlos Theatre and Funchal), Israel (Telavive), Índia (Goa), Macau, Coreia (Seul), Japan (five shows in several places), Belgium, USA (New York and Italy).

According Pedro Caldeira Cabral, "Carlos Gonçalves has undoubtedly great performing skills and musicality on Lisbon's tune" (in "A Guitarra Portuguesa", p. 265).

Carlos Gonçalves confesses: "I'm very demanding and critic with my work and usually I don't like to listen myself. That's why I never sang solo but always together with other players."

On October 16th, 1999, Carlos Gonçalves, accompanied by Carlos Macieira (bass guitar), did a concert at Casa do Fado e da Guitarra Portuguesa, named "O Fado na Guitarra Portuguesa". It happened at the same day of Amália Rodrigues's funeral. So it was a tribute to the singer.

Carlos Gonçalves said: "I don't like call me composer". However, he is an author and notorious singer who has a wide discography, projects and concerts giving prominence abroad to Portuguese guitar.

In 2001/2002, he started a new activity as professor at the Casa do Fado e Guitarra Portuguesa known as Museum of Fado. This way he would be able to share his knowledge and large experience about Portuguese Guitar.

During his brilliant and vast career he leads and accompanies renowned figures of Fado. In 2004, he publishes a CD solo record named "A Essência da Guitarra Portuguesa", on the collection Fado Anthology, CNM publisher, containing his best compositions.

Selected information sources:

Caldeira Cabral, Pedro (1999), "A Guitarra Portuguesa", Col. "Um Século de Fado", Lisbon, Ediclube;

Museum of Fado - Interview done on August 18th, 2006;

[www.carlosgoncalves.com.es](http://www.carlosgoncalves.com.es)

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Carlos Macedo, Intérprete, Guitarrista, Autor e Compositor de Fado, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua vastíssima actividade profissional.

Carlos Macedo vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

O Artista



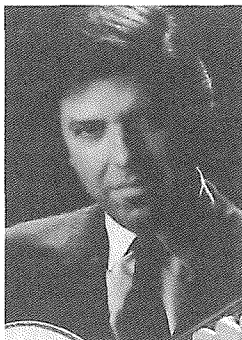
ALCANTARA  
lisboa EGEAC

MUSEU  
DO FADO



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Carlos Macedo**

Carlos Macedo, full name is José Carlos de Campos Macedo, was born on December 9th, 1946, in the parish of Lousado, Vila Nova de Famalicão's council, district of Braga.

He was a teenager when he started singing Fado among his family and friends and soon everyone recognized his talent. However, he lived in so restricted area that there was no guitar player to accompany him, which won't be able to improve his knowledge.

So, inhabitants decided to give him a guitar that it cost 350\$00 giving him chance to practice.

Being a self-taught, he tried to learn how to play guitar observing his idol José Fontes Rocha on the broadcasting radio programmes.

Carlos Macedo had chosen his job, his "way of living", but to do so he knew he had to leave his homeland. When he goes to the military service he has the opportunity of his life. He left to a commission in Nampula, Mozambique and on board he plays his guitar "to cheer up the folks", as he said.

During his stay in Mozambique between 1967 until 1969 he took part of the Military Forces' Band travelling around the ex-Portuguese colony performing to the troops.

When he finished his military service, he decided to stay in Mozambique, and then he got a job as civil servant in the National Printing House settling down there until 1975.

At the same time he performed in several places in Mozambique as "Solar da Madragoa", which belonged to Eulália Duarte, a Fado's singer, "Tertúlia". Later, he opened a restaurant called "Ribatejano" where he was daily performing.

In 1972, he was elected as "King of Fado" in Mozambique and in 1973 recorded his first two albums: "Campa Florida" and "Guitarra Toca Baixinho".

In 1975, he returned to Portugal, and settled down in Lisbon, only performing.

He was hired to perform at "1001" in Bairro Alto. Then he performed at Chaparro", "Tabuinhas" and "Copos Bar" in Cascais. In Lisbon, he inaugurated the "Taverna D' El Rei", then "Embuçado" and, finally, "Mr. Wine", where he plays at this moment (2000).

He is composer and singer of his songs and he also composes to others.

Mentioning some travels and shows:

In the middle of 80's Portuguese communities invited him to USA together with Dr. Machado Soares to celebrate July 10th, performing in Bristol and New Bedford.

In 1987, he went to Macau with Ada de Castro on July 10th.

In 1994, he went to Macau with Maria da Fé to celebrate the same holiday.

In 1998 he accompanied Carolina Tavares to Macau and stayed there for two months for the inauguration of the "Lusitano" restaurant. For a week he performs on the stage of EXPO'98.

He had already performed in broadcasting television programmes of RTP, SIC and TVI. He went abroad to perform in Brazil, Canada, France, Germany, Macau, Luxembourg, Angola, Spain, Switzerland, USA, etc. accompanied most of the time by Jaime Martins (bass guitar).

In 2000 he recorded the new CD "Este meu fado".

Carlos Macedo confesses:

"I'm a guitar player, because when I started singing, there were no more players at my homeland (...) so I had to accompany myself. I never had a teacher, I have learned paying attention to other players and little by little I improved my technique, and having musical perception, I got close of my idol, Fontes Rocha. The guitar player should let the singer sings, never overlapping the singer's voice. His job is to embellish Fado with simplicity."

Since 1989 Carlos Macedo is been doing handicraft of guitars taught by Fontes Rocha and others and, little by little, he has been developing the technical and acoustic characteristics of this instrument, performing with a guitar manufactured by him.

His first guitar is kept away as an antique.

Selected information sources:

<http://www.artistaspt.com>

<http://carlosmacedo.hi5.com>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Cristina Branco, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional, representando um dos fenómenos de maior sucesso, nacional e internacional, da nova geração de fadistas.

Cristina Branco como valor incontornável da música portuguesa, tem vindo a realizar uma intensa actividade de profundo interesse pela transmissão desta forma de cultura musical e vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Cristina Branco

With regard to the life and music of Cristina Branco (b. 1972, Almeirim, Portugal), one could say – as in the lyric by Amália Rodrigues – that she lives and breathes fado.

It was a serendipitous set of circumstances that first brought fado music into Cristina's life. Though, in a certain way, it was Cristina – with her aesthetic daring and unique interpretive style – who happened upon fado, and in its most deeply traditional musical and social form.

“It started as a kind of game, as an evening of songs among friends,” she likes to recall. Nothing about Cristina, up to this time – her adolescence – indicated she might be a fado singer. Before entering the world of *menores*, *mourarias* or *maiores* \*\* with her friends and later with adults, she was not in the habit of going to fado clubs or listening to recordings by the well-known singers. She knew some songs that her maternal grandfather used to sing to himself, lyrics and melodies that she would improvise on without realizing how they were entering her – and how they would decide her destiny. But at that time, she felt herself more drawn to Billie Holiday and Ella Fitzgerald, Janis Joplin and Joni Mitchell, than Amália Rodrigues. So when, for her 18th birthday, her grandfather gave her *Rara e Inédita* (Rare and Unreleased Recordings), a major work – though not well-known – by fado music's greatest diva, she had no idea of how it would end up changing her life.

As it happens, several months before she stepped on stage for the first time – in Amsterdam, at Zaal100 – Cristina had never even regarded herself as an amateur singer or part-time enthusiast, as is common among many singers who turn to fado as a way of filling up their spare time or releasing their emotions. If fado had a place in her life as an adolescent, it was only the most basic etymological sense of the word (as *fatum*, destiny), since she was “fated” to have – and graced with – a sensitivity to words. Until 1996, when she was 24, two or three fortuitous singing experiences – made despite her timidity – constituted her only public performances as a “singer.”

Her intention at the time was to practice the “art” of journalism. Perhaps because of that, words (charged vocables\*\*\*, as she has referred to them) have always been given careful attention on her records, as well as in all her ongoing projects – and indeed, in everything she does. A singer of poets, including the best that Portugal has to offer (Camões, Pessoa, David Mourão-Ferreira, José Afonso...) and others from many different countries (Paul Éluard, Léo Ferré, Alfonsina Storni, Slauerhoff), Cristina – in her own way – turns fado into a kind of representative for the poetic and literary heritage of Portugal. A decade has past since she

debuted at the Portuguese Cultural Center in Amsterdam – a place where José Afonso, Carlos Paredes, Sérgio Godinho and others had previously performed – and her peers have come to recognize her powerful and heartfelt emphasis on poetry as emblematic of her humanity and artistry. Such an emphasis is a very important characteristic of her work, and one that is aligned to a still greater concern for clarity of expression and the necessities of diction, so that, when she sings a poem (with her crystalline sensuousness), her voice seems to give form to its very soul.

From fado, we tend to expect an emphasis on the tragic aspects of life: on suffering, longing and the helplessness we experience when confronted by destiny. This long-held tradition has created “formulas” to express such feelings, but their repetition has had the effect of diminishing the power of this valuable musical form, of emptying it of emotion, of distancing it from the lyrics. Cristina Branco has taken another road, however, one of individuality and singularity, and often one of ecstatic joy (as in the most emblematic song of her career, “Sete Pedacos de Vento” (“Seven Fragments of the Wind”), from *Ulisses* (Ulysses)). In so doing, she has sometimes caused the pillars of so-called traditional fado to tremble. At the very least, Cristina’s musical journey is infused with a sensuousness evidencing her weariness with what has come before.

Without seeking any sort of naive break with tradition, she instead searches for what is best in this tradition (listen to some of the classic songs that she has recorded). Cristina Branco gives new life to this tradition with her originality. And in all her records, she has sought to create a fruitful relationship between the lyrics and the innate musicality of fado.

Cristina Branco creates all the emotion that this musical style – with its intimate relationship between voice, poetry and music – has to offer. Along with other young musicians who, since the mid-1990s, have found in fado their own way of expressing themselves (thereby contributing to an astonishing reinvigoration of the traditional song form of Lisbon), Cristina Branco has begun to define her own journey, in which respect for tradition walks hand in hand with a desire for innovation. Even if nothing in her early life indicated that Cristina’s destiny was in fado, it is clear today that she has created a style that is unprecedented and very possibly unique.

Voice, Portuguese guitar, guitar, bass guitar and piano; a mixture of traditional fados, contemporary works and popular songs

Tiago Salazar  
October 5, 2008

\* translator’s note: fado signifies both the traditional Portuguese song of lament and fate or destiny.

\*\* author’s note: different types of fado, literally minor, Moorish and major.

\*\*\* translator’s note: a reference to a well-known (and difficult to decipher) lyric by the Portuguese singer-songwriter, José Afonso.

[http://www.cristinabranco.com/index\\_ing.htm](http://www.cristinabranco.com/index_ing.htm)

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Cuca Roseta, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional. Cuca Roseta, que integra o elenco do “Clube de Fado”, gravou recentemente o seu primeiro disco de fado, revelando ser uma das mais marcantes vozes da nova geração de fadistas.

Cuca Roseta vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Dâna, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional. Com dois discos de fado já editados, Dâna acrescenta o seu nome à nova geração de fadistas.

Dâna vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista  
*Dâna Albuquerque*



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Dâna

Sónia Mota was born in June 1980. She adopted a name with a great meaning to her: Dâna, or “Dom da Partilha”.

She took it as a way to thank for her ability to sing and share it with others (cf. <http://de.netlog.com/Dânafado>).

Dâna grew up in the popular culture, inheriting a natural taste for Portuguese culture and traditions from her grandfather Sebastião Mateus Arenque, a popular poet and writer and mentor of the traditional culture of Azambuja,

In 2001 she participated in Festival RTP da Canção with the song “No tom das cores” (by Américo Faria), winning the third place. The success of this performance marked the beginning of a professional career dedicated to music.

Two years later she released her first solo album. The CD “Cantar Português” includes fusion themes among Portuguese traditional music, Fado and electronics. This record was edited in Japan, and in Eastern and Northern Europe.

Her first record entirely dedicated to Fado, “Sei Finalmente” was released by Espacial in 2007, showing “the expression of a rising Fado singer” (cf. <http://de.netlog.com/Dânafado>).

In the album’s eleven tracks Dâna revisits some songs of Amália Rodrigues, such as “Troca de olhares” (João Linhares Barbosa – Martinho d’Assunção), “Abandono” (David Mourão-Ferreira – Alain Oulman), “As mãos que trago” (Cecília Meireles – Alain Oulman), and “Erros Meus” (Luís Vaz de Camões – Alain Oulman), revealing her own way of approaching



Fado: “Feeling, longing, identity, passion and compassion. This is my Fado and I am a Fado singer through these words” (cf. <http://pt-pt.facebook.com/pages/DÂNA/85342061893>).

In 2009, Dâna recorded another 12 themes. In her third solo album, entitled “Fado que te amo”, the singer was once again accompanied by João Chitas on the Portuguese guitar, and José Simões on the Spanish guitar. The CD’s press release says: “after a year of stages and audiences, matches and mismatches, conversations with Fado lovers and connoisseurs, it was easy to find the way towards a repertoire, a new album. Between *fado cravo*, *fado das horas*, *fado menor*, *fado alexandrino*, between other traditional fados, visiting names such as Max, Alfredo Marceneiro and Frederico Valério, and amongst some history of Fado, we find words in the shape of lyrics by Dâna and Vasco Lima (producer)”.

In July 2009 Dâna performed for the first time at the 7<sup>th</sup> Fado Festival of Castile and Léon, in Zamora.

Selection of information sources:

Biography provided by the singer to Museu do Fado;

<http://de.netlog.com/Danafado>

<http://www.myspace.com/Danaagencia>

<http://Danafado.blogspot.com/>

<http://pt-pt.facebook.com/pages/DANA/85342061893>

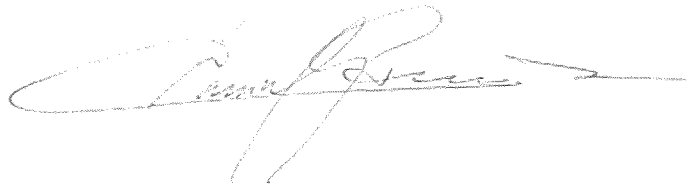
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Daniel Alves Gouveia, intérprete de Fado, compositor, letrista e investigador, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade ao longo de 46 anos, e vem, pelo presente documento, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Linda-a-Velha, aos 10 de Julho de 2010.

O Artista,

A handwritten signature in black ink, appearing to read 'Daniel Alves Gouveia', written in a cursive style with a long horizontal stroke extending to the right.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Edgar Canelas, Realizador, reconhece a relevância patrimonial do Fado, para o qual contribui no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Edgar Canelas vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

O Realizador



Câmara Municipal  
Lisboa EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

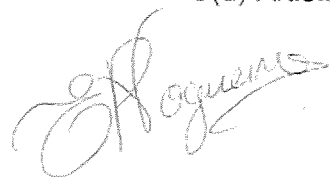
### DECLARAÇÃO

Edgar Nogueira, Músico e Compositor, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional. Ao longo de três décadas encontrou na Guitarra Portuguesa a vocação e motivação para o seu estudo e interpretação. Autor consagrado, a ele se deve prodigiosos projectos musicais também representados em edições discográficas.

Edgar Nogueira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O(a) Artista



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Edgar Nogueira**

“Edgar Nogueira is from Serra do Marão, at the Douro Litoral region. He was born in Ansiães, in the municipality of Amarante, where he was divinely summoned for music.

The strong inspiration came from his father, a “serenade worshiper” who introduced him to the musical sensibility with some lessons played with a old and forgotten violin. However, it was his maternal grandfather who suggested the choice of the Portuguese guitar, the instrument we would devote himself to—in a long first phase of his study as an autodidact.

He later learned music in Escola de Gregoriano. He was taught by Professor João Possante, who gave him the necessary tools to faithfully commit himself to the Portuguese guitar, in what we may call a “Crusade” filled with sincerity and abnegation.

The career of Professor Edgar Nogueira amounts to three decades, and nothing undermines his artistic intentions. He says he is living a phase of great maturity, being strongly driven by recent projects such as the album released in 2006, “Painéis de Lisboa”, a musical drawing with an appreciated lyrical value and accompanied by other instruments, like the Spanish guitar and the cello, which is about to be present and promoted in interviews, and shows scheduled for 2007. Maestro Vitorino de Almeida classified this work as “concert music”, thus confirming its essential aspirations.

Never forgetting the first cause leading to the technical and artistic refinement of the Portuguese guitar, this author and scholar follows the ideal of reinstating the justice and the dignity of this instrument, originated by another, the lute German Cittern (lute), introduced

in Portugal in the 17<sup>th</sup> century, which in turn was inspired by the ancient Persian harp of Ur – an ideal that takes him to distinctive spaces consentaneous with its noble origins such as salons, and important stages. Meanwhile the Portuguese guitar also became a discipline at the Conservatório, although not yet following the model defended by the musician. When he arrived to Lisbon there was no official school in which he could increase his knowledge on the Portuguese guitar, so he credits the teaching of Fernando Freitas and Professor Martinho da Assunção, who opened him the doors of this fascinating world. As a result of his devotion, Professor Edgar Nogueira is particularly proud of adapting the musical theory of Artur Fão to the Portuguese guitar.

He worries about taking the legacy even further, and especially about reaching the young generations. He tries to be permanently surrounded by people who are able to continue what he called “spiritual revolution” through him and this instrument, to open and discover the “essence” that enriches the beautiful and unique voice of the Portuguese guitar. We may say that translates into a mystical experience for both players and listeners. Some of his more visionary compositions seem to be controversial for some critical voices but this does not bother him – maybe because he thinks it is unavoidable when he creates something that may break the standards, thus opening the way for his successors.

Because he believes the aforementioned reason, Professor Edgar Nogueira encourages and teaches new talents, preparing the teaching of this art, and is accompanied by instrument players and singers he supports in his concerts. The value of transmitting knowledge is a strong motivation that gives meaning to things, in this case the instrument and this art.

The main battle regarding the acknowledgement of the potential of the Portuguese guitar is won. Its twelve strings and the sensuality of the waist (the box’s curve), did not abandon it to the condition of a simple companion of Fado, rural or urban music. Its sonority has allowed it to take its due place as a solo instrument in prestigious concerts, adequately playing more erudite compositions.

Professor Edgar Nogueira is undoubtedly connected to Fado as a composer and an interpreter, but also as a resident musician at Fado Houses. The famous Café LUSO is the cult space where we may find him these days.

The connections and coherence between every aspect of this artist's life makes us find his name included in one of the greatest events of Fado, "Grandes Noites do Fado", which reveals young talents every year.

Throughout his career path he has also received some awards, namely the "Estátua da Verdade", attributed by the magazine "Eles e Elas", the Neves de Sousa Award and the Career Award, given by Casa da Imprensa.

The innovating quality of his work and his experiences have contributed to the progress of the Portuguese guitar, which has conquered nobility in the field of erudite music through the interpretation of classic pieces and original compositions, opening the wooden heart of the Portuguese guitar to the future and leading to new music languages.

This is the trump and the reasons for his triumph. Music is joy, even when it comforts sadness."

Jorge David, 2007

<http://www.edgarnogueira.com/pt.html>

## FADO, PATRIMÓNIO DA HUMANIDADE

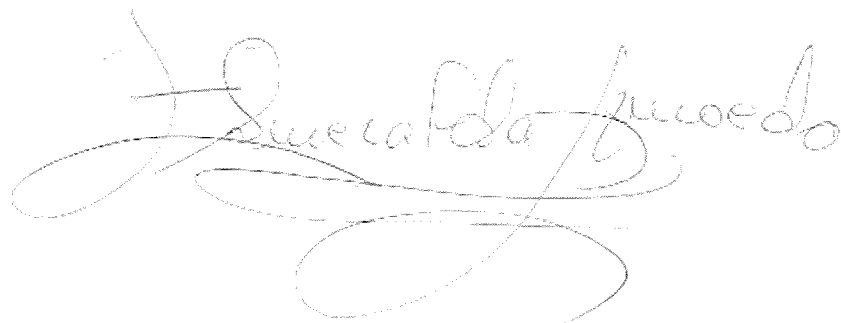
### DECLARAÇÃO

Esmeralda Amoedo, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional ao longo de 57 anos. Vencedora da primeira Grande Noite do Fado em 1953, tem somado no seu percurso artístico inúmeros espectáculos nas casas de fado, colectividades e associações culturais, figurando também nos principais palcos do teatro de revista.

Esmeralda Amoedo vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

A Artista

A handwritten signature in cursive script, reading "Esmeralda Amoedo". The signature is written in black ink on a white background.



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Esmeralda Amoedo

Ever since she was a small child Esmeralda felt the urge to sing. She would sit by the radio listening to fados.

But her mother, a seamstress, didn't want her to sing. However Esmeralda's will was strong. The neighbours encouraged her and gave her a small shawl she would wear every afternoon to sing some of the fados she had learned in the radio. One day her father took her to a party at the "Casa Apolo" club where two guitar players encouraged her to sing two of the fados she knew by heart: "Fado Manuel Santos" and "Fado Santa Luzia". That was the beginning of a long career.

At 14 she was already a well-known amateur, and – after some microphone and recording tests – she decided to apply to a place on “Serões para Trabalhadores”, at Emissora Nacional, and to take singing lessons with Prof. Mota Pereira.

Throughout her artistic career Esmeralda Amoedo did shows in almost all the popular associations and charity events in Lisbon and its surroundings, and entered a fado competition organised by the newspaper "Ecos de Portugal".

In representation of the Campo de Ourique quarter, she won the first “Grande Noite do Fado”, organised by Casa da Imprensa in 1953. In 1957 she gave her support to the Grande Concurso de Fados organised by the newspaper "A Voz de Portugal".

Her career was progressing well and she was invited to tour the country and sing in Casinos. She had her debut at Teatro ABC in a Portuguese vaudeville play (Teatro de Revista) starring Ivone Silva but soon performed in other stages, and in several fado houses in Lisbon, in clubs, and all the major stages.

Her first fado house performance was at "Solar da Hermínia", followed by "Viela", "Tágide" "Adega Machado", "Luso", "Adega Mesquita", "Toca", "Mal Cozinhado", and all the major Portuguese casinos, namely Casino da Madeira.

One of her most important travels was made to Canada to participate in the “Festas do Senhor Santo Cristo” as guest artist. She performed also in Australia, Canada, France, Belgium, The Netherlands, Switzerland, and Germany.

Rádio Clube Português awarded her the “Microfone de Ouro”.

In 2003 she celebrated her career’s 50th anniversary and won the Prémio Carreira at the Grande Noite de Fado at Teatro de São Luiz.

In 2004 Metrosom released the CD "Fado no S. Luiz" in which Esmeralda Amoedo recalls her greatest hits, as "Açores - nove lágrimas" with lyrics written by herself.

Museu do Fado – Interview done on August 10, 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

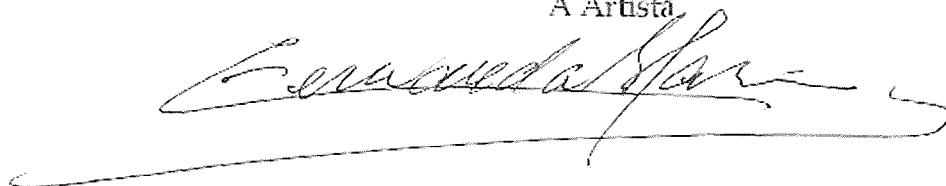
### DECLARAÇÃO

Fernanda Maria, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional desde a década de 1950. Símbolo máximo do fado castiço tradicional, Fernanda Maria é um dos mais valiosos expoentes da transmissão desta cultura musical entre as várias gerações de intérpretes, com um registo individualizado na interpretação que se pautou pela protecção, dignificação e transmissão deste património cultural.

Fernanda Maria vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 09 de Julho de 2010

A Artista



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Fernanda Maria**

Fernanda Maria was born in Socorro, Hospital de S. José, on February 6, 1937. Her father was a typographer and a very good fado singer. According to Fernanda Maria he taught her the rhythm and the love for fado.

Very young - at age 12/13 - she was working as a waitress at Adega Patrício, owned by the fado singer Lina Maria Alves, and later moved to Argentina Santos' fado house Parreirinha de Alfama. It was there, in that very special place, that one of the greatest fado interpreters and symbol of the purest fado style was born.

Fernanda Maria feels the urge to sing and is encouraged to do so by the customers of the restaurants she works in. She finally finds her vocation. Alfredo Lopes convinces her to apply to Emissora Nacional. She passes her auditions and performs at the "Serão para Trabalhadores", broadcasted from Voz do Operário.

In 1957 she gets her professional licence and - apart from the Emissora Nacional programs - participates in several shows, as "Passatempo APA" at Cinema Éden, "Do Céu Caiu uma Estrela" at Ódeon, and "Comboio das 6h30" at Capitólio. One of the events she treasures the most are the variety shows held at Pavilhão dos Desportos and Coliseu dos Recreios.

She refused quite a few shows abroad due to family reasons but kept singing in several fado houses, as Severa, Toca, Nau Catrineta, and Viela, until settling definitively at her own restaurant - Lisboa à Noite, opened in 1964. She left the restaurant after her husband's - Romão Martins - death. Some of the major names of fado appeared in her fado house: Manuel de Almeida, Manuel Fernandes, Tristão da Silva, Alice Maria, Maria da Fé, and Cidália Moreira, among others.

She recorded her first record when she was working at A Severa and later also had records released by Valentim de Carvalho and Alvorada.

The manager José Miguel invites her to join the cast of the Portuguese vaudeville play (Teatro de Revista) "Acerta o Passo" (1964) with Ivone Silva. This was, however, just a brief experience for Fernanda Maria had no fascination for this art and for the major stages.

Her performances were accompanied by great guitar players: Pais da Silva, Acácio Rocha, Jaime Santos, Carvalhinho, Martinho D'Assunção, Raul Nery, Fontes Rocha, and Joel Pina.

Fernanda Maria, a charismatic and peculiar voice, has great respect and admiration for Argentina Santos and Maria Teresa de Noronha and sees them as her role models. Her long repertoire encompasses poems by major poets as Linhares Barbosa, Nelson de Barros, Frederico de Brito, João Dias, and Carlos Conde, that resulted in great hits, namely "Não passes com ela à minha rua", by Carlos Conde, and "Zanguei-me com o meu amor" by Linhares de Barbosa.

The paramount of fado castiço, in 1963 Fernanda Maria is awarded the Prémio da Imprensa, in the Fado category, and in 2006 the Prémio Amália Rodrigues Carreira Feminina.

Selected information sources:

Museu do Fado - Interview done on November 14, 2006.

Baptista-Bastos (1999), "Fado Falado" Col. "Um Século de Fado", Lisboa, Ediclube.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Fernando Alvim, Músico, reconhece a relevância patrimonial do Fado, ao qual consagra toda sua actividade profissional. Destacando-se pela sua versatilidade musical, Fernando Alvim é uma das principais referências para a transmissão deste património cultural, nomeadamente na sua sonoridade instrumental como intérprete de viola.

Fernando Alvim vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista

*Fernando Alvim*



**EGEAC**

**MUSEU  
DO FADO**

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Fernando Alvim**

Fernando Alvim was born in Cascais on November 6, 1934. At a very early age he begins learning to play the guitar and his first fados with Pedro Araújo.

As a teenager he learns the classic guitar in Lisbon at Escola de Guitarra do Prof. Duarte Costa, and later takes the classical guitar courses by Prof. Emilio Pujol, at Conservatório Nacional.

As a professional guitar player Fernando Alvim plays for some fado singers in radio broadcasts by Emissora Nacional, clubs, associations, and later in the city's various fado houses (casas de fado). Between 1968 and 1970 Fernando Alvim worked at the fado house "Abril em Portugal", and then transferred to "Luso".

Fernando Alvim however doesn't devote to a single musical genre. His musical abilities and interest for the various styles of music lead him to getting involved in a wide range of works from fado to jazz.

In the 1950s he is a frequent presence at Hot Club. Barney Kessel, Jim Hall, and Wes Montgomery are some of his role models. He is also interested in bossa-nova and divulges this style in Portugal, mainly through the radio program "Nova Onda", broadcasted every fortnight by Emissora Nacional.

Carlos Paredes listened to this show and invited Fernando Alvim to join him playing in the soundtrack of a documentary on filigree work, directed by Cândido Costa Pinto, "Rendas de metais preciosos", thus beginning a collaboration that would prove outstanding. From 1959 to 1984 he worked with Carlos Paredes on a regular basis, creating a concert duo, and the harmonies and rhythm accompaniment for his music. This teamwork featured in the major halls of the five continents.

Fernando Alvim participates in all the discography of Carlos Paredes, and is his ideal partner: "Fernando Alvim was not a mere co-player. He played a fundamental role in Paredes' musical creative involvement, enriching the speech's melody connection with dissonant accords and giving it a serious and balanced supplementary dynamic".

By the end of the 1960s and beginning of the 1970s he appears on the variety TV show "Zip-Zip" and worked in the program's song harmonisation, interpreters' selection and music composition.

In 1969 he recorded "Pedra Filosofal" with Manuel Freire, and in the 1970s participated in several programs at Emissora Nacional, and created his own guitar band and recorded 2 EPs and 1 LP, featuring his own music.

Fernando Alvim recorded several fado records playing the guitar for many singers, as Alfredo Marceneiro, Amália Rodrigues, Luz Sá da Bandeira, Mísia, Carlos do Carmo, Vicente da Câmara, Teresa Tarouca, and Teresa Silva Carvalho, among others. He played with many other guitar players - Artur Paredes, Jaime Santos, José Nunes, João Torre do Vale, Pedro Caldeira Cabral, António Luís Gomes, António Bessa, Mário Pacheco, and has been working closely with António Cháinho for the last 15 years.

He did shows and records for different musical genres with Vinicius de Moraes, Teresa Paula Brito, Teresa Silva Carvalho, Manuel Freire, Caetano Veloso, Chico Buarque, Elba Ramalho, Charlie Hayden, Teresa Salgueiro, Filipa Pais, Rão Kyão, José Carlos Ary dos Santos, José Afonso, and Adriano Correia de Oliveira, among others.

He participated in several plays, as "Bodas de Sangue" by Garcia Llorca and staged by Carlos Aviliez, and in some feature films, as "Os Verdes Anos" and "Mudar de Vida" directed by Paulo Rocha. He attended the Cannes Festival for many years.

He also worked with folk dance group "Verde-Gaio" and with Ballet Gulbenkian.

The Câmara Municipal de Cascais awarded him a cultural merit medal on June 7, 2005.

Selected information sources:

Museu do Fado - Interview done on November 10, 2006.

Biography handed by Fernando Alvim on November 10, 2006

Catalogue from the exhibition "Estar com Paredes", CML/EBAHL, 2000



Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

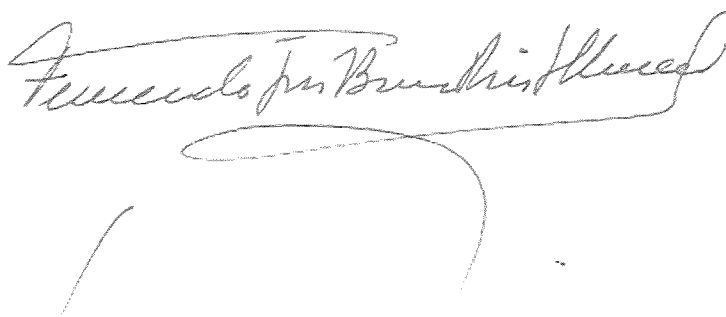


## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Fernando José Branco Pinto do Amaral, poeta, professor da Faculdade de Letras da Universidade de Lisboa e Comissário do Plano Nacional de Leitura, com o nome literário de Fernando Pinto do Amaral, vem, pela presente Declaração, reconhecer a relevância patrimonial do Fado e reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa, a 12 de Julho de 2010



Cidade de Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Fernando Machado Soares, Intérprete e Autor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional. Fernando Machado Soares, um dos maiores expoentes da interpretação do Fado, pautou a sua carreira pela dignificação, protecção e transmissão deste património musical, em espectáculos por todo o país e também em palcos internacionais.

Fernando Machado Soares vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 09 de Julho de 2010

O Artista

*Fernando Machado Soares*



Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Florinda Maria, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional ao longo de várias décadas. Representante de uma geração de grandes valores da interpretação fadista, Florinda Maria conta no seu percurso artístico com apresentações nas mais prestigiadas casas de espectáculo da zona de Lisboa.

Florinda Maria vem, pelo presente, reiterar o seu profundo interesse e empenhamento na transmissão deste património cultural da cidade de Lisboa, através das medidas constantes do Plano de Salvaguarda da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

A Artista

*Florinda Maria*



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Gilberto Grácio, Construtor de Instrumentos, reconhece a relevância patrimonial do Fado, ao qual tem consagrado toda a sua actividade profissional como o mais importante dos artesãos construtores de instrumentos para a interpretação do fado.

Gilberto Grácio reconhece a profunda importância das medidas, previstas e em curso, no Plano de Salvaguarda que integra a Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO, manifestando o seu particular interesse pela transmissão de conhecimentos relativos à construção de instrumentos e empenhando-se na elaboração de medidas adequadas, através da integração do Conselho Consultivo do Museu do Fado.

Feito em Lisboa a 8 de Julho de 2010

O Artista,

*Gilberto Grácio*

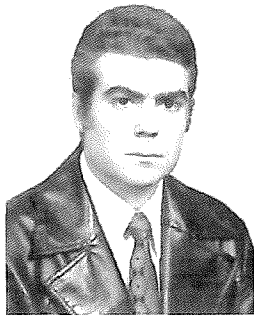


EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Gilberto Grácio**

Gilberto Marques Grácio was born on the 12 May 1936 in Lisbon, at the Encarnação parish. When he was only 12, he began to make musical instruments at his father's workshop in Cacém, continuing an activity started by his grandfather.

At 14 he began to buy the materials for his father's workshop, sharpening the tools and learning how to identify different woods, a key material for making chord instruments. At 17 he made his first instrument on his own – a Spanish guitar that he still has. In childhood Gilberto Grácio already enjoyed to handle wood and made small pieces with remains from tops. These however were made without his father's knowledge, as he had to "hit" the tool box without his consent.

He learned music and used to play Spanish guitar and mandolin. Today he no longer plays, only tunes up instruments.

He fell in love with fado at the age of 6, at "Adega do Ramalho", a fado house in Cacém where the Conde de Sabrosa – husband of Maria Teresa de Noronha, used to play.

Truly a self-taught craftsman, never reading any books on guitar making, his hands have produced incomparably beautiful and perfect Portuguese and Spanish guitars of proven sound quality, acquired by virtually all professional musicians – such as Artur and Carlos Paredes, António Cháinho and even Jimmy Page (who asked him to make a Portuguese guitar for him), among other musicians. Making one Portuguese guitar takes 180 hours of work, the same roughly applying to a Spanish guitar. He has made more than one thousand instruments with his own hands.

He collaborates with several light orchestras and used to work for them. He also worked for a lighter variation of Portuguese music, including Rui Veloso, Fausto, Paco Bandeira, Paulo de Carvalho, Sérgio Godinho, among others. In this context, he made two electric guitars.

Between 1997 and 2000 he was a teacher at Oficina Romani, set up by the Institute for Employment and Vocational Training, a school prepared for Roma students.

On the 15 September 2003 he opened a vocational training workshop, supported by the Institute for Employment and Vocational Training and the Oeiras Town Council. The facilities belong to the municipality and are located at Alto da Loba, in Paço de Arcos.

In order to prevent tradition from dying, Gilberto Grácio is devoted to teaching his art to his trainees, the future makers of music instruments. In his view, it is critical for a maker "to have sensitivity and art, in addition to strong will. This is not exactly a joiner's or carpenter's work." With a view to perfecting his art, his method consists in teaching his students to make first a Spanish guitar, considered simpler. Only then are they taught to make a Portuguese guitar.

As a result of so many years of devoted work, the Grácio guitars now have a special timbre and sound, recognised by all great names of fado – both musicians and singers.

The work of the best and oldest maker of Portuguese guitars has been acknowledged. The Sintra Town Council, by the hand of Mayor Edite Estrela, and the Cacém District Board have decorated him.

On the 5 October 2002 President of the Republic Jorge Sampaio also decorated him with a Commendation.

Selected Information Sources:

Caldeira Cabral, Pedro (1999) "A Guitarra Portuguesa", Col. "Um Século de Fado", Lisboa, Ediclube;

"30 Dias", Roteiro da Câmara Municipal de Oeiras, January 2004;

Museu do Fado – Interviewed on the 11 January 2007.

## FADO, PATRIMÓNIO DA HUMANIDADE


### DECLARAÇÃO

Gonçalo da Câmara Pereira, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional ao longo de várias décadas, pautando a sua carreira pela protecção, dignificação e transmissão desta forma de cultura musical.

Gonçalo da Câmara Pereira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 08 de Julho de 2010

O Artista

A handwritten signature in black ink, reading "Gonçalo da Câmara Pereira". The signature is written in a cursive style with a long horizontal flourish at the end.

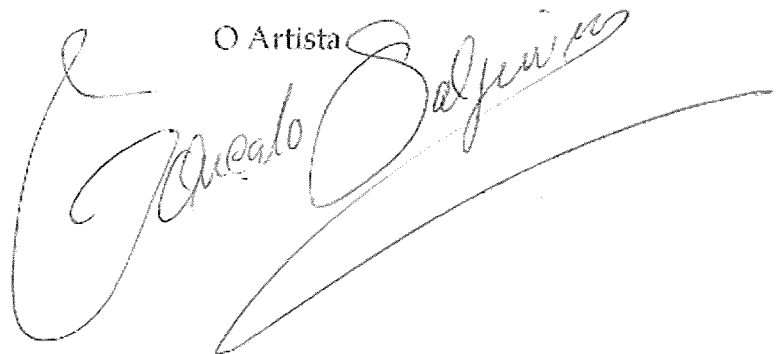
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Gonçalo Salgueiro, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional desde o final da década de 1990. Abraçando em definitivo a paixão pelo Fado, Gonçalo Salgueiro realiza numerosos espectáculos em palcos nacionais e internacionais, dedicando-se também à transmissão desta forma de cultura musical nos palcos do teatro.

Gonçalo salgueiro vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista  




## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Gonçalo Salgueiro**

Gonçalo Salgueiro was born in Montemor-O-Novo (Alto Alentejo) on November 7th. When he was seventeen years old, he came to Lisbon to study International relations, at the Technical University of Lisbon.

He also entered the National Conservatory of Lisbon, and studied the area of singing, but continued to train privately with his teacher, Cristina de Castro.

Still in Montemor-O-Novo, as part of the Choir of São Domingos, he performed in the works "Da Pacem Domine" and "Mare Fatum Est". He sang Fado for the first time in public, invited by Maria da Fé, in the restaurant "Senhor Vinho". In June, 1999, he was invited by the Faculty of Human Motricity to sing in the gala dinner of the "XIV International Association for the Child's Right to Play", in the Maritime Museum, Lisbon.

He sang for the first time in his birthplace in September 1999, performing in "Fado Night", promoted by Expomor/Feira da Luz. From April 2000 to July 2001, at the invitation of Felipe La Féria, he participated in the musical "Amália", as a singer/actor, playing the part of Eduardo Ricciardi and singing "Ai, mourir pour toi", in a duet with Alexandra, a role which gained him the respect of the critics and the audience. Directed by Maestro Fernando Correia Martins, in a publication by SPA/Strauss, he performed alongside Lia Altavilla, Fernando Serafim, Olivia and Marina Mota in the commemorative CD marking the 150th anniversary of the birth of Thomaz Del-Negro.

Invited by Joao Braga, he sang in the spectacle which accompanied the translocation of the body of Amália Rodrigues to the National Pantheon (July, 2001), in front of the Church of Sao Vicente de Fora, Lisbon.

This show was broadcast live by TVI; he sang at the Coliseu dos Recreios in Lisbon and at the Europarque at Santa Maria de Feira. Invited by Maria Ana Bobone, he performed on the program "Fados de Portugal", for RTP International. More invitations came and the path was laid open.

In March 2002 he signed a contract with Strauss Label and records his first solo album "...No Tempo das Cerejas" ("In the Season of Cherries"), a heartfelt tribute to the late Amália Rodrigues. That year also sees Gonçalo being invited to sing the title track of RTP1 Channel's soap opera, "Lusitana Paixao" (invited by composer and musician Jose da Ponte).

In September 2002, invited by Julio Cesar, Gonçalo has his debut in the "Preto e Prata" Salon of Estoril's Casino, on the show "Egoista" (where he's one of the highlight singers during the show's entire run, which has ended February 2004).

During 2005 Gonçalo gives various solo concerts and participates in several shows throughout Portugal and abroad. In 2006 his "Segue a Minha Voz" (Follow my voice) CD is released. In this record, Gonçalo sings poems by Camões, Florbela Espanca, David Mourão-Ferreira, Natália Correia as well as Ary dos Santos, all of them important Portuguese poets. Moreover, Gonçalo also sings poems from Fado Legend Amália, Pedro Sena Lino, Pablo Neruda and finally, Jorge Fernando, the CD's musical producer.

2007 sees Gonçalo being invited by director Filipe La Féria to star on his adaptation of Tim Rice and Andrew Lloyd Webber's "Jesus Christ Superstar", as Jesus Christ. Having premiered in Oporto on June 16th, the show is a hit acclaimed by both the critics and audiences alike. Amongst the comments of Gonçalo's performance we highlight "Gonçalo Salgueiro is the "Jesus" that resonates through his terrific performance and voice.

In December of 2009 Gonçalo releases his third album named "Gonçalo Salgueiro" featuring several of his own poems.

<http://www.goncalosalgueiro.com>



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

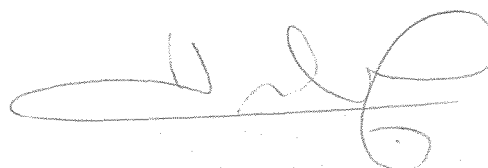
### DECLARAÇÃO

Helder Moutinho, Intérprete, Autor de Fado e Produtor reconhece a relevância patrimonial do Fado, ao qual consagra toda sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Helder Moutinho vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

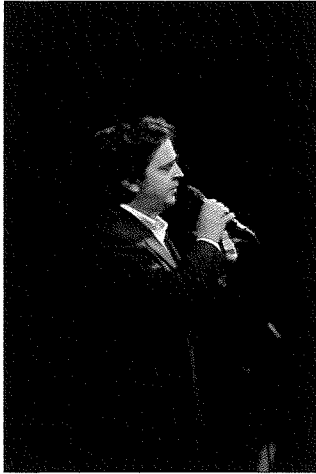
Feito em Lisboa a 12 de Julho de 2010

O Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Helder Moutinho

“Helder Moutinho was born in 1969, in Oeiras, where the Tagus meets the Ocean, and maybe it was from this daily intimacy with the sea that came the major characteristic of his career: a multiple capacity of understanding and living his music, by singing, composing, producing, managing, constantly probing wider horizons, of solid and neat banks and rich, steady stream.

From his family of old fado lovers, and from accompanying them to the traditional fado circles, he got not only his taste for this kind of song, but above all his determination to sing it, and so entering in fado's unique universe.

It was in Moutinho's late teens that, after getting familiar to other musical styles, fado began to take an increasing importance in his life. This is perhaps the reason to explain his enduring, inevitable relation with Lisbon... After the lifelong calling of the sea, now is Tagus River that requests him, revealing him Lisbon, the city of passions, of poetic and nostalgic nights, of high flying gulls that he will forever on sing and write about. He initially sang only to friends, but his gift could not remain hidden, and he soon got his first invitation to sing in one of Bairro Alto's fado bars.

By this time, Moutinho's all latent talents began to show themselves. In reunions of fado singers, all night long, among other fado lovers, he began to sing his own lyrics that he would later include in his first album, *Sete Fados e Alguns Cantos* (Seven Fados and Some Songs).

Concurrently, Helder Moutinho began revealing himself in other and important activities: those of a manager, agent and music editor. The transition from singing in fado bars and in concerts - one must mention his participation in projects like *Fados Mãe de Água*, organized by Lisbon City Hall and included in "Lisbon 94 - European Capital of Culture", the Festima Festival at "Expo' 98", along with performances throughout Portugal and abroad - is a process that Moutinho himself can't explain - but soon the stress-free approach of his beginnings turned to become a deeper, compromised one. His first record, released by Ocarina in 1999, got flattering notice from magazine "Strictly Mundial" (of the "World Music International Exhibition"), and very good reviews from Portuguese and international press.

From all these motives, his new release was eagerly expected, knowing that its lyrics were written, in their vast majority, by the singer himself, and that its process of creation and

recording was like in Moutinho's first one: in the middle of tours, reunions, planning, and an enterprise of his own to manage. For this is like Helder Moutinho is: a man of many talents, with a voice and a soul he must absolutely share with us.”

Selected information source:

<http://www.heldermoutinho.com>

## FADO, PATRIMÓNIO DA HUMANIDADE

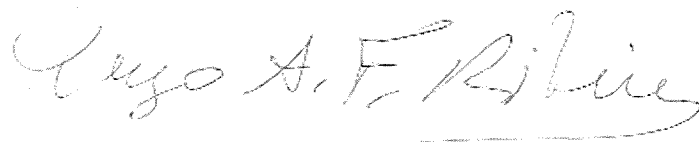
### DECLARAÇÃO

Hugo Ribeiro, Técnico de Som e especialista que acompanhou as gravações dos maiores artistas de Fado, reconhece a relevância patrimonial do Fado, para o qual contribuiu no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Hugo Ribeiro vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

O Técnico de Som



Comuna de Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

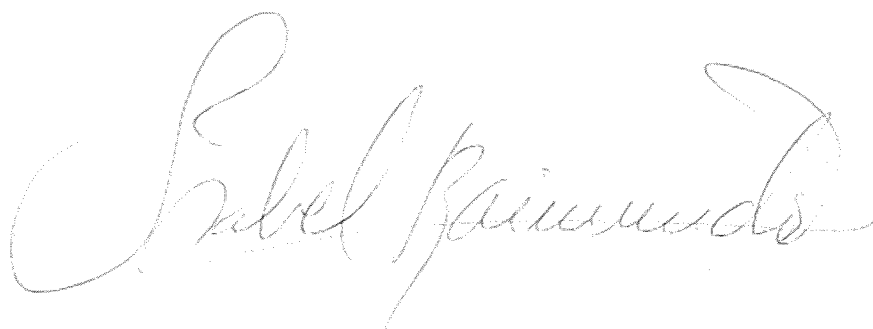
### DECLARAÇÃO

Isabel Raimundo, Intérprete, reconhece a relevância patrimonial do Fado, para o qual contribui no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Isabel Raimundo vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

A Fadista



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Jaime Dias, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional ao longo de várias décadas, pautando a sua carreira pela protecção, dignificação e transmissão do património fadista.

Jaime Dias vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 08 de Julho de 2010

O Artista



EGEAC

MUSEU  
DO FADO



## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Jerónimo Mendes, Músico, reconhece a relevância patrimonial do Fado, para o qual contribui no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Jerónimo Mendes vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

O Artista

Manuel Silveira Jerónimo Fernandes Mendes



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

João Braga, intérprete e autor, dedica-se há mais de quarenta anos a interpretar fado, a musicar poemas, a atrair novas gerações, bem como a divulgar este género de música dentro e fora do território nacional;

Reconhecendo a sua relevância patrimonial singular, reitera o seu empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade da UNESCO, por acreditar que a sua aprovação contribuirá para preservar e divulgar os itinerários do fado e promover o aparecimento de novos cultores.

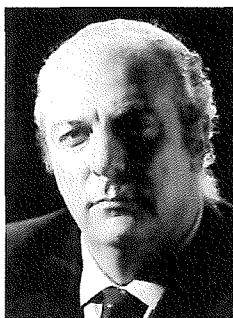
Lisboa, 08 de Julho de 2010

A handwritten signature in black ink, consisting of stylized initials and a long horizontal stroke extending to the right.

(João Braga)

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### João Braga

Son of Óscar José da Costa Braga and Maria de Lurdes de Oliveira e Costa, João Braga was born in Lisbon, in Alcântara, on the 15 April 1945, near the end of World War II.

One of three brothers, João Braga initially studied at Colégio São João de Brito where he sang for the first time in public at 9 (1954), on the opening ceremony of the new crypt of the school's church.

He dropped out the Law School in 1963, as he himself confesses, to start "singing the fado" at "Galito" (Estoril, 18 March 1963). Until then he had sung "many other musics" – i.e. Sinatra, Roy Orbison, Nat "King" Cole, Aznavour, Everly Brothers (com Xico Stoffel), Elvis, Beatles, Tom Jobim, João Gilberto, Vinícius de Moraes, Ray Charles and many others.

From 1963 to 1967 (when he became a professional) João Braga developed an intense activity as amateur singer, acquiring a rich experience and knowledge in fado houses like "Tipóia" (where he met Manuel de Almeida and Maria da Fé) and "Adega Machado" (both in Lisbon).

In March 1964 he participated in his first important fado event, at Tertúlia da Festa Brava. He met Alfredo Marceneiro, Lucília do Carmo, Teresa Tarouca, and poets Manuel de Andrade and João Fezas-Vital.

Also in June 1964 he opened "Estribo Club" (Birre-Cascais) as a fado house, in partnership with Francisco Stoffell and in November they both moved to the "Cartola" bar (Cascais).

In April 1966 João Ferreira-Rosa opened "Taverna do Embuçado" and João Braga began to perform there on daily basis, thus becoming more popular to the general public. In 1966 he met one of his key references, Amália Rodrigues. He said the following words about her: "Amália was a rare and impressing human being..."

In December 1966 he recorded his first record, 4-track EP "É Tão Bom Cantar o Fado", which was marketed in January 1967. In January 1967 he began his military service and became a professional fado singer. João Braga made his television debut (RTP), singing at a programme presented by Júlio Isidro. 1967 was clearly an important year for the singer.

Due to the turmoil in Portugal he went to exile in Madrid in 1974 and stayed there until mid-1976. On his return to Portugal, in the summer of 1976 he opened the fado house "O Montinho" in Montechoro.

João Braga became one of the most influential fado singers, always eager to innovate and make his work progress. Proving his significant versatility in 1978 he opened "O Páteo das Cantigas" (where he performed until 1982) and launched a new album for the Orfeu label, called "Miserere". He participated in a series of programmes for RTP, called "Fado Vadio". He toured Portugal with shows and was one of the persons invited to participate in the tribute to Pedro Homem de Mello, at Ateneu do Porto (1979).

Now a charismatic fado figure, the 1980's brought a new contract with Valentim de Carvalho and he recorded LP "Branco & Tinto". He was invited to sing at Casino Estoril in a Gala in Honour of Princess Grace of Monaco (1980) and at Palácio de Queluz (Sala dos Embaixadores) for the President of Brazil, João Baptista Figueiredo (1981).

João Braga made his debut as composer of melodies in his LP "Do João Braga para Amália" and in 1985 he recorded his last record for Sasseti, "Portugal" with 16 poems from books "Mensagem" by Fernando Pessoa, "Los Borges" by Jorge Luis Borges (performed in Castilian) and "Portuguez d'Hoje" by Afonso Lopes-Vieira.

He continued his career on television (RTP2), recording documentary "Desgarradas" with Artur Albarran and other guests. He recorded for TV Globo, singing poems by Fernando Pessoa. He began a close collaboration and friendship with Manuel Alegre, who for the first time wrote unpublished poems for the singer.

He signed a contract with BMG (1997) and presented a show at Teatro São Luiz to celebrate the 30th anniversary of his career. The city of Lisbon paid him tribute and offered him an engraving of sixteenth-century Lisbon.

On occasion of Expo'98, João Braga opened the "Palco do Fado" and was one of the guest artists invited to perform at the Closing Ceremony of Expo'98. He premiered his show "Terra do Fado" (Land of Fado) at the New Jersey Performing Arts Center, which sold out.

In April 1999 João Braga prepared to launch his new CD "100 Anos de Fado", (recorded live), edited by the Farol label and presented at the Main Hall of the Lisbon Town Council.

As screenplay writer and music producer, he presented with José Carlos Malato the show "Fados de Sempre", in which all themes were sung in dueto.

In 2006 RTP broadcasted this programme «Fados de Sempre2», celebrating the come-back of two great voices to Portuguese television - i.e. Fernanda Maria and himself (after a surgery occurred two months before).

In February President of the Republic Jorge Sampaio, in a ceremony at Palácio de Belém, granted him the "Comenda da Ordem do Infante Dom Henrique", a fair tribute to one of the most distinguished Portuguese fado singers.

In March he celebrated the 40th anniversary of his career at Aula Magna, in a show designed, directed, produced and hosted by him. "De Alma e Coração" also had the participation of Mafalda Arnauth, Miguel Ângelo, Rão Kyão and Miguel Guedes, among others.

João Braga is one of the most iconic fado voices of today, singing and paying tribute to the best Portuguese poets. "My first passion, my true passion, is really poetry".

Selected Information Sources:

Baptista-Bastos (1999), "Fado Falado", Col. "Um Século de Fado", Lisboa, Ediclube;

"De Alma e Coração", catalogue of a show designed, produced and performed by João Braga at Aula Magna, 16 March 2006.

Museu do Fado – Interviewed on the 8 August 2006.



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

José António Anjos de Carvalho vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 10 de Julho de 2010

O Declarante

José António Anjos de Carvalho

Titular do Bilhete de Identidade

Nº 50887611, de 19/06/2007 do

Exército Português



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

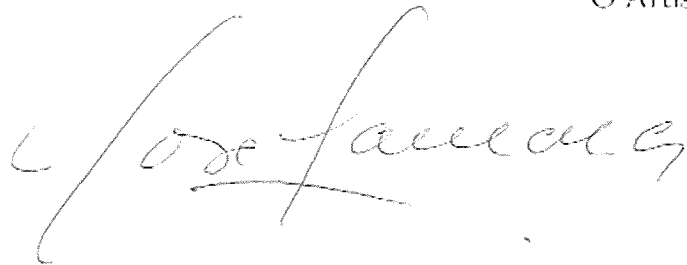
### DECLARAÇÃO

José da Câmara, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde a década de 80, considerado como um dos valores máximos da interpretação fadista da sua geração. A sua carreira pauta-se pela protecção, dignificação e transmissão deste património cultural.

José da Câmara vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas em curso que constam do Plano de Salvaguarda para o património do fado, proposto na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista

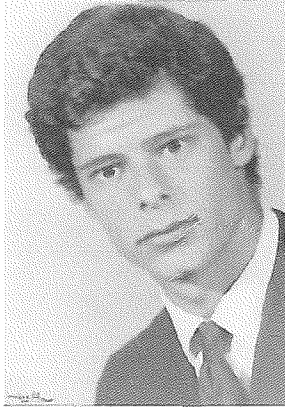


EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José da Câmara**

The youngest of six children, José da Câmara is the son of Maria Augusta de Melo de Novais e Ataíde da Câmara and Vicente Maria do Carmo de Noronha da Câmara. His grandparents on his father's side were Maria Edite and D. João Luis da Câmara and on his mother's side Beatriz and Manuel de Ataíde. He was born in Lisbon at the CUF Hospital, in the Alcântara district, on the 23 May 1967.

He began to sing at a very young age, influenced by his father and brothers and sisters, as they all played the Spanish guitar and sang. At home he had an extremely nurturing musical environment.

He began to sing the fado for fun, at family feasts and at school. In 1984 he sang for the first time at a more serious setting, at Teatro da Trindade. Later on, in 1985, he joined his father at the Music Festival of the Azores, in the Terceira island, and sang with him.

He made his debut as a professional singer in 1986, as guest star at vaudeville play "Lisboa, Tejo e Tudo", by César de Oliveira, Fialho Gouveia and Raúl Solnado, at Teatro Maria Vitória. José da Câmara was the winner of the Nova Gente Award in 1986, with the Fado Revelation Award. Also in 1986 he signed a contract with EMI Valentim de Carvalho, by the hand of Mário Martins and later in 1988 he records his first album "José da Câmara".

He is the author of several fado songs, namely "À Sombra da Lua", after which the first record of Mico da Câmara Pereira was named.

José da Câmara has performed in Spain, France, Belgium, Luxemburg, Italy, Germany, Netherlands, Austria, England, Mozambique, Morocco, Canada, Macao and South Korea. He considers that his most important shows were at Europália, in Belgium, and at the Macao Classic Music Festival. He has often performed at the Portuguese television networks.

He currently belongs to the "Quatro Cantos" ensemble, a different model of fado performance that joins the names of António Pinto Basto, Maria Armanda and Teresa Tapadas.



## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

José Fontes Rocha, Músico e Compositor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade de guitarrista profissional ao longo de várias décadas. Vencedor em 2005 do Prémio Melhor Compositor de Fado, Fontes Rocha continua a ser uma fonte inspiradora para todos os instrumentistas e fadistas, cumprindo um papel absolutamente fundamental na transmissão deste património cultural.

José Fontes Rocha vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 7 de Julho de 2010

O Músico e Compositor



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José Fontes Rocha**

José Fontes Rocha, known as "Fontes Rocha", was born in Porto, at the Ramalde parish, on the 20 September 1926.

He comes from a family of musicians. His grandfather on the father side, Joaquim Rocha, was the conductor and composer of the Banda de Santiago, a civil band of the "banda regimentar" type that once used to play at bandstands and village feasts in Northern Portugal.

He began to play the Portuguese guitar at 16, as a self-taught musician, learning how to play on his own.

From 16 to 30 he was a professional electrician in Northern Portugal, matching his profession with the activity of amateur Portuguese guitar player. He had begun to practice at 20, playing for his friends, in clubs and private feasts. His taste for the Portuguese guitar was fostered by listening to guitar playing on radio programmes, namely those broadcasted by Emissora Nacional, namely to musicians like Raul Nery, Paredes, José Nunes and Carvalhinho.

Ten years after, in 1956, he moved to Lisbon at the invitation of José Nunes and joined the cast of Restaurant "Patrício", at Calçada de Carriche, playing Portuguese guitar. When "Patrício" closed down, Fontes Rocha began working at Correios de Portugal and sporadically at "Pampilho", also located at Calçada de Carriche. Shortly after he was hired by "Adega Mesquita" and quit his electrician profession for good, deciding to become a professional guitar player. In this period he accompanied fado singer Fernando Farinha and performed at several shows in Canada and the USA (1962). At "Adega Mesquita" he had one of the most decisive encounters of his entire career, when he met Amália Rodrigues, with whom he developed a remarkable musical work.

He was a member of the Raul Nery Guitar Ensemble (which also included Júlio Gomes and Joel Pina), travelling with them abroad to perform and also to accompany Maria Teresa de Noronha. As a player in this ensemble he performed every week in programmes at Emissora Nacional, playing 4 different pieces. This required rehearsing and a high level of professionalism, as, according to Fontes Rocha, it is rather complicated to have four instruments playing simultaneously.

In the 1960's he became famous as the guitar player of Amália Rodrigues, one of the peaks in his artistic career. He played with Amália on virtually every stage in the world, developing a

high-quality work in terms of composition and sonority, in close cooperation with Alain Oulman, combined with a careful choice of poems. Of his many performances with the fado singer, special reference should be made to the Olympia de Paris, in 1968, for Portuguese migrants. Carlos Paredes, Simone de Oliveira, Duo Ouro Negro and the Ballet Group Verde Gaio also participated in the show.

In addition to the works recorded with the Raul Nery Guitar Ensemble, Fontes Rocha published three more records with guitar performances. He played for Natália Correia on a poem record and accompanied many fado singers on record, namely Ada de Castro, António Mourão, Carlos do Carmo (in his LP "Por morrer uma andorinha"), Fernando Farinha, João Braga, Maria Amélia Proença and Maria da Fé, among many others.

José Fontes Rocha is the author of musical scores for several fados, some of which quite famous, like "Quentes e Boas" (with lyrics by José Luís Gordo), "Fado Isabel" (fado corrido, sung with several lyrics), "Anda o Sol na minha rua" (lyrics by David Mourão-Ferreira), "Lavava no rio lavava" and "Trago o Fado nos sentidos" (both with poems by Amália). He also composed melodies for Portuguese guitar performances, like "Valsa em Si menor", "Variações à Roda de uma Valsa", "Variações em Ré menor", "Variações em Sol Maior" and "Evocação em Mi menor".

In 2005 he received the Amália Rodrigues Award for the Best Fado Composer.

His talent and sensitivity were recognized in a fair tribute on occasion of his 80th birthday, held on the 19 October 2006 at Fórum Lisboa, with the participation of João Braga, Maria da Fé, Maria Armada, Joana Amendoeira, Ana Sofia Varela, Gonçalo Salgueiro, Miguel Capucho, Rodrigo Costa Félix, Carlos Gonçalves, Carlos Manuel Proença, Joel Pina, Raul Nery and Ricardo Rocha, who performed melodies composed by him.

José Fontes Rocha remains a source of inspiration for all fado musicians and singers, as he still provides a matchless accompaniment and is a fine melody composer.

As a true master of Portuguese guitar, Fontes Rocha continues to record, accompany and compose music for fado, developing a close collaboration with the best fado singers.

#### Selected Information Sources:

Baptista-Bastos (1999), "Fado Falado", Col. "Um Século de Fado", Lisboa, Ediclube;

Caldeira Cabral, Pedro (1999), "A Guitarra Portuguesa", Col. "Um Século de Fado", Lisboa, Ediclube.

Museu do Fado – Interviewed on the 5, 21 and 28 November 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

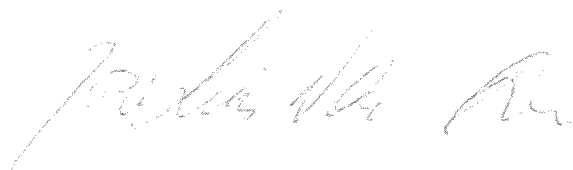
### DECLARAÇÃO

José Luís Nobre Costa, Músico, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde o início da década de 60. A carreira do guitarrista tem sido constituída por inúmeras gravações de discos, programas e espectáculos por todo o mundo, acompanhando os artistas mais consagrados.

José Luís Nobre Costa vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

O Artista



MUNICÍPIO DE LISBOA  
EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### José Luís Nobre Costa

José Luís Nobre Costa was born in Lisbon in 1948, at a time when people listened to fado on the radio programmes of broadcaster Emissora Nacional - namely guitar playing. Guitars fascinated Nobre Costa at a very early age and led him to become interested in Portuguese guitar.

His learning began at 15, under the influence of the Portuguese guitar players he listened to on the radio, particularly Jaime Santos and Raul Nery. Professor Raul Silva tutored his learning and taught him his first chords on a guitar made by Gilberto Grácio, offered by his father.

He began as an amateur in the group "Os Feiticeiros do Fado", who regularly met at restaurant "O Pote" and later on at restaurant "Alga", appropriate as venues for gatherings of fado lovers. This group included several singers and musicians, e.g. Pedro Caldeira Cabral, Luís Durão, Luís Penedo, Ernesto Durão, Luís Morais, Carlos Semedo.

He became a professional in 1969, joining the musicians' cast of "Faia" and participating in his first television show, accompanying Alfredo Marceneiro. Then came his work at "Taverna do Embuçado", where he met Fontes Rocha and Pedro Leal, with whom he developed and improved his technique, described as follows: "At the beginning he had a style close to Jaime Santos, but looking for a sound closer to Raul Nery..."

Nobre Costa regularly accompanied from then on the fado singer João Braga and was invited for several shows at Casino do Estoril, where he stayed for almost 23 years, performing and accompanying great names of fado such as Helena Tavares, Maria Valejo, Lenita Gentil, Carlos Zel and Rodrigo, among others.

In this period the guitar player performed alternately at the Casino and also at two fado houses owned by Rodrigo, "Forte D. Rodrigo" and "Arreda".

The career of José Luís Nobre Costa has included many recordings, programmes and shows all over the world, accompanying famous artists like Alfredo Marceneiro, Lucília do Carmo, Frei Hermano da Câmara, Argentina Santos, Manuel de Almeida, Rodrigo, Rão Kyão, António Pinto Basto, Carlos Zel, Dulce Guimarães and João Braga, among others.

Accompanied by Portuguese guitar player António Parreira, he recorded many records with fado singer Rodrigo.

In 1994 he participated in two great shows of theatre director Ricardo Pais, "Fados", presented at Centro Cultural de Belém and Teatro da Trindade, in Lisbon, as well as in Marseilles and Spain.

In 1999 he participated in the recording of CD "Fado Por Timor", on initiative of Casa do Fado e da Guitarra Portuguesa. In November, together with fado singer João Braga, he joined the retinue of President of the Republic Jorge Sampaio, on his trip to Mexico.

He participated in project "Quatro Cantos" together with musicians Francisco Gonçalves and Armando Figueiredo, accompanying fado singers António Pinto Basto, José da Câmara, Maria Armanda and Teresa Tapadas.

In the 2001/2002 school year José Luís Nobre Costa joined the faculty of the Portuguese Guitar School of Casa do Fado e da Guitarra Portuguesa.

José Luís Nobre Costa has developed a multifaceted professional activity at shows, radio and television programmes and recordings with the most important names in fado.

Today he plays every Thursday at "Adega", in the district of Campo Pequeno, accompanying António Pinto Basto and Maria João Quadros.

#### Selected Information Sources:

Caldeira Cabral, Pedro (1999) "A Guitarra Portuguesa", Col. "Um Século de Fado", Lisboa, Ediclube;

Museu do Fado – Interviewed on the 12 September 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

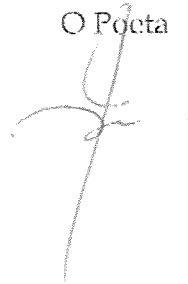
### DECLARAÇÃO

José Luís Gordo, Poeta e Autor de Fado, é uma das mais importantes referências na escrita de poesia para fado. A sua poesia figura no repertório de dezenas de fadistas e de outros intérpretes, pelo que reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional.

José Luís Gordo vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

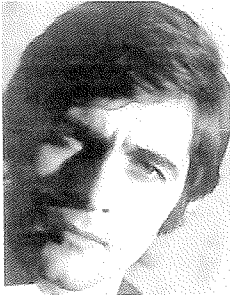
Feito em Lisboa a 6 de Julho de 2010

O Poeta



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### José Luís Gordo

José Luís was born in the Alentejo in Vila de Frades (Vidigueira), on the 13 April 1947, although the birth certificate states his birth on the 26 July.

At 13 he moved to Lisbon as employee at the then famous Casa Quintão (no longer extant) who sold Arraiolos rugs.

At night José Luís Gordo he continued his studies at the business course of Escola Veiga Beirão. Meanwhile he listened to Fado, at first in fado house "Viela" at Rua das Taipas, which no longer exists.

He began writing "that kind of poetry that kids usually write ". At 17-18 he took a more serious approach to his writing.

His first poem for fado had the title "Há Tanta Amargura, Tanta" and was intended for Beatriz Ferreira. It ended up being performed by another fado singer, Maria da Fé, who then performed at "Taverna do Embuçado" and would become his wife.

For many years he composed his poems under pseudonym Luís Alcaria. He explains why:

"At that time I was doing Theatre and Cinema and, to speak frankly, my name was not exactly the best for an artist ... Back in my hometown there is a mountain called Serra de Alcaria and so I thought it made sense to be known as Luís Alcaria."

Later on, "as no-one should be ashamed of his name" he finally presented himself as Refachinho Gordo, as a good person from Alentejo should...

A great admirer of José Carlos Ary dos Santos, he acknowledges his influence on his writing. Vasco de Lima Couto is another special poet for him, like Natália Correia. José Luís Gordo considers that the great poets of Fado were Gabriel de Oliveira, João Linhares Barbosa, Carlos Conde, Joaquim Frederico de Brito, "Britinho" or the "Poeta Chauffeur" – all of them following the example of the great Linhares Barbosa.

He has written approximately 300 poems, most of them sung and recorded by Maria da Fé who gets the vast majority of the originals. Then come António Melo Corrêa (already dead) and Ada de Castro. Many others however sing his poems, namely Maria Armanda, Fernando Maurício, Carlos Zel, Camané, Filipe Duarte, Carlos Macedo, Maria da Nazaré, Argentina



Santos, Lina Maria Alves, Maria Jô-jô, Celeste Rodrigues, José Manuel Osório, Marina Mota, Nuno de Aguiar, Vasco Rafael (already dead), Lenita Gentil, Alexandra, Jorge Fernando, Machado Soares, Paulo Saraiva, Maria Dilar, Manuel Azevedo Coutinho, Odete Santos, Tina Santos, João Chora, Cristina Branco, Mariza, Ana Moura, etc. etc.

In 1975 José Luís Gordo opened restaurant “Senhor Vinho”, at Rua das Trinas. In 1981 "the space was becoming too small" and he moved to Rua do Meio à Lapa, also in the old Lisbon district of Madragoa. Today “Senhor Vinho” is one of the best Fado houses in Lisbon. His love for fado atmospheres had led him to buy the old “Solar da Hermínia” in 1980, once owned by the great Hermínia Silva, and in the 1990’s he became a partner of restaurant “O Faia” but eventually gave up.

Of his vast poetic work, special reference should be made to "Até Que a Voz Me Doa", a true phenomenon of popularity, sung by Maria da Fé. According to the poet, Maria da Fé is his inspiring muse -- “I think a lot about her when I am writing”. José Luís Gordo is married to Maria da Fé and has two daughters.

In May 1999 the Casa do Fado e da Guitarra Portuguesa paid him tribute, thus honouring the "Fado poets" who still remain active.

In 2004 he published "Recados ao Fado", an anthology that gathers part of his poetry, including recorded and unpublished poems.

In recognition of his career, in 2005 the municipality of Vidigueira paid tribute to José Luís Gordo and he received the Municipal Honour Plate. Also in 2005 he was granted the Amália Rodrigues Award for the Best Fado Poet.

In 2008 he won the Grande Marcha de Lisboa contest, with theme “Lisboa de Camões, Vieira e Pessoa” (music by Arménio de Melo).

#### Selected Information Sources:

Catálogo da “I Grande Gala dos Prémios Amália Rodrigues”, Teatro Municipal de S. Luís, 18 October 2005.

[www.spautores.pt](http://www.spautores.pt)



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

José Manuel Neto, Músico e Compositor, vencedor do Prémio de Melhor Instrumentista em 2008, atribuído pela Fundação Amália Rodrigues, começou a tocar guitarra portuguesa aos 15 anos. Estreou-se no acompanhamento de inúmeros fadistas, de várias gerações, em espectáculos e gravações de discos, revelando, a partir de então, toda a sua mestria. Tem também vindo a compor temas originais apresentados em espectáculos de grande êxito.

José Manuel Neto reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional.

José Manuel Neto vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 24 de Junho de 2010

O Artista



EGEAC

MUSEU  
DO FADO

FADO  
PATRIMÓNIO DA  
HUMANIDADE

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José Manuel Neto**

José Manuel Neto was born in Lisbon on October 29, 1972. He began playing the Portuguese guitar when he was only 15 years old and is one of the most requested young players, accompanying Fado singers in shows and records.

Son of the Fado singer Deolinda Maria, José Manuel Neto grew up in an environment favourable to developing his talent. His references are some of the greatest names of the Fado universe, namely Carvalhinho, José Nunes, Jaime Santos and Fontes Rocha. He learned with other Portuguese guitar players and developed his own style, “marked by the fluidity, versatility and phrasal simplicity that characterizes the best popular music” (see Programme of the show “Antena Portuguesa”, Cinema São Jorge, 2009).

José Manuel Neto learned to play the Portuguese guitar as an autodidact and started his professional career in the 1990s, accompanying several artists in Fado houses. His interpretations matured in this environment and that made him enter the casts of such renowned spaces as Viela, Sr. Vinho, Taverna do Embuçado and Faia for several years.

The Portuguese guitar player is part of this “new generation of Fado instrument players with vast a music training, capable of giving them an ample vision of the instruments’ potential— both in the solo repertoire and as a accompanying instrument.” (see Rui Vieira Nery, “Para uma História do Fado”: 272).

The musical domain that characterizes his work is recognized. José Manuel Neto shows it on stage and in albums recorded with different artists. However he is more active in the Fado gender.

In 1993, José Manuel Neto recorded his first album with Mísia. "Fado", released by BMG, opened him the door, and he later accompanied many Fado singers, namely Argentina Santos ("Argentina Santos", 2003), António Zambujo ("O Mesmo Fado", 2002; "Outro Sentido", 2007), Camané ("Esta coisa da Alma", 2000; "Pelo Dia Dentro", 2001; "Como sempre... Como Dantes", 2003, released in CD and DVD; "Sempre de Mim", 2008); Carlos do Carmo ("Ao vivo no Coliseu dos Recreios: 40 anos de Carreira", 2004; "Fado Maestro", 2008), Ana Moura ("Aconteceu", 2004) and Pedro Moutinho ("Encontro", 2006 e "Um Copo de Sol", 2009).

Although he began by accompanying singers in Fado houses, his cooperation with these and other artists was extended to stage performances. He participated in several national and international tours, playing in shows of great names of the Fado universe such as Carlos do Carmo, Camané, Ana Moura, Aldina Duarte, Cristina Branco and Mísia.

José Manuel Neto has not yet released a record of his own, but he has a show called "O Som da Saudade" scheduled for presentation at Cinema São Jorge in 2009, where we will interpret melodies he wrote along the years: a collection of themes "based on Portuguese music, mixing Fado and traditional music, and enriched by a harmonic complexity allowing improvisation and poetic freedom" (see Programme of the show "Antena Portuguesa", Cinema São Jorge, 2009).

In 2004, Casa da Imprensa gave him the award "Prémio Francisco Carvalhinho", attributed to the best instrument player, during that year's show of Grande Noite do Fado.

In 2008, Fundação Amália Rodrigues distinguished him with the award for "Best Instrument Player", recognizing him as one of the greatest interpreters of Portuguese guitar.

Selection of information sources:

AAVV, 2009, "Antena Portuguesa", programme of the show, Cinema São Jorge; Nery, Rui Vieira, 2004, "Para uma História do Fado", Corda Seca/Público.

## FADO, PATRIMÓNIO DA HUMANIDADE

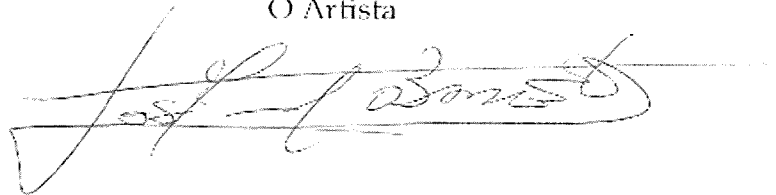
### DECLARAÇÃO

José Manuel Barreto, Fadista, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional.

José Manuel Barreto vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

O Artista

A handwritten signature in black ink, appearing to read 'José Manuel Barreto', written over a horizontal line.

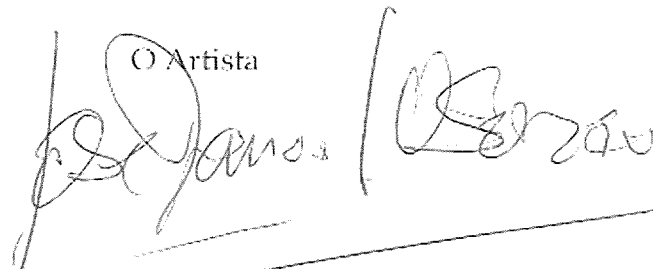
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

José Manuel Osório, Intérprete e Editor, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Vencedor do Prémio Melhor Fadista em 1970, é uma referência na protecção, dignificação e transmissão deste património cultural.

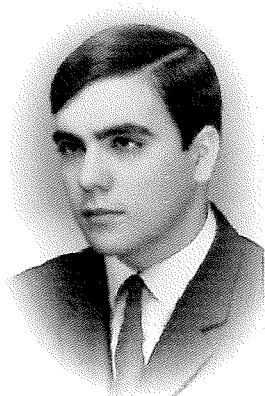
José Manuel Osório vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista  


## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José Manuel Osório**

José Manuel Osório was born in Leopoldville (currently Kinshasa) in the Republic of Zaire (then Belgian Congo), and he was registered on the 13 May 1947.

At 10 he moved to Portugal and studied at the best schools in Lisbon, beginning to show his inclination for classic music. At 12 he registered at the Lisbon Music Conservatory and completed the Basic & Advanced Solmisation Course at 15.

Then he began to learn piano playing and finished the piano course 9 years later, with honours. Afterwards he immediately registered at the theatre course in the National Theatre Conservatory. Upon finishing high school, he joined the Companhia de Teatro Estúdio de Lisboa, directed by Luzia Maria Martins, and stayed there for 6 years.

He then registered at Law School (never completing the Law degree), where he founded the Grupo Independente de Teatro da Faculdade de Direito. He headed the group and directed "O Homúnculo" by Natália Correia. It was this author's first text to be performed in public. By the time he met Vasco de Lima Couto, who wrote a poem for him to sing in fado.

He began to visit the fado venues in Cascais and, in his words, "I took the train right there ". José Manuel Osório sang as an amateur at "Estribo", "Cartola", "Galito" and "Arreda". He then met some charismatic singers like Alfredo Marceneiro, Maria Teresa de Noronha, Carlos Duarte, João Braga, José Pracana, Chico Pessoa and João Ferreira-Rosa, among others. He also met José Carlos Ary dos Santos, who wrote a poem for him to sing. By transforming a sonnet included in book "A Liturgia do Sangue" he obtained a beautiful decasyllable called "Desespero".

In 1968 he had his first work recorded. That record's repertoire included poems by José Carlos Ary dos Santos, Vasco de Lima Couto, Manuel Alegre, Mário de Sá Carneiro, António Botto, João Fezas Vital, Lídia Neto Jorge, António Aleixo and Maria Helena Reis. In 1969 he recorded his second work and received the Press Award for the Best Record of the Year.

In 1970 he received the Press Award for the Best Fado Singer of the Year but he was not allowed to perform at the stage of Coliseu. Political police PIDE banned his performance by sending an order to Casa da Imprensa.



José Manuel Osório lived a difficult time due to the sales ban imposed on his record – caused by a prejudiced left wing who could not accept the lyrics in his songs.

He left to Paris (1968) and watched «May 68». He worked at a restaurant where they sang the fado and met José Mário Branco, Sérgio Godinho and Luís Cília, among others. He also met Manuel Correia who made him a number of beautiful poems that would be recorded after the 25 April 1974.

His fourth record, for the Orfeu label, included poems by Fernando Pessoa, Manuel Alegre, António Aleixo, Francisco Viana, popular poet Martinho da Rita Bexiga, António Gedeão and Alda Lara, among others. Musicians like António Cháinho, Arménio de Melo, Manuel Mendes, José Nunes, Raul Nery, José Fontes Rocha, Carlos Gonçalves, Pedro Caldeira Cabral, Pedro Leal, Manuel Martins, Joel Pina and Mestre Martinho D'Assunção participated in his recordings.

He finally returned to Portugal in 1973 and began to research and collect worker's fado and anarchist-unionist fado to perform it subsequently.

He recorded three more fado records, always with the musical score of traditional fados and put an end to his recording career. He performed mainly at the amateur fado houses of Cascais and Estoril, never giving seriously considering to become a professional fado singer. He used all his acquired knowledge as singer to develop a career as show producer and artist manager, which he kept until 1990.

Due to health problems he had to quit his professional activity.

In 1993 he made a come-back by the hand of Ruben de Carvalho, to launch an artistic initiative aimed at boosting Fado – i.e. the "As Noites de Fado da Casa do Registo", in the framework of Lisboa/94, European Cultural Capital.

In 2005 he supervised the project Todos os Fados (Visão, Abril 2005). Today José Manuel Osório is a researcher of the fado world, to which he was once so closely related.

Museu do Fado – Interviewed on the 11 July 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

José Maria Nóbrega, Músico, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional através da musicalidade da viola. Agraciado em 2004 com o Prémio Carreira, José Maria Nóbrega é o exemplo de mais de 50 anos de carreira, acompanhando e contribuindo para o sucesso de grandes nomes do Fado.

José Maria Nóbrega vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 09 de Julho de 2010

O Artista

*José Maria Nóbrega Teixeira*



Câmara Municipal de Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José Maria Nóbrega**

Son of António Teixeira and Angélica Alves da Nóbrega, José Maria Nóbrega Teixeira was born in Alijó (region of Trás-os-Montes), on the 19 November 1926.

He spent the initial stage of his childhood with his godmother, while his parents looked for a better living in the city. At 10, more or less, he joined them in Porto. At that time, influenced by his father, he began to work as a tailor – a job too hard for a boy with a weak complexion for such big efforts, as he “tonnes” of irons he had to handle seemed to weigh too much on such small hands. He gradually learned the secrets of the craft.

In his leisure time Nóbrega watched his father play the “violão” (the name of the instrument in Trás os Montes) with a neighbour who played the mandolin. He soon wanted to learn how to play the mandolin and asked his neighbour to teach him. He worked hard to master the instrument. At the same time another boy of his age learned the violin and the duo made projects to set up a music trio to play at feasts in the city and its outskirts.

They founded the desired Trio with another man who played the Spanish guitar and began to perform during their spare time. They soon grew to a Quartet, then a Quintet and finally a Sextet (violin, mandolin, Spanish guitar, drums, saxophone and accordion) and they set up a music band for playing at the feasts in popular associations and religious festivities on weekends and holidays.

He was excused from performing his military service duties and, with the profits from his work, he set up a tailor’s workshop at Padrão da Légua, on the way to Póvoa de Varzim.

At 22, he wanted to marry. The same happened to the other members of the band, which gradually disbanded thus putting an end to the group. Meanwhile he had two children, Pedro (1951) and Maria da Graça (1953)

Then he received an unexpected invitation from Portuguese guitar player Álvaro Martins, a barber by trade, and began to play Spanish guitar in fado. For approximately 10 years they played at a fado house in Porto, "Tamariz", where all major names of Fado of that time performed, boosting a strong exchange between Lisbon and Porto.

Moniz Trindade heard them and invited them to come to Lisbon for a one-month performance at a fado house that was going to open near Praça do Chile, "Pam-Pam". This happened in January 1957. With his wife and children he travelled to Lisbon for the scheduled one-month performance. At the end of the contract they returned to Porto but, after a misunderstanding, José Maria Nóbrega returned to the capital.

He established himself at Largo da Misericórdia as tailor, trying to combine his profession with fado performances. This was however a complicated task, i.e. managing the schedules required by both occupations. He then chose to close down the tailor shop and began to accompany several fado singers on their invitation. In order to improve his talent he registered at the School of Guitar Duarte Costa.

Together with Portuguese guitar player Jorge Fontes he performed at restaurant "O Folclore". At this venue they had the opportunity of travelling a lot and accompanying several artists, namely Ada de Castro and Lídia Ribeiro. In this period he also became acquainted with Portuguese guitar player António Chaínho, with whom he later developed an important work in the music scene.

He simultaneously performed at the fado programmes broadcaster on the radio by Emissora Nacional and was invited by Filipe Pinto to accompany fado singer Amália Rodrigues but turned down the invitation.

When he left "O Folclore" José Maria Nóbrega began to accompany other fado singers, in particular Carlos do Carmo, in innumerable national and international shows, as well as in recordings.

He worked at fado house "Severa" to replace a colleague who was going to be absent for an indefinite period of time. That stay turned out to be much longer than initially expected. Moreover in 2001 Carlos do Carmo suffered an aorta aneurism and both the fado singer and his musicians had to reduce their number of shows.

José Maria Nóbrega is proud of his career of more than 50 years accompanying great names of fado and contributing to their success. In 1981, together with Portuguese guitar player António Chaínho, he received the Fado Press Award (for instrument players). In 2004 at the Grande Noite do Fado in Teatro de São Luiz, he received the Career Award. Interestingly his son Pedro Nóbrega currently achieves an outstanding success performing Spanish guitar and accompanying fado singers.

Selected Information Sources:

Museu do Fado – Interviewed on the 14 September 2006.



EGEAC

MUSEU  
DO FADO

## FADO, PATRIMÓNIO IMATERIAL DA HUMANIDADE

### DECLARAÇÃO

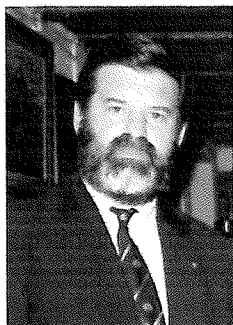
José Pracana, vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 21 dias do mês de  
Junho de 2010

  
José Pracana

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **José Pracana**

José Pracana was born in Ponta Delgada, São Miguel (Azores), in 1946.

In 1964 he began his fado career as an amateur and has remained an amateur until today.

As a Portuguese guitar player he accompanied regularly Alfredo Marceneiro, Teresa Tarouca, Maria do Rosário Bettencourt, João Sabrosa, Vicente da Câmara, Manuel de Almeida, Alcindo Carvalho, João Ferreira Rosa, João Braga, Carlos Zel, Carlos Guedes de Amorim, Orlando Duarte, Arminda Alvernaz, among others.

Between 1969 and 1972 he managed Arreda in Cascais, a project he set aside to begin working at TAP.

In addition to his participation in many different cultural events in Mainland Portugal, Azores and Madeira, he has also performed in Macao, Spain, France, Netherlands, Belgium, Luxemburg, Denmark, Hungary, Israel, Thailand, Zaire, Republic of South Africa, Brazil, Argentina, Venezuela, United States of America, Canada and Mexico.

From 1968 onwards he participated in many television programmes, with special reference to Zip-Zip (1969), Curto - Circuito (1970), Um Dois Três (1985), Noites de Gala (1987) Piano Bar (1988) Regresso ao Passado (1991) and Zona Mais (1995), among others.

He was the author of two series of programmes on Fado produced for RTP, i.e. "Vamos aos Fados", a five-programme series (1976) and "Silêncio que se vai contar o Fado", another five-programme series filmed at the invitation of RTP Açores (1992).

He collaborated in the edition of Um Século de Fado, (Ediclube, 1999) and organised for EMI/Valentim de Carvalho, based on the Abbey Road studios, a digital remastering of 78-rpm copies for the consecutive editions of collection Biografias do Fado (from 1994 to 1998).

Among other achievements, he collaborated in the project Todos os Fados (Visão, Abril 2005) and in 2005 he received the Amália Rodrigues Award in the Amateur Fado class.

In 2007 he organised at Museu do Fado a series dedicated to fado memories, in which he paid artistic tribute to Armando Augusto Freire, Alfredo Marceneiro, José António Sabrosa and Carlos Ramos. He is the co-author of the RTP programme "Trovas Antigas, Saudade Louca".

## FADO, PATRIMÓNIO DA HUMANIDADE

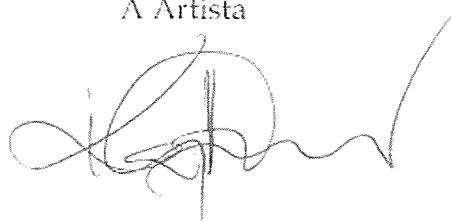
### DECLARAÇÃO

Kátia Guerreiro, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional, representando um dos fenómenos de maior sucesso, nacional e internacional, da nova geração de fadistas.

Kátia Guerreiro como valor incontornável da música portuguesa, tem vindo a realizar uma intensa actividade de profundo interesse pela transmissão desta forma de cultura musical e vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Katia Guerreiro**

Katia was born the 23 February 1976 in South Africa and soon after the family returns to the island of S. Miguel, Azores, where she was raised. At the age of 15 she plays the local instrument, a kind of guitar, at the folk band "Rancho Folclórico de Santa Cecília". It was the start-up of her musical career.

When she graduated high school she leaves to Lisbon to attend medical university course. She graduates doctor in 2000, but the academic years were also spent as vocalist of rock band "Os Charruas".

In October 2000 she goes on stage in a tribute concert to Amalia Rodrigues in Lisboa and she delights the audience with the best performance of Fado of the night. From then on her career as Fado singer was destined.

**FADO MAIOR**, her first record, is issued in June 2001 and wins the Jose Afonso Award, reaches the top of sales in South Korea and is represented in Japan by Editora Latina and in Europe by Empreinte Digitale .

**NAS MÃOS DO FADO**, her second record is issued December 2003. The lyrics are carefully selected among the poetry pieces of the best Portuguese authors like Luis de Camões, Florbela Espanca, Ary dos Santos e António Lobo Antunes. Also nominee to the Jose Afonso Award this work confirms a promising career.

As recognition of her talent the Japanese TV network sends a team to Portugal to produce a piece on her life and her career. In 2004 the French Mezzo channel also produces a documentary on her career that goes on the air in September of that same year. On tour in Japan and France Katia performs ten shows in each country.

Worldwide critics pay tribute to Katia's voice and she is interviewed by the most conceived media channels: RTP, TVI, TVE, TV5, NHK, Le Monde, BBC and others. Katia Guerreiro reveals the Fado to audiences that were unaware and catches the interest of some artists like the Brazilian Zé Renato with whom she comes to share her work.

During the year of 2004 she is commissioned to represent the Portuguese Government in official receptions to foreign governments either in and out of the country.



On the 30st anniversary of the Portuguese Revolution Katia is one of the 30 personalities awarded with the title of the most remarkable Portuguese contributors to the arts and science fields, aside with prominent scientists, concert directors and writers.

In February 2005 Katia accepts the challenge of Martinho da Vila, a brazilian singer, to sing a duet in his new album *Brasilatinidade*. He considers her as the best interpreter of the new generation of Fado.

In October 2005 Katia issues her 3rd work, **TUDO OU NADA**, where she sings the poetry of Vinicius de Moraes, Sophia de Mello Breyner and Antonio Lobo Antunes, amongst others. Piano player Bernardo Sasseti plays for her the piece “Minha Senhora das Dores”.

This very year she is invited to open the new Concert Hall in Bern, Switzerland, and to sing in the Opera de Lyon, in France, where she also participates on the *Rencontres pour l’Europe de la Culture*, at the *Comédie Française* in Paris, by invitation of the Minister of Culture, Mr. Donedieu de Vabres, aside with Tereza Berganza, Jeanne Moreau, Costa Gravas and Barbara Hendricks. At the end of her argumentation- and after a speech in her own language - Katia offered the audience a dramatic fado “A Capella” as a representation of this particular kind of music. Her eloquent statement for the cultural identity of each member state of the European Union argued for her nomination in the next year as **member of the European Cultural Parliament**.

The Director of the Cultural Center in Paris of the Calouste Gulbenkian Foundation invites her, March 2006, to held a Conference/Concert subjected to the Fado (the first event of the kind for this particular type of music) with the musicologist and Professor of Evora University, Ruy Vieira Nery.

In 2006 the album **TUDO OU NADA** is again released with two new pieces recorded with Ney Matogrosso during his visit to Lisbon: “Menina do Alto da Serra” and “Lábios de Mel”. Guitar player Pedro Joia joins Katia in this Portuguese-Brazilian adventure. Katia is now a credited interpreter and a prominent ambassador of the Portuguese music.

The excellence of her talent was awarded with the prize of **Feminine Personality of the Year 2005**. The people that voted for her considered her “one of the most beautiful voices enriched with unusual vocal ability”.

In October 2008 the last album **FADO** was released in Portugal. In this album, Katia is even more interested in traditional fado and while making the research in poetry she finds a forgotten name, Fernando Tavares Rodrigues, of whom she sings two poems *Ponham Flores na Mesa* and *Mundo*.

In December 2009, she has a new album: FADOS DO FADO, that recreates some of the most famous fado hits of Tony de Matos, Max, Tristão da Silva, Hermínia Silva, Teresa Silva Carvalho, João Ferreira-Rosa, and of course Amalia Rodrigues. About this personal selection, the singer says: "There are themes that become benchmarks, steps that we all pass by. These songs are all good examples of that. "This album has the participation of António Mão-de-Ferro, a musician in the area of blues who Katia considers a gain of originality in this album of classics.

In May 2010- the year Katia celebrates the first decade of her artistic career- she gets from Amalia Rodrigues Foundation an important award: the one of "Best Performer of Fado".

Since the beginning of her career Katia has performed at the most famous stages all over the world, either on solo or on shows and festivals.

[http://katiaguerreiro\\_en.blogs.sapo.pt/](http://katiaguerreiro_en.blogs.sapo.pt/)



**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMÓNIO DA HUMANIDADE

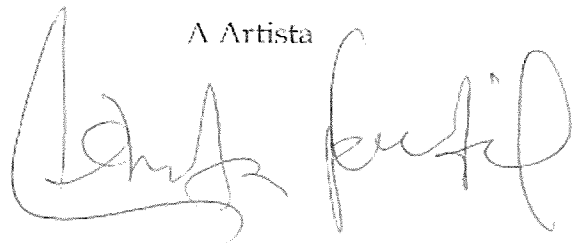
### DECLARAÇÃO

Lenita Gentil, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde a década de 60. A sua versatilidade é uma das características que marcam a carreira de Lenita Gentil, representando um dos grandes valores da interpretação fadista.

Lenita Gentil vem, pelo presente, reiterar o seu profundo interesse e empenhamento na transmissão deste património cultural da cidade de Lisboa, através das medidas constantes do Plano de Salvaguarda da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNFESCO.

Feito em Lisboa a 9 de Julho de 2010

A Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Lenita Gentil**

Lenita Gentil was born in Marinha Grande, where she lived until she was 14 years old. She then moved to Porto, due to family issues. During this period the maestro Resende Dias, a friend of her father's, hears Lenita sing, praises her for always being in tune and encourages her to sing.

He enrolls her in *Serões para Trabalhadores*, broadcast by Emissores do Norte Reunidos, at she debuts at Palácio de Cristal at 17 years old.

This debut is followed by the first invitations to perform in TV; the most important is a TV premiere at the show "Riso e Ritmo" (1964), by Francisco Nicholson and Armando Cortês. "From then on, I never stopped again, with TV shows, records, song festivals, inside and outside..."

Lenita Gentil enters and wins the Song Festivals of Figueira da Foz (1967), and Costa Verde, in Espinho (1968). That same year she receives the Light Music Award, in the Singing category, given by Casa da Imprensa. She also performs at the RTP Song Festival in 1971 and 1989.

In 1966 and 1968, Lenita wins the Festival of Aranda del Duero (Spain) and represents Portugal in other international festivals held in Mexico, Poland, Romania, and at the Song Olympics, held in Greece, where she receives the critics' award. She considers these experiences very stimulating to her artistic pathway. Simultaneously, she had two significant performances in other areas, on in the movies, in "Os toiros de Mary Foster" (1972), directed by Henrique Campos, and other in the vaudeville play "Em águas de bacalhau" (1977).

Lenita's versatility is one of her features of her career, which besides fado also includes light music and marchas populares: "I was one of the first light music singers to perform fado, and released my first vinyl LP over 28 years ago, being the first light music singer to perform and record fado". Passionate about the fascinating sound of the Portuguese guitar and a fan of Amália Rodrigues, Lenita Gentil surrenders to fado and is invited by Simone de Oliveira to perform at her restaurant, along with Vasco Rafael and Artur Garcia, among others. Shortly after, and despite not being fond of the fado houses' environment, she accepts the invitation to perform at "Fado Menor", owned by Tony de Matos, for a month.

Naturally, Lenita stayed for more than planned and thanks to her growing fame, is invited to perform at the typical restaurant "O Faia", where she remains until today. To the fado singer,

the fado houses are “a very enriching experience, I learned a lot, it is a great school; it gave me life and artistic experience...”

Lenita Gentil travelled all around Europe, visiting inclusively some Eastern countries. She also visited Australia, Macau, Hong Kong, South Africa, Mexico, the U.S.A. and Canada.

Her professionalism and commitment reflect in her repertoire, noted by the poems by Artur Ribeiro, Maria de Lurdes de Carvalho, Vasco de Lima Couto and Frederico de Brito, among others. Showing her appreciation, Lenita is also one of the few female voices interpreting the Coimbra Fado, which she considers: “very rich, melodic, nostalgic, a thing that penetrates you and you feel; I find Coimbra Fado very beautiful”.

In 2005 the label Ovação releases the CD "Outro lado do fado", which wins the Amália Rodrigues Award for Best Fado Album and includes inedited themes and some created by Amália Rodrigues.

Besides countless shows and tours, mainly among the emigrant communities, we may find Lenita Gentil at the restaurant "O Faia", where she still charms everyone who goes there to listen to and appreciate fado.

Museu do Fado - interviewed on the 29 August 2006.

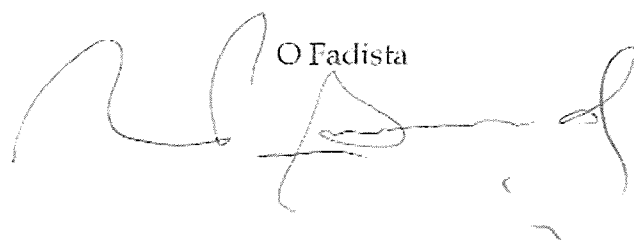
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Lúcio Bamond, Intérprete, reconhece a relevância patrimonial do Fado, para o qual contribui no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Lúcio Bamond vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

  
O Fadista

## FADO, PATRIMÓNIO DA HUMANIDADE

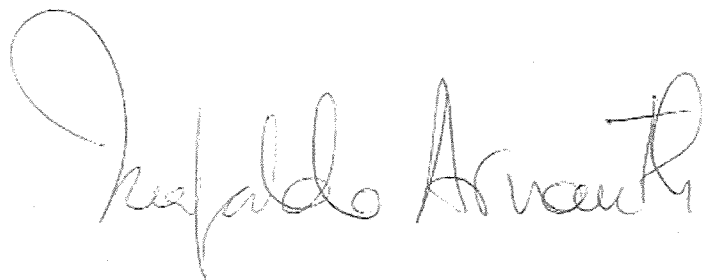
### DECLARAÇÃO

Mafalda Arnauth, Intérprete e Compositora, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde a década de 1990. Fadista de referência no universo da nova geração, Mafalda Arnauth tem pautado a sua carreira pela divulgação desta tradição musical e, através do seu estrondoso sucesso interpretativo, representa um valor consagrado na transmissão deste património cultural.

Mafalda Arnauth vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 7 de Julho de 2010

A Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Mafalda Arnauth**

"Born in Lisbon, on the 4th October in 1974, her passion for music manifested itself since the early days of her life. Nevertheless, in her youth, she never aspired for a career as an artist. Notwithstanding, the show business world caught up with her while she frequented the last year of her Veterinary university degree.

Through a series of chance events, what started as an academic performance ended up transporting Mafalda Arnauth to the world of stages, rehearsals and Fado houses, wherein she allowed herself to artistically grow from the energy of applause, public appreciation and a constant further self-discovery through the art of singing.

Owner of a captivating freshness which derived from her nature and life experiences never before connected to Fado music, she swept audiences with her youthful spontaneity and the correspondent unique way in which she reinterpreted old and classic hits of the genre. As naturally as she had begun her career, Mafalda Arnauth quickly went further on, letting her creative flame grow up to the point where she lent her own nature to the Fado's spinal chord. The more she created her own original Fado themes, the more she revealed herself to be a new hope for the rebirth of the genre.

"Mafalda Arnauth", her debut record, sees the light of day in 1999. Side by side with Fado classic compositions, the album is also filled with her own compositions, mostly due to the informed persuasion of her producer, the acclaimed João Gil. The debut record becomes an instant smash hit and best seller. Cherished by the public and acclaimed by critics, Mafalda Arnauth sees herself transported to the highest heights of popularity in her 24th year of life. She is awarded the "New Talent Of The Year" award from "Blitz" music newspaper and nominated, the following year, in the category of "Best Singer" in the Portuguese Golden Globe Awards.

#### THE AWAKENING OF THE VOICE...

A popular saying states that "the poet does not sleep and neither does the creator". And how true this becomes, on March 2001. Mafalda Arnauth deals her cards once more, publishing her second album, "Esta Voz Que Me Atravessa" (roughly translatable as "this the voice 'who' crosses through me").

Simultaneously released in Portugal and the Netherlands through EMI Music, this record is produced by Amélia Muge and José Martins, both of them musicians with deep roots in the traditional Portuguese music. Ricardo Rocha plays Portuguese guitar, José Elmiro Nunes plays the viola and Paulo Paz goes on bass.



“Esta Voz Que Me Atravessa” is a happy follow-up to Mafalda’s debut album. Inspired by the poetry of Hélia Correia and the genial music of Fausto Bordalo Dias, the record mirrors a profound artistic growth for the artist. Shortly after, Mafalda Arnauth becomes the first Portuguese artist to be worldwide represented by Virgin Records.

In October 2001, Mafalda Arnauth stages her second concert in Lisbon. One year after acclamation in the Belém Cultural Centre, she wins over the thorny concert hall of Culturgest - once again sold to full capacity, several weeks before the show. This new live success marks the beginning of yet another demanding tour that takes Mafalda Arnauth to several European capital cities.

#### ENCHANTMENTS...

2002 is lived intensely, almost up to the edge, with a “ruthless” series of live concerts by popular demand, a natural consequence of Mafalda Arnauth’s growing popularity and acclaim. Boosted by just a handful of new talents, Fado experiences a much desired and awaited revival. Almost 30 years after its decline, the genre hits mainstream once more, regaining its rightful place at the top of Portuguese references. It is by then that Mafalda’s third album starts shaping up.

“Encantamento” (“Enchantment”) is a milestone. Mafalda Arnauth goes one more step beyond her work as singer/songwriter and feels ready to take charge of the record’s production. “Encantamento” is a gem: while the essence of Fado remains untouched, the album compositions almost completely abandon usual Fado concepts such as fatality, disgrace, loneliness and shadow.

In “Encantamento”, yet another hot on sales and on critic praise, Mafalda Arnauth uses sadness as food for hope; suffering as inspiration for clear days; and hardships as a driving force for life ahead. 2003 becomes, hence, an unforgettable year of grace. Mafalda Arnauth embraces the satisfaction only possible to those who achieved a unique piece of mind, the kind of which is only possible when one begins to feel one may very well have reached what one was on a quest for.

#### UNFORGETTABLE HALLS ...

Ever since the launching of “Encantamento”, Mafalda Arnauth went on to a life of constantly being “on the road”, both in Portugal and abroad, namely in Italy, The Netherlands, Belgium, France, Greece, Macau, Sweden, Spain, Turkey and the United Kingdom.

The stage performance that left best memories in all countries abroad was the one in Concertgebouw, in Amsterdam: be it because of the concert’s importance, be it due to the fact it was - and is - one of the most prestigious concert halls in Europe. In there, Mafalda experienced one of the most emotional moments of her career, thanks to the enthusiastic reaction of 2400 spectators. On a different note, Mafalda Arnauth cherishes the memory of the concert week she had in Greece, in a very famous jazz club which reminded her of the Portuguese Fado houses ambience.

## THE TURNING POINT...

2004 marks the spot for the beginning of a turning point in Mafalda Arnauth's career. Not so much an act of disenchantment; but more as a means for a willing and necessary creative leap, Mafalda Arnauth steps out of EMI Music.

Not withstanding, their shared past, the prolific present and the early foreseen future of respect and cooperation made it possible to issue, in June 2005, Mafalda Arnauth's "Best Of" album: "Talvez se Chame Saudade" (roughly translatable as "maybe this can be called 'to miss'").

Mafalda Arnauth gave us her fifth album, "Diary", launched on 31st October 2005. This is probably the most up-close and personal of them all, given the fact that it is almost like a diary. The new album captures the widest possible range of her life inspirations - relationships (of friendship, of love, happy, sad, break-ups, disappointments, new hopes...); the magic of special rendezvous; her artistic references (Amália Rodrigues, Maria Bethânia, Charles Aznavour, Astor Piazzola...); her partnerships; and her own personal walk through life, guided by inner visions of philosophy, attitude and vision, as well as her options, doubts and tribulations...

The new record promotes, therefore, the synthesis between the current life of Mafalda Arnauth and all the factors and vectors that made her what she is today. Creatively dual and certainly unique, its diversity ranges from the traditional Fado to the new contents and issues of everyday life, set on putting aside the idea that this music genre is fated to dwell, forever and ever, in a shrouded universe of dark and heavy sadness.

There is much strength in the temerity of stating, as she does in one of her new songs, "Audácia": "away he goes, the dark fado; away with the walls of fear".

Selected information sources:

<http://www.mafaldarnauth.com>

<http://www.fadiario.blogspot.com/>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Maria Amélia Proença, Intérprete, nasceu na cidade de Lisboa e com apenas 8 anos iniciou a sua carreira artística. Na sua longa carreira a fadista percorreu os mais importantes espaços de casas de fado, caso do Luso, do Faia, da Taverna do Embuçado ou, mais recentemente, do Senhor Vinho. Ainda assim deslocou-se por diversas vezes em digressões para actuar em países como Singapura, Malásia, Japão, Alemanha, Holanda, França, Angola e Cabo Verde.

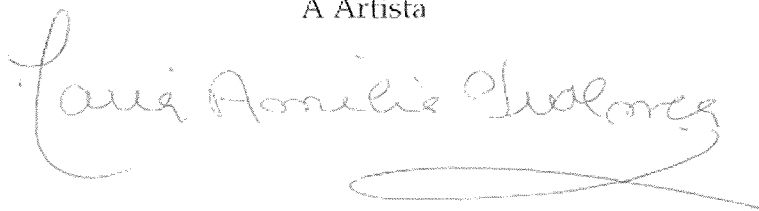
Nos seus 60 anos de carreira, que a fadista completou em 2008, Maria Amélia Proença transformou-se da criança "revelação" numa das portadoras da tradição do Fado Castiço, representando uma geração de cantores que há muito deixaram o activo profissional.

Maria Amélia Proença reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional.

Maria Amélia Proença vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 24 de Junho de 2010

A Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Maria Amélia Proença**

Maria Amélia Marques Proença was born in Lisbon, at Campo de Ourique, on the 21 October 1938. As a child she listened to many radio shows and learned all the fado songs, especially those by Amália Rodrigues, which she would sing at home and on the street.

At only 8 years old, she enrolled "Grande Concurso Portugal", an adult competition organized by the newspaper "Ecos de Portugal". Her presence is noted and she receives the competition's Amália Cup.

In 1948 she debuts before an audience at Teatro Casablanca (Parque Mayer), owned by the entrepreneur José Miguel, who has to get a special permission from the Work Ministry in order for her to sing, since Maria Amélia is not old enough to be a professional.

Maria Amélia Proença performed at the most different places since her debut at Teatro Casablanca, Parque Mayer, at nine years old, in 1948.

From his date (1948) on, she regularly performed at the houses owned by the entrepreneur José Miguel: Solar da Alegria, O Mondego, Café Latino and Vera Cruz.

Maria Amélia Proença also performs in shows and night feasts around the country, in collective presentations common at the time. She also records her first record, a 78 rpm, with the young Jorge Barradas.

The fado singer gets married at 16 years old, on the 2 November 1954, and has two children, one of which Carlos Manuel Proença, plays Fado guitar and often accompanies her. She is currently divorced.

In the 1970s she does her first performances abroad, staying in Macau for 7 months and singing in Thailand, Japan and Singapore.

She performed in Germany, France, the Netherlands, England, Angola and Cabo Verde. On a national level, she entered the shows organized by Lisboa Capital Europeia da Cultura, in 1994, and EXPO' 98.

Simultaneously, the fado singer continues singing at several fado houses. The last permanent cast she joined was at Taverna do Embuçado, and then she did irregular performances at Luso.

She performed with fado's great names such as Amália Rodrigues, Alfredo Marceneiro, Tristão da Silva, Fernando Farinha and Carlos do Carmo.

Most recently, despite not being a permanent artist in any fado house, she sings at Luso and at different shows.

The fado singer does not have a broad discography; it is mostly composed by EPs and cassettes recorded from the 1960s to the 1990 and only one LP, "Fados", released by Riso e Ritmos in 1979.

Her most recent record, already in CD format, was released by Ocarina in 2006 and is called "Fados do meu Fado".

The fado singer's career is very connected to the fado houses and she was part of the cast of the most important houses, such as Luso, Faia, Taverna do Embuçado, and most recently Senhor Vinho. Even so, she travelled several times to tour in countries such as Singapore, Malaysia, Japan, Germany, the Netherlands, France, Angola and Cabo Verde.

In 2005 Maria Amélia Proença received the "Career" award in the competition "Grande Noite do Fado". At her career's 60th anniversary, celebrated in 2008, Maria Amélia Proença transformed from a "child revelation" into one of the bearers of the Fado tradition, representing a generation of singers that have long retired.

## FADO, PATRIMÓNIO DA HUMANIDADE

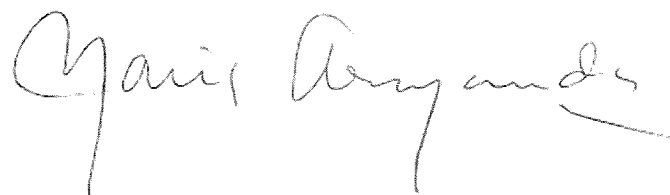
### DECLARAÇÃO

Maria Armanda, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional, particularmente com interpretações de sucesso nos principais elencos do Teatro de Revista.

Maria Armanda vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

A Artista



Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Maria Armanda**

A remarking career of over three decades, starting when she won “Noite de Fados da Casa da Imprensa in 1968 (which allowed her to record her first album; her discography today comprehends over 20 phonographic editions).

In 1981 she wins the Ary dos Santos Award given by Casa da Imprensa to the best interpreter of this author’s themes. In 2001, she wins the Career Award of Casa da Imprensa, honouring her artistic versatility and the number of phonographic editions of renowned quality.

Along the years she divided her performances between prestigious fado houses, roles in vaudeville theatre at Parque Mayer, national shows and international tours (from the U.S.A. to Canada, Venezuela, Brazil, Switzerland and France).

Regarding her international prestigious adventures we highlight:

In 1976 she stays in Brazil for 14 months in a row on multiple tours through several Brazilian states; in 1977 she appears in Coração and Venezuela, with known names such as Max and Argentina Santos; in the 1980s, she often travels to Canada and California.

During the 1980, she also owned a fado house: “Malhoa”.

The 1980s were marked by multiple CD recordings.

Beginning the new century, Maria Armanda was invited as a music attraction to the vaudeville play “Tem Palavra a Revista”, at Parque Mayer.

In 2001 she became a member of the group “Entre Vozes”, performing in several shows in Portugal and abroad, and releasing three CDs.”

Currently, we may find Maria Armanda performing at the restaurant “Guitarras de Lisboa”, in Alfama; she also remains in the Project “Quatro Vozes”, along with Teresa Tapadas, António Pinto Basto and José da Câmara, and they perform before audiences throughout the country.

Selected information sources:

C2E.

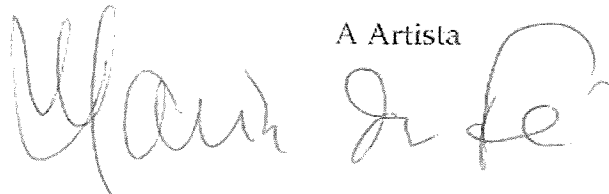
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Maria da Fé, Intérprete e Proprietária de Casa de Fados, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional há mais de 50 anos, pautando-se pela protecção, dignificação e transmissão deste património cultural.

Maria da Fé vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

A Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Maria da Fé**

Her baptism name is Maria da Conceição da Costa Marques; she was born in Porto on the 25 May 1942. Her mother had 17 sons, but she currently has only 5 brothers.

She went to elementary school in Porto, where she began singing under the influence of her mother, using the artistic name Maria da Conceição at the time.

For a short period of time, still very young, she worked as a seamstress and tailor assistant to help out her parents, and also at the fabrics factory Nogueira, activities which she combined with weekend performances.

The fado singer only began counting her career years from 1963, two years after she came to Lisbon, although by then she had already performed and even released records.

Maria da Fé started singing Fado as a child; old she performed at amateur events at only 9 years. At 13 she won a competition organized by "Jornal de Notícias" and the entrepreneur Domingos Parquer at Feira Popular do Porto. In 1959, at 16 years old, she won once again, being crowned Queen of Songstresses in the same competition, this time held at Palácio de Cristal.

The following year, she comes to live in Lisbon with her and encouraged by the poet Francisco Radamanto, she quickly joins the cast of one of the most important fado houses in Lisbon, Adega Machado. After two months, she went to Parreirinha de Alfama, where she was invited to perform for 14 days at a show in Casino Estoril.

The registration of her artistic name as Maria da Fé happened at the same time she came to Lisbon. She accepted the suggestion of the fado singer Raul Dias as she wanted to get the professional card at the time.

She married the poet José Luís Gordo in 1968, and had two daughters. She never had another profession but fado singer, until she joined her husband in the management of the fado house they opened in 1975, Senhor Vinho. This house is in the Madragoa neighbourhood and was first located at Rua das Trinas; in 1981 they moved to Rua do Meio à Lapa, where they remain to this date.

In 1969 she enters RTP's Song Festival, debuting the fado genre in the competition, performing "Vento do Norte", by Francisco Nicholson and Braga dos Santos.

Maria da Fé performed at several fado houses, but "her house" is the one she opened with her husband, Senhor Vinho. Her interpretations gave her a huge success; she was regularly mentioned on the media and recorded successive albums, performed at countless shows throughout Portugal and toured through Europe, North Africa, Guiné, Angola and Mozambique, North and South America and southern Australia.

Her first international performance was at a popular association in Newark (New Jersey), followed by countless countries and show rooms in big cities, especially in Brazil, where Maria da Fé performed in the 1960s, returning in 1984 in the context of the Portuguese-Brazilian connection and again in the 1990s.

In 1984 she enters the movie "To Catch a King", directed by Clive Donner and starred by Robert Wagner, performing two fados: "Cantarei até que a voz me doa" and "Portugal, meu amor".

Maria da Fé continued with her individual concerts, celebrating her career's 40th anniversary in 2003 at Teatro S. Luiz, with a show called "Divino Fado", featuring such guests as Ana Sofia Varela, António Zambujo, Carlos Macedo, Jorge Fernando, Ana Moura, Aldina Duarte, João Ferreira Rosa and Argentina Santos.

Nowadays, Maria da Fé only performs where she wants to; she keeps managing her Fado House where she often performs, knowing that she is the main star of her house's programme, despite having many renowned artists in its cast.

She recorded her first record in 1960, still in Porto, with two fados of her own and two by Fernando Manuel, a fado singer who belonged to the cast of Casa de Fados Viela. She recorded many records after this, during a professional career of more than 40 years.

Still in the 1960s she was invited by José Duarte to join the project Pop Fado, recording her performances accompanied by an electric guitar and the drums. This project was really polemic in the fado traditionalist world.

Recently, in 2000, she joined the project Entre Vozes - along with Alexandra, Alice Pires and Lenita Gentil, with the purpose of performing several important Fados solo, on duets, trios or quartets. She released only one CD with this group, in 2000; Maria da Fé and Alexandra left the project being replaced by Maria Armanda and Teresa Tapadas.

In the celebrating context of her career's 40th anniversary an inedited CD called "Divino Fado", the same name of her show of 2003, is released at Teatro S. Luiz in Lisbon.

Her vast discography has about 30 Lps and 15 Cds. Her most recent release is from 2005 - the CD "Nome de Fado".

Interpreter of iconic themes such as "Cantarei até que a voz me doa", by José Luís Gordo and José Fontes Rocha; or "Valeu a Pena", composed by professor Moniz Pereira, Maria da Fé is an unavoidable figure in the fado universe since the 1960s.

Through the house Senhor Vinho, the fado singer maintains a strong connection to the new generations of fado singers and many performers have already been part of her restaurant's cast, such as Mariza, Camané, Ana Moura, Aldina Duarte or António Zambujo, among others.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Maria da Nazaré, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde o final dos anos 60. Representante de uma geração de grandes valores da interpretação fadista, Maria da Nazaré conta no seu percurso artístico com apresentações nas mais prestigiadas casas de espectáculo da zona de Lisboa.

Maria da Nazaré vem, pelo presente, reiterar o seu profundo interesse e empenhamento na transmissão deste património cultural da cidade de Lisboa, através das medidas constantes do Plano de Salvaguarda da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

A Artista



Câmara Municipal  
lisboa

EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Maria da Nazaré**

Born in Barreiro, Maria da Nazaré saw the light of day on the 9 February 1946, although her identification card says she was born on the 9 September of the same year.

Maria da Nazaré comes to Lisbon with her parents at a very young age and first began singing for her family and friends; later, at 14 years old (1960) she performed at Serões para Trabalhadores, shows organized by the former FNAT, (Federação Nacional para a Alegria no Trabalho), an institution that changed its name to INATEL after the 25 April 1974 revolution.

She joins the former Emissora Nacional at 17 years old, entering a cast of artists that travels around the country performing for workers and is broadcast by the radio.

By late 1960s, she had won twice the competition Grande Noite do Fado, organized by Casa da Imprensa.

Her career has many released records, exhibition travels, both national and internationally, and performances at the most important fado houses. She performed at Brazil, Angola, Mozambique, UK, Belgium, Finland, Sweden, Denmark and Spain.

She is a presence in the most prestigious show rooms in the Lisbon region, such as Casino Estoril, "Taverna do Embuçado", "Lisboa à Noite" or "Sr. Vinho", "Clube do Fado", and most recently "Casa de Linhares - Bacalhau de Molho"

Maria da Nazaré is regularly invited to sing in private parties, conferences and hotels, and TV shows. She also performed several times at Centro Cultural de Belém, Aula Magna, Expo 98, Festa do Avante and parties organized by the União Geral de Trabalhadores and many Town Councils, namely Festas da Cidade de Lisboa.

In 2007 she was one of the presences in Carlos Saura's film "Fados", together with Vicente da Câmara, Ana Sofia Varela, Carminho, Ricardo Ribeiro and Pedro Moutinhordo Ribeiro and Pedro Moutinho

<http://mariadanazare.home.sapo.pt/>

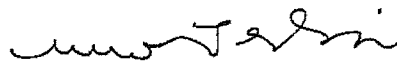
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Maria do Rosário Pedreira, autora de Fado, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade profissional ao longo dos últimos quatro anos.

Maria do Rosário Pedreira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 12 de Julho de 2010



Câmara Municipal  
de Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Maria Jô Jô, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional, particularmente através da gestão da sua casa de fado Taverna d'El Rei, onde também actua.

Maria Jô Jô vem, pelo presente, reiterar o seu profundo interesse e empenhamento na transmissão deste património cultural da cidade de Lisboa, através das medidas constantes do Plano de Salvaguarda da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

A Artista



## FADO, PATRIMÓNIO DA HUMANIDADE

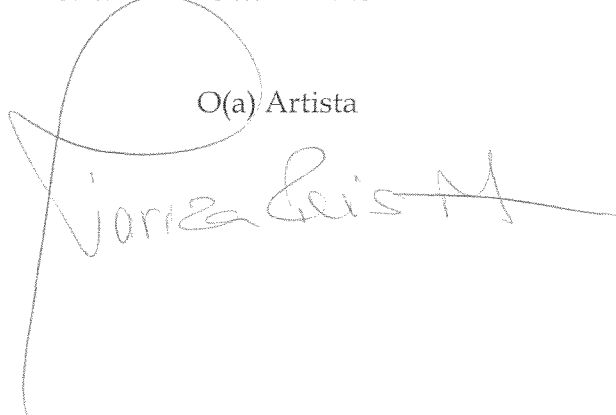
### DECLARAÇÃO

Mariza reconhece a relevância do fado enquanto força estruturante da cultura portuguesa, património vivo, condição criativa de uma identidade nacional. É com orgulho que reconhece o Fado como uma força presente na sua vida desde a infância, que sempre foi e continua a ser o elemento base da sua energia criativa, ao qual tem vindo a consagrar a sua actividade profissional ao longo de 10 anos.

Assim, vem pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 12 de 07 de 2010

O(a) Artista

A handwritten signature in black ink, which appears to read "Mariza Luís". The signature is written in a cursive style and is positioned below the printed text "O(a) Artista".



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Mariza

If we were to ask each and every one of Mariza's fans to describe in a single word what they feel when they listen to her singing, we would surely get more than enough pages to compile – repetitions apart – a rich and voluminous dictionary.

But besides confirming the richness of the Portuguese language vocabulary, this survey would also show the number of Mariza's fans growing throughout the world, fans of all ages and walks of life.

With her talent and after seven years of hard work and discipline, Mariza acquired for herself the status of a great global singer – rubbing shoulders with the likes of Amália, Piaf, Elis, Ella, Garland, women singers who became household names. This is why we have to learn to share her with the world. Of course we love when she sings the Fado, our national song. But we cannot clip her wings. She will fly back home. Back to us. But for now let us go on journey with her. Let us discover “Terra” (“Earth”), her latest album, the first master piece of a new breathing cycle.

Mariza sums it all up in one word: “truth”. And she adds: “During seven years of international tours, I had the chance of discovering other peoples and cultures. I watched and I listened. I learned. This is my moment. This is my truth. I've always been true to myself, and I've always been true to my fans. And I wanted this album to show them my progress as a singer and a human being. My two previous albums, ‘Transparente’ and ‘Concerto Em Lisboa’ were like the end of a cycle to me. This new album, I've decided to call it ‘Terra’. Why? Maybe because I always have my feet firmly planted on the ground, and also because recording it was like going on a musical journey. Inevitably...”

Lets be honest, shall we? Mariza is a Fado singer. But she keeps experimenting with new ways of singing it, and her fans just love it! All of her previous albums – “Fado em Mim” (2001), “Fado Curvo” (2003), “Transparente” (2005) and “Concerto Em Lisboa” (2006), plus the DVD “Live In London” (2004) – were Platinum winners. With Amália gone, we felt like orphans, so we looked for a new voice to express our national soul... We looked for Mariza.

Maybe we forgot that before Lisbon there was Mozambique, and after Lisbon it had to be the world. In other words, Fado, yes, always; but why not something else? Fado is definitely World Music, and Mariza won her first World Music awards singing Fado. “I want to sing for the world”, she says, “but I know I'll always be coming back”.

“Terra”. The Portuguese Fado guitar is joined by British guitarist Dominic Miller (one of Sting’s supporting musician for the last twenty years, by three piano players, Brazilian Ivan Lins and Cubans Chucho Valdês and Ivan “Melon” Lewis, by Spanish flamenco guitarist Javier Limón, and by Spanish percussionist Piraña (Paco De Lucia’s favourite percussionist). Mariza’s voice blends perfectly with Cape-verdian Tito Paris’ and Afro-hispanic Concha Buika’s. After Jorge Fernando, Carlos Maria Trindade and Jacques Morelenbaum, Mariza has chosen Spanish Javier Limón as the producer for “Terra” – what a challenge! But in this cosmopolitan mixture of flamenco and morna, jazz and folk music, we hear a constant Portuguese sound; let’s call it Fado or simply Mariza.

Mariza wins her first music award in 2001, in Quebec – the First Award – Most Outstanding Performance. In 2003, she receives the Gold Medal from the Portuguese Tourist Office; she is elected Artist of the Year by the Portuguese Marketing Executives Association; she wins the German Press “Deutscheschallplatten Kritik” Award for best Ethnic, Folk and World Music album with “Fado Curvo” (she had won this same award in 2001, for “Fado em Mim”), and she is elected Best European Artist by BBC Radio 3 (she would win this award again in 2005 and 2006). In 2004, Mariza wins the “European Border Breakers Award” (an award sponsored by the European Union) for bestselling album “Fado em Mim”; she is voted Person of the Year by the Foreign Press Association of Portugal, and she is nominated ambassador for Fado’s candidature to UNESCO’S Intangible Cultural Heritage of Humanity programme.

In 2005, Mariza is nominated ambassador for the Hans Christian Andersen bicentennial celebrations, and she is elected UNICEF’s Goodwill Ambassador. She also wins the Amália Rodrigues Foundation “International Award” for “making Portuguese music known worldwide”. In 2006, President Jorge Sampaio from Portugal awards Mariza the Order of Henry the Navigator.

Mariza wins Portugal’s Golden Globe for Best Individual Performer, and she is nominated for the Australian Helpmann Awards in the category of “Best International Contemporary Concert”, for her performances at the Sydney Opera House. “Ó gente da minha terra” (from the “Fado Em Mim” album) is the title song for Pang Ho-cheung’s film “Isabella”, winner of the Silver Bear for best soundtrack at the 56<sup>th</sup> Berlin Film Festival

In 2007, Mariza is nominated for the Finnish “Emma Gaala” Awards for “Best International Artist”, together with Robbie Williams, Andrea Bocelli, Basshunter, Iron Maiden and Red Hot Chili Peppers. She is invited by famous German photographer Bettina Flitner to participate in the “100 most important women in Europe” project, sponsored by the German Government and presented in the European Parliament. Mariza is nominated ambassador for the Portuguese Tourism Institut, in appreciation for her worldwide efforts on behalf of the Portuguese culture. She becomes the first Portuguese artist to be nominated for the Grammy Awards: the “Concerto em Lisboa” is nominated by the Latin Academy of Recording & Sciences for best folk album.

In 2008 the Paris Academy of Arts, Sciences and Letters awarded Mariza the prestigious Medaille de Vermeil, for “her relevant services to the arts and culture”. All these demonstrations of recognition and appreciation honour Mariza’s career, and they honour us. After all, she sings the Portuguese soul. And “Terra” is a Portuguese album, recorded for the World. Once again nominated for the Latin Grammy Awards for “Best Folk Album” and “Best Producer” (Javier Limón) .The seeds were sown, says Mariza, “and the fruits will be plentiful and diverse”.

MARIZA. “TERRA”. June, 2008.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Mário Moniz Pereira, Compositor e Autor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Mário Moniz Pereira vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

O Artista



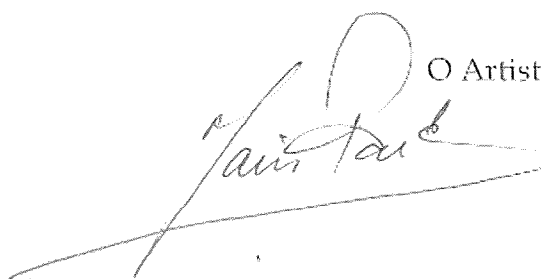
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Mário Pacheco, Músico e Compositor, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Filho do guitarrista António Pacheco, viu na tradição familiar inspiração para, desde muito cedo, se dedicar à viola e guitarra portuguesa. Vencedor do Prémio de Melhor Compositor em 2006, Mário Pacheco tem contribuído decisivamente, através do acompanhamento de fadistas, das suas inúmeras composições e da gestão do emblemático Clube de Fado, para a transmissão deste património musical.

Mário Pacheco vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

 O Artista



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Mário Pacheco

“The confident, and absorbing guitar and compositions of Mário Pacheco are not accidental. They reflect his special dedication to, commitment to, and caring for the art of music, particularly Fado, founded on a familiar tradition.

The son of the guitar player António Pacheco, who played with some of the best Fado artists, Mário Pacheco soon began unveiling the mysteries of the guitar chords and of the melodic ways of Fado compositions.

This born talent was strengthened and expanded by the study of music theory and classic guitar in the Music Academy of Lisbon. However, he is most captivated by the Portuguese guitar, the musical instrument, which, in his words, “most expressively defines Fado”.

He studies the best guitar players with dedication: Armandinho, Artur Paredes, Carlos Paredes, Pedro Caldeira Cabral, and Fontes Rocha.

That’s how he got the foundations, which enabled him to create his own style, both as a guitar player, accompanying the great voices of Amália Rodrigues, Alfredo Marceneiro, Hermínia Silva, Tristão da Silva or Max, with whom his father also played, and, later on, as a composer.

With such a musical background he inevitably got the urge and the inspiration to compose, fully understanding the typical format and harmonies of Fado. Carlos Zel, Paulo de Carvalho, Ana Sofia Varela, Rodrigo Costa Félix, Mísia, Joana Amendoeira, Camané, Mariza, and Amália, all interpret his melodies.

In 1992, his first album appears, “Um outro olhar” - "Another Look" - seeking to translate the way Mário Pacheco's music reflects a different vision of nostalgia and of how saudade - yearning - and sadness cross their paths, in a harmonious way, opening up to other musical languages, for Fado also expresses and summarizes several other rhythms. To this album, which is a hallmark in the history of Portuguese music, followed “Guitarras

do fado" - "Fado guitars" - "Cantar Amália" - "Singing Amália" - and "Guitarra portuguesa" - "Portuguese Guitar".

The Portuguese guitar, composition, and the Fado environments keep on inspiring him, and guiding his steps.

Meanwhile, Mário Pacheco found a place, in the historical neighborhood of **Alfama**, next to the secular **Cathedral Sé of Lisbon**, where he creates a space of reference for Fado, and also dedicated to artistic creation.

He calls it "**Clube de Fado**". In fact, it's a club for people to meet, chat and exchange ideas in a Fado environment. In this space where Fado happens every night, tradition is kept. That's where **Mário Pacheco** sails away on a journey with his guitar...

His CD/DVD mirrors a "getaway" in the aristocratic environment of The National Palace of Queluz.

In this show, Mário Pacheco recalls his "masters": Carlos Paredes and José Fontes Rocha, composing two instrumental pieces in their tribute, and invites Fado singers to interpret his melodies: Camané, Rodrigo Costa Félix, Ana Sofia Varela and Mariza, four insurmountable names of Fado, as well as the musicians Carlos Manuel Proença (guitar), Rodrigo Serrão (doublebass), Marta Pereira da Costa (Portuguese guitar) and also the string quartet of Arlindo Silva.

It's a magical setting. The stairs of Robillion, built in 1764, are crossed by emotions, feelings, images of life, Fado happening through the words of poets and in the inspired music and guitar of Mário Pacheco.

<http://www.clube-de-fado.com/>



**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMÓNIO DA HUMANIDADE

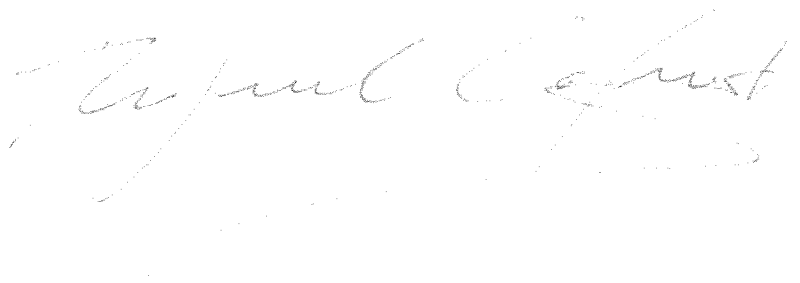
### DECLARAÇÃO

Miguel Capucho, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional desde a sua estreia, aos 18 anos, na Grande Noite do Fado. Abraçando em definitivo a paixão pelo Fado, Miguel Capucho integra o elenco do Clube de Fado, uma das mais emblemáticas casas de fado de Lisboa. Está também à frente de um dos mais conceituados meios de divulgação do Fado em Portugal e no mundo, através da internet - o [www.fado.com](http://www.fado.com).

Miguel Capucho vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista





## FADO, PATRIMÓNIO DA HUMANIDADE


### DECLARAÇÃO

Mísia, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional desde 1990, representando um dos fenómenos de maior sucesso, nacional e internacional, e pautando a sua carreira pela protecção, dignificação e transmissão deste património cultural.

Mísia é um dos grandes valores da interpretação do fado, realizando uma actividade reveladora de um profundo interesse pela transmissão desta cultura musical entre as várias gerações de intérpretes, pelo que vem, pelo presente, reiterar o seu empenhamento no cumprimento das medidas propostas no Plano de Salvaguarda para o património do fado, que fazem parte integrante da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 08 de Julho de 2010

A Artista

  
(SUSANA DREIER)



Concelho de Lisboa EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Mísia**

Mísia is a pioneer, a free spirit.

Her life has been shaped by musical, poetic and geographic journeys - certainly a requirement for an artist who grew up filled with a wild exuberance under the influence of two cultures: her father's quiet Portuguese bourgeois background and the artistic Spanish world of her grandmother and mother.

Her childhood was spent in Porto, her native city, where she first sang fado for the working-class audiences that flocked to the *casas de fado*. Then, as a young adult, she chose to move to Barcelona, beginning a career of *paste gems*, feathers and nudity in the legendary cabarets of the *Paralelo* (Catalonia's Broadway), where the indiscretions of the *destape* (the period of rampant sexual liberation immediately following Franco's death) were reflected with varying degrees of success in the shows' kitsch costumes, extravagant make-up and stilted codes. In any case, one way or another, Mísia intended to acquire the tricks of the trade.

Later, she decided to move to post-movida Madrid, a city of nightlife. Now came the first true shows, the Eton crop, the geometrical fringe and personality... Every morning for several months, trooper Mísia learned five new songs from the vast repertoire of international pop and sang them on television.

After a great deal of experimentation (without ever deciding exactly how to express her artistic vocation), Mísia - who had not forgotten the revelatory fado of her teenage years or the ambience of the dark, smoky *casas de fado* packed with every kind of audience - decided to return home. She settled in Lisbon with a definite ambition: to perform HER fado. For the first time in her life, she had a very clear idea of what she wanted to do.

When she arrived, she began to discover the hostility directed towards fado since the fall of the Salazar dictatorship. Fado had been used by the authorities as a tool for propaganda, repression and mental manipulation. Aside from a few great poems, its songs conveyed the ethos of a humble, poor Portugal, lacking in ambition, but contented.

So Mísia was faced with a formidable task. She began to inventory the genre, listing traditional fado pieces and contacting poets to ask them to write new, literary lyrics. She reintroduced the violin and accordion of the street fado she had heard as a child and brought in the piano accompaniment of the aristocratic salons of the 19th century, giving fado a full

aesthetic makeover in both substance and form.

In short, immediately on her return to Portugal, Mísia began to make enemies. The left-wing accused her of focusing on a conservative, reactionary genre, while traditionalists disapproved of her image and message, as well as her work with poets known for their political commitment and her rejection of the conventions surrounding fado. Despite all this, she persevered, determined to stand by her vision (indeed, unable to do anything else). She inadvertently opened up new options. Mísia was a pioneer, with all the risks that entailed - especially the danger of solitude among her peers.

Her first successes would be abroad: first in Spain and Japan, then in France and Germany. Subsequently, she began to achieve popularity worldwide, embarking on a truly international career. From 1993, she became the second artist after Amália Rodrigues to take fado to the world's greatest stages, and even triumphed in new parts of the world.

From her very first records, the public responded enthusiastically. She was unfailingly creative. Her projects won widespread acclaim and sales followed. Mísia collected prize after prize. Her second record, *Mísia Fado*, was released in Japan, South Korea and Spain. *Tanto menos tanto mais* won the Académie Charles Cros prize. *Garras dos Sentidos* sold 250,000 copies. For the first time, accordion, violin and piano were heard together in fado arrangements. On *Paixões Diagonais*, the piano accompaniment was performed by Maria João Pires.

*Ritual*, a tribute to the artists of the casas de fado, was recorded 50s style in single takes on valve microphones. It covered a repertoire of popular lyrics. Following the album's release, Mísia presented fado for the first time on the legendary stage of the Papal Palace at the Festival of Avignon. Subsequently, *Canto* marked a departure from fado, based on the instrumental work of Portuguese guitarist and writer Carlos Paredes. A string quintet completed the album's musical ambience. It won the Record Critics' prize in Germany. Next, *Drama Box* was a passionate record indeed, including tango, bolero and fado, and featuring Fanny Ardant, Miranda Richardson, Ute Lemper, Carmen Maura and Maria de Medeiros. A picture of Sophie Calle formed the backdrop for the show.

**Her new album *Ruas* takes the form of a diptych on two CDs.**

On the first CD, *Lisboarium*, Mísia dreams of Lisbon far away, her thoughts coloured by saudade after three years spent in Paris. *Lisboarium* is a subjective poetic inventory of the city, a choice of music and poems that reflects and narrates this urban world and delves into its secrets. The main genre is fado - although two other sounds from the city are also explored: the Marchas de Lisboa (neighbourhood parades held in June from 1932 on) and Mísia's personal take on a song by Portugal's Vitorino Salomé, Joana Rosa, a morna - one of those Cape-Verdean laments so similar to fado in their subject matter.

*& Tourists*, the second CD, reflects the journeys that have shaped Mísia's musical

sensibilities over twenty years.

*& Tourists* brings together the work of artists from a wide range of musical backgrounds, even the most unexpected: hypersensitive individuals cut to the quick by the world around them, whose tragic relationship with life and music she shares - each in their own culture, each on their own path. They are her clan.

Whether she turns to Nine Inch Nails (*Hurt*), Joy Division (*Love will tear us apart*), flamenco singer Camaron de la Isla (*Como el agua*), Barbara (*Attendez que ma joie revienne* - Wait for my joy to return), Dalida (*Pour ne pas vivre seul* - To not live alone), Cuco Sanchez (*Fallaste corazon*) or Peppe Servillo of "Avion Travel" with a Neapolitan song, or fellow artists who feature in duets (Agnès Jaoui, ney player Kudsi Erguner or accordionist Daniel Mille) or simply provide her with songs from their repertoire, Mísia forges ahead on her chosen path, exploring these new landscapes shaped by the same feelings as fado and reminding us that although there are endless musical genres, ultimately, there is only one song: the song of the soul, universal song.

<http://www.misia-online.com>

## FADO, PATRIMÓNIO DA HUMANIDADE

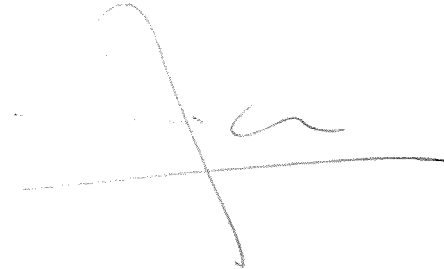
### DECLARAÇÃO

Nuno da Câmara Pereira, Fadista, reconhece a relevância patrimonial do Fado, ao qual tem consagrado mais de 30 anos de actividade profissional.

Nuno da Câmara Pereira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

O Artista

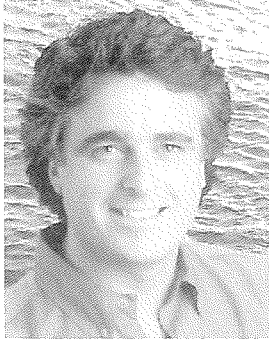
A handwritten signature in black ink, appearing to be 'Nuno da Câmara Pereira', written over a horizontal line.

Município de Lisboa EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Nuno da Câmara Pereira**

Born in Lisbon, Nuno da Câmara Pereira is the oldest of eight brothers of a traditional family which always sang fado. Every reunion was an excuse to sing and listen to Amália Rodrigues, Maria Teresa de Noronha or Carlos Ramos, among others.

He goes to Angola in 1972, where he stays until 1974, as a private in the Colonial War. He says: “fado was a good remedy to relieve us. I remember being at the War Stage and singing...”

In 1977 he appears in public for the first time at the stage of Coliseu dos Recreios, with the cast of a variety show, and in the beginning of the 1980s he records his first album “Fado!”, with Valentim de Carvalho. At the same time, he graduates in Agronomic Technical Engineering, but never stops singing; Nuno da Câmara Pereira felt agriculture did not fulfil him.

He inaugurates the fado house “Nove e Tal” in Campo de Ourique, a project that lasted some 9 years, enough to remember fado singing good times, namely with his brothers Nuno, Gonçalo e Mico.

Then came new recordings: “Sonho Menino”, “Nuno da Câmara Pereira”, “Mar Português”, “A Terra, o Mar, e o Céu”, “Guitarra”, along with them a series of concerts and shows in Portugal and abroad.

Celebrating 10 years of career, he releases the album “Colectânea”, recovering some hits and recreating other themes. In 1993 there is a special moment in his career with the release of the album “Tradição – Fados de Maria Teresa de Noronha”, together with José and Vicente da Câmara, who sing fados made famous by Maria Teresa de Noronha.

Along with his career as a fado singer, Nuno da Câmara Pereira is also a well known Portuguese politician, member of the parliament and president of PPM, and has developed efforts for specific causes. He wrote the book “O Usurpador” (2008), published by Dom Quixote.

Selected information sources:

<http://www.cantodaterra.net>

<http://www.monarquicos.com>

<http://fado.com>

## FADO, PATRIMÓNIO DA HUMANIDADE

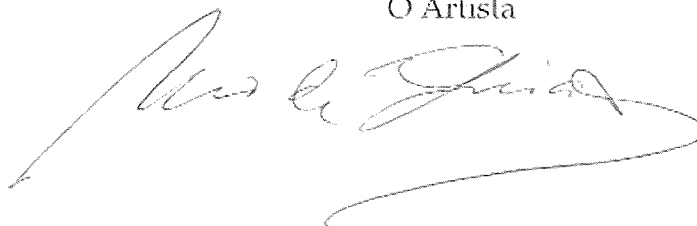
### DECLARAÇÃO

Nuno de Aguiar, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional, tendo já celebrado 50 anos de carreira.

Nuno de Aguiar vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

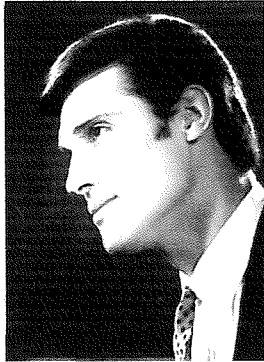
feito em Lisboa a 06 de Julho de 2010

O Artista



## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Nuno de Aguiar**

He was born at Travessa do Olival à Graça and soon surrendered himself to the world of fado. During this time of his life, Concórdio would happily trade kicking balls for listening to and singing fado.

The fado singer recalls the moments when his neighbours asked him to deliver messages; with the coins they gave him he would go down to Vale de Santo António to buy a glass of wine to the Portuguese guitar players at the tavern, in change for a fado. It is in the middle of Alfama, at "Retiro" of Sr. Augusto that Concórdio sings some of the fados he listens to at Emissora Nacional. However, this always happen without the approval of his parents.

A curious note in this pathway: one of the admirers of Concórdio was the General França Borges, former president of Lisbon Town Hall, who went to the "Retiro" of Sr. Augusto and asked him to perform a few fados in change for some coins.

Influenced by his father, a master joiner, Concórdio learns the trade at Lisbon Industrial Institute, but soon chooses to dedicate himself exclusively to fado and starts being asked to sing, even as an amateur. He becomes noted due to his interpretations' particular style, which differences him from so many other voices.

He becomes a professional in 1960, after winning the Fado Spring Competition, at Coliseu dos Recreios, after many trials at "Salão Luso".

After the military service, where he charmed his colleagues with fado interpretations, he is invited to "Ritz Clube" (1965), an extraordinary place where fado began at 2 a.m. lasting until 7 a.m, and where he stayed at for almost two years, until he was invited by Sr. Barros to join the cast of "Retiro da Severa". Then came the opportunity to record with the label "Estúdio", despite being advised to change his name from Concórdio to an artistic one, and so Nuno de Aguiar was "born". He sang the fado "Bairro Alto", (lyrics by Carlos Simões Neves and music by Nuno de Aguiar) almost every night, which became a huge success.

He is later invited by Lucília do Carmo to join the cast of "Faia", in Bairro Alto, a place of continuous learning and great memories.

He was also invited to perform at Casino do Funchal for a season.



During this period, the fado singer's career gains international contours, with countless travels and concerts all around the world and in cities the fado singer claims to know so well as the neighbourhood he was born in! In one of these visits to the U.S., Nuno de Aguiar ends up staying for 9 years, performing for the Portuguese community and others.

He spent a long period at a typical house in Lourenço Marques (Mozambique), until the 25 April 1974 revolution, when he returned to Lisbon.

After this return he begins a new circuit through Lisbon's typical houses, with special reference to the inauguration of "Forcado" and the beginning of a regular cooperation with Rodrigo at "Picadeiro", in Cascais.

Torre da Guia is his chosen poet. They met in the army and since then he writes most of the lyrics sung by Nuno de Aguiar.

He celebrates 45 years of career in 2006, marked by the release of a CD by the label Metro-Som: "Meu Disco, Meu Fado", where he reveals his poetic nature, signing two of the 14 fados in the CD.

Selected information sources:

Museu do Fado - interviewed on the 13/18 July 2006.

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Nuno Júdice, Escritor, vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 9 de Julho de 2010

*nuno júdice*

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Nuno Lopes, Jornalista, especialista e estudioso com diversa obra publicada sobre o tema reconhece a relevância patrimonial do Fado, para o qual contribui no âmbito da sua actividade profissional, pautando-se pela protecção, dignificação e transmissão desta tradição e património cultural.

Nuno Lopes vem, pelo presente, reiterar o seu profundo interesse e empenhamento no Plano de Salvaguarda em curso para o património do fado, proposto na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 10 de Julho de 2010

O Jornalista,



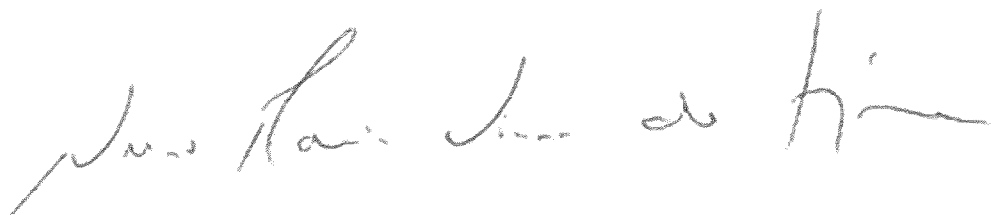
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Nuno Maria Viana de Siqueira, Investigador, reconhece a relevância patrimonial do Fado, ao qual consagrou a sua actividade ao longo de mais de trinta anos.

Nuno Maria Viana de Siqueira vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade da UNESCO.

Feiro em Lisboa, aos 10 de Julho de 2010



## FADO, PATRIMÓNIO DA HUMANIDADE

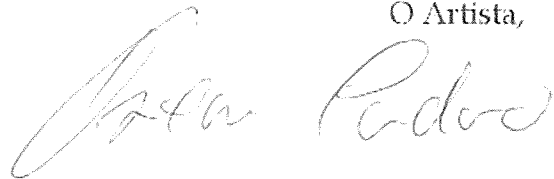
### DECLARAÇÃO

Óscar Cardoso, Construtor de Instrumentos, dá continuidade à actividade que o seu pai, Manuel Cardoso, iniciou. Óscar Cardoso reconhece a relevância patrimonial do Fado, ao qual tem consagrado toda a sua actividade profissional.

Óscar Cardoso vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 12 de Julho de 2010

O Artista,



## FADO, PATRIMÓNIO DA HUMANIDADE

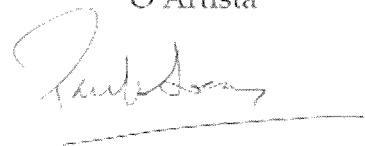
### DECLARAÇÃO

Paulo Soares, Músico, Compositor e Professor, é uma referência no estudo e ensino da Guitarra Portuguesa, instrumento a que se dedica há mais de duas décadas. Paulo Soares reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional.

Paulo Soares vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 6 de Julho de 2010

O Artista

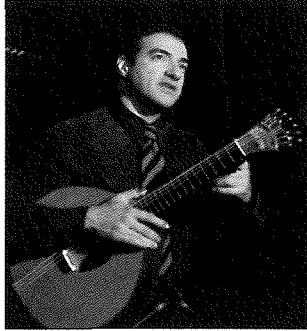


EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Paulo Soares**

“He was born in Coimbra 42 years ago and has lived musically ever since. He has played and studied the Portuguese guitar for 26 years.

He played his first instrument, the Coimbra guitar, in 1983 when he was still high school, and joined the Tuna Académica da Universidade de Coimbra.

He studied Electronic Engineering at Universidade de Coimbra, enrolling in 1985/86, but he quit so he could devote himself exclusively to music – through the Portuguese guitar.

He was the first teacher in the History of Portugal to teach Portuguese guitar at the Conservatórios Oficiais, starting the courses of Portuguese Guitar at the Conservatório de Música de Coimbra (1997) and the Conservatório de Música do Porto (2002).

He published two books on the Portuguese guitar, entitled Método de Guitarra Portuguesa, one of which was the first book about Coimbra Guitar ever written (1997) and officially approved of the Ministry of Education.

He composed several guitar pieces as well as compositions for Fado and other themes. He premiered pieces of other Portuguese guitar composers, namely Octávio Sérgio (at the event Coimbra Capital Nacional da Cultura).

He premiered several Portuguese guitar and orchestra pieces, such as the Concert for Portuguese Guitar and Orchestra by Fernando Lapa, the Solemn Overture by Edino Krieger (Brazil), Fantasy The Spanish by Octávio Sérgio with musical arrangements by Sérgio

Azevedo, Coimbra Ballad with musical arrangements by José Firmino, Ballets of Minho by Anthero da Veiga with musical arrangements by Eurico Carrapatoso, etc.

He participated in several records, namely with Kinteto António Ferro (Jazz), Dulce Pontes (as a guest), Filme Fados (Fado Flamenco with Mariza), Quarteto ArtemSax (Portuguese Guitar and Strings Quartet with musical arrangements by Carlos Paredes), Praxis Nova (a Fado band while he was a student at UC), etc.

He joined several Autonomous Organizations (Tuna Académica da Universidade de Coimbra, Orfeon Académico de Coimbra, Coro Misto da Universidade de Coimbra) and Secções da Associação Académica de Coimbra (particularly the Secção de Fado and the groups Fado and Estudantina, which he directed).

He played at Assembleia da República in the commemorative ceremony of the 700 years of the University. He played at the opening of Centro Cultural D. Dinis da Universidade de Coimbra. He played at the three commemorative shows of the 100<sup>th</sup> anniversary of Associação Académica de Coimbra held at Teatro Carlos Alberto (Porto), Teatro Académico Gil Vicente (Coimbra) and Aula Magna (Lisboa). He played at several shows, Serenatas de Queima das Fitas, and other academic parties while he was a student at Universidade de Coimbra. He participated at similar events of other Academies, especially in Porto.

He participated in several TV shows, both solo and accompanying singers, playing repertoires of Coimbra and Lisbon and other instrumental compositions of his own and others.

He accompanied singers such as Mariza, Dulce Pontes, Pedro Caldeira Cabral, Artur Caldeira, Juan Carlos Romero (Spain), Susana Seivane (Galicia), Arrigo Cappelletti (Italy), Jeanni Coscia (Italy), Elios e Boulou Ferré (France), Maria Betânia (Brazil), Pedro Ferreira (U.S.A.), etc.



He participated in several Festivals, namely the Festival of Portuguese Guitar of EXPO 98, the prestigious Guitar Festival of Santo Tirso, the Jazz Festival of Montreux (Switzerland), Festival L'Eté des Orangers (Marrocos), the 1st Coimbra Guitar Festival, integrated on the event Coimbra Capital Nacional da Cultura 2003 (which he created and directed), Saltaua (Italy), Guitar Festival of Sernancelhe, Guitar Encounters of Oliveira da Bairro, Cantar Coimbra Festival (in which he premiered several pieces accompanied by classic orchestra, being the main solo interpreter and the only solo player of Portuguese guitar), etc.

He performed in countries such as Portugal, Spain, France, Italy, Germany, the Netherlands, Austria, Finland, Morocco, Hungary, South Africa, Switzerland, Brazil, and U.S.A.”

<http://www.paulosoares.pt/>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Pedro Jóia, Músico e Compositor, destaca-se na produção de discos e espectáculos a solo, cumprindo um papel absolutamente fundamental no desenvolvimento e evolução das sonoridades da viola. Pedro Jóia, um dos maiores expoentes da música portuguesa, reconhece a relevância patrimonial do Fado, pautando o seu percurso por vários cruzamentos com este género musical.

Pedro Jóia vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista

*Pedro Jóia*



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Pedro Jóia**

He was born in 1970. With seven years old, he started studies of Classic Guitar at Academia dos Amadores de Música, with Professor Paulo Valente Pereira.

In the year of 1985 he entered the National Conservatory, where he studied with Professor Manuel Morais, concluding the course of Classic Guitar in 1990.

After 1986 he initiated his studies of Flamenco Guitar, first as self-taught and afterwards taking several courses and master classes in Spain (Jerez de la Frontera and Cordoba) with the guitarists Paco Peña and Manolo Sanlúcar. He maintained his studies with the second until 1998.

GUADIANO (1996) and SUESTE (1999) were the records that placed the guitarist and composer Pedro Jóia in the panorama of the music made in Portugal. Although at first with a strong influence and passion for the Flamenco Guitar, his origins ended up by speaking louder. So, VARIAÇÕES SOBRE PAREDES (2001) marked another stage in his career, with this homage to one of the greatest masters of Coimbra's Guitar, Carlos Paredes.

Pedro Jóia  
"Mourarias"

After JACARANDÁ (2003), a record where he gathered a number of guest Brazilian musicians, such as Elba Ramalho, Simone, Zeca Baleiro, Zélia Duncan, among others, he travels to Brazil, where he starts an intense collaboration with Ney Matogrosso, between 2003 e 2006.

He returns to Portugal in 2007 to make his fifth record, À ESPERA DE ARMANDINHO, an interpretation of transcripts to Classic Guitar from works originally composed for Portuguese Guitar by Armandinho, another of its biggest instrumentalists, in this case of Lisbon's Guitar.

His present show "Mourarias", in duo with the percussionist Vicky, pretends to gather themes of his authorship, in a reflection over his origins as a musician and composer, referenced in his first two records, GUADIANO e SUESTE, and now also about the two most important composers and instrumentalists of Coimbra's and Lisbon's Guitar.

Source: HM Música

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Rão Kyao, Músico e Compositor, é um dos mais reconhecidos artistas portugueses. Com uma forte inspiração na música oriental, expressa através da sua flauta e saxofone, tem vindo a explorar cruzamentos com outros ritmos e instrumentos na sua música. Com mais de 20 álbuns editados, Rão Kyao, tem também abordado o Fado em vários dos seus trabalhos, com reconhecida qualidade e sucesso.

Rão Kyao reconhece a relevância patrimonial do Fado, ao qual tem vindo a consagrar a sua actividade profissional.

Rão Kyao vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa aos 24 de Junho de 2010

O Artista



Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

FADO

PATRIMÓNIO DA  
HUMANIDADE

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Rão Kyao

A long career, not only in Portugal but in several other countries, Lisbon born Rão Kyao has gained attention for his strong will of rediscovering Eastern music. Playing saxophone and bamboo flute, he found inspiration in jazz and then in indian, arabian and chinese music searching the lost link of traditional portuguese music and the Orient.

The portuguese traditional popular city music is a strong reference of Kyao's taste and background. Since the XIX century, fado shows an amalgamation of influences, such as moorish and arabic. That's why 1983 is a referential year. Rão Kyao released "Fado Bailado" that year, which was the first platinum given to a portuguese record. With the help of António Chaínho, master of portuguese guitar, he covered some of the most important fado songs, plenty of them popularised by diva Amália Rodrigues. The voice was then translated to a saxophone.

By 1996 he returned to the purity of fado with "Viva o Fado", recorded live at Amália Fado Club. At that time he used the flute but also a traditional fado combo. Only an artist as Rão Kyao, with his extreme sensibility, is able to translate the real soul of fado and the saudade feeling which is extremely well represented in this record. Since "Fado das Canas" till the well known "Mariquinhas", Rão Kyao evokes the voices of Amália Rodrigues, Alfredo Marceneiro, Hermínia Silva and Lucília do Carmo. As in «Fado Bailado» (1983), once again Rão Kyao took fado to a new dimension.

1999 - Recorded "Junção" with the Macau's Chinese Orchestra and composed the official anthem for the ceremony of transference of the territory of Macau to China.

2001 When everyone started talking about a new generation of fado singers (Dulce Pontes, Mísia), the pioneer Rão Kyao recorded once more his unique fado approach. This time with the special collaboration of Pedro Ayres Magalhães and Teresa Salgueiro (Madredeus songwriter and singer), fado singer Deolinda Bernardo and moorish musicians Gazi (violin) and Barmaki (percussion), all of them protagonists of a new vision for the Lisbon song, this time at the light of orient music.

2004 - A new album, "Porto Alto", Produced by Luis Pedro da Fonseca. Rão Kyao describes it as follows: «The journey of a dream through the music of Portugal, country of the Bread, Olive oil and the Wine». Gerardo Núñez (the virtuoso New Flamenco, Guitar player), Tito Paris (Great Cap Vert Guitar player) and Carlos Gonçalves (Portuguese Guitar player) are some of the guest players in this record.

The official presentation was held at Rock in Rio Lisbon on May 28 (Roots Tent).  
2009 - New double CD with guest artists. The first CD is Fado featuring the voices of Camané, Carminho, Sofia Varela, Ricardo Ribeiro, Tânia Oleiro and Manuela Cavaco. The second CD is instrumental featuring Renato Junior on piano and Ruca Rebordão on percussion.

<http://www.myspace.com/raokyao>

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

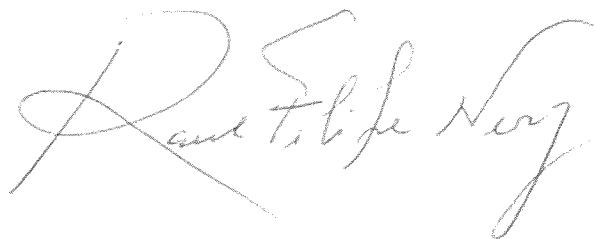
Raul Nery, Músico e Compositor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade de guitarrista profissional ao longo de várias décadas. Estreando-se em público aos 9 anos de idade, Raul Nery revelar-se-á um dos mais consagrados guitarristas que, através do Conjunto de Guitarras Raul Nery, assume um papel determinante no acompanhamento de inúmeros intérpretes de fado.

Reconhecido como um dos mais valiosos expoentes da transmissão desta cultura musical, Raul Nery continua a ser uma fonte inspiradora para todos os instrumentistas e fadistas.

Raul Nery vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 9 de Julho de 2010

O Artista



Câmara Municipal  
Lisboa

EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Raul Nery

His full name is Raul Filipe Nery. He was born in Lisbon, at Santa Engrácia, on the 10 January 1921. Raul Nery reveals a great musical vocation from a young age.

He is initially interested in the mandolin, but then became keen on the Portuguese guitar by the influence of an uncle. As a child he was taught by the father of the Portuguese guitar player Salvador Freire. At only 9 years old, he debuted playing the Portuguese guitar in public, at Teatro São Luís, in Lisbon, and shortly after he accompanied the already famous fado singer Ercília Costa. Never disregarding his academic studies, he graduated as an Engineering Technical Agent at the peak of his career as a Portuguese guitar player.

At only 17 years old (1938) Raul Nery performed at Retiro da Severa, along with famous musicians as Armando Freire or Armandinho, Abel Negrão and Santos Moreira, at the same time Amália Rodrigues began singing at that house. Later, with Santos Moreira (Spanish guitar), he would accompany Amália Rodrigues for seven or eight years in tours throughout the country and abroad (Mainland Portugal, Azores and Madeira, Angola and Mozambique), Spain, France, England, Ireland, Switzerland, Italy, Netherlands, Belgium, Romania, United States, Canada, Brazil and the former Belgian Congo.

He accompanied Maria Teresa de Noronha for 20 years, along with the Spanish guitar player Joaquim do Vale (cavinhas) – and succeeding to Fernando de Freitas in that position – accompanying Maria Teresa in her shows at the Emissora Nacional, TV and countless private parties. In the 1940s, he also accompanied the voices of Estevão Amarante, Berta Cardoso and Hermínia Silva, among many others, in several pictures related to fado and vaudeville plays. For some years he was connected to several fado houses, such as Café Luso, Adega Machado or Adega Mesquita. With Armandinho (Portuguese guitar) and Santos Moreira (Spanish guitar), he joined the permanent cast of Retiro da Severa at the end of the 1930s.

In 1954 he gets a job at the oil company Sacor (today Petrogal), as an inspector, an activity from which he is currently retired. Always combining his job as an inspector with the artistic activity, Raul Nery naturally ended up having some difficulties in combining them both, particularly when he travelled abroad, having to give up some trips, namely with Amália Rodrigues.



Heir of a Portuguese guitar tradition which comprehends Armando Augusto Freire, "Armandinho", Salvador Freire and José Marques "Piscalarete" (from whom he gathered style features), Raúl Nery formed a Portuguese Guitar Band (Conjunto de Guitarras) in 1959; in its first phase the elements were himself (First Guitar) José Fontes Rocha (Second Guitar), Júlio Gomes (Spanish Guitar) and Joel Pina (Bass). Later, the second guitar was replaced by Carlos Gonçalves and occasionally - between 1969 and 1971 - by Pedro Caldeira Cabral, mainly for records, TV and radio shows.

He visited England and Brazil with Conjunto de Guitarras de Raul Nery, and accompanied Maria Teresa de Noronha in several performances.

For 12 years he kept a bimonthly show at Emissora Nacional, in which he performed fado compositions and popular guitar music, gaining great popular success and influencing many amateur Portuguese guitar players, such as Pedro Caldeira Cabral and Carlos Gonçalves – so they confess themselves.

On the style given by Raúl Nery to his quartet, Pedro Caldeira Cabral says:

"With a conciliating character but a strong artistic personality, he knew how to carry a certain type of organization to accompanying fado, eliminating impromptus and making the passages (contracantos) a sort of coded and predictable stereotypes which were new at the time and made the second guitar role easier, originating a beautiful contrasting effect inside his band".

The guitar bands, fashionable in late 19th century, appear in a renewed way in the 1950s "although one needs to highlight the special role played by Raúl Nery, and the organized use of two Portuguese guitars, Spanish guitar and bass, composing a true «chamber music popular group», to use the happy classification suggested by António Victorino d'Almeida."

Also according to this author: "Nery created the «fashion» of fado rhapsodies and more or less folkloric songs, creating chains with several fado melodies linked by small harmonic or melodic cadences in order to fit the time frame proposed by the radio broadcasters".

As a solo player, he performed with the Orquestra Ligeira da Emissora Nacional, directed by maestro Joaquim Luís Gomes, and with the orchestra of Jorge Malachrino, having recorded albums with fado variations and popular music rhapsodies.

He left us hundreds of records, accompanying voices such as Maria Teresa de Noronha, Amália Rodrigues, Adelina Ramos, Lucília do Carmo, Estela Alves, Ada de Castro, Maria da Fé, Teresa Tarouca, Teresa Silva Carvalho, Carlos do Carmo, Carlos Ramos, Fernando Farinha, António Mourão, João Ferreira Rosa, Frei Hermano da Câmara, among others.

He retired soon from the activity that made him one of the greatest players of Portuguese Guitar, an unavoidable personality in the History of Fado.

In June 1999, all the elements of the Quarteto de Guitarras de Raul Nery were honoured by Lisbon's City Hall at Museu do Fado, in a show starring the actor João de Carvalho, the fado singers João Ferreira Rosa and Maria do Rosário Bettencourt and where Raúl Nery, José Fontes Rocha, Joel Pina and Francisco Perez performed – this last one replacing Júlio Gomes.

Sources:

Program's show from 1933;

"The Record Mirror", February 1, 1958;

Revista "Plateia", 15 de February 1958;

Baptista-Bastos (1999), "Fado Falado", Col. "Um Século de Fado", Lisboa, Ediclube, pp.365-373.

Caldeira Cabral, (1999) "A Guitarra Portuguesa", Col. "Um Século de Fado", Ediclube, 1999, p. 172 e pp. 252-253.



Câmara Municipal  
Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Ricardo Parreira, Músico, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde 1999. Ricardo Parreira, filho do mestre de guitarra portuguesa António Parreira, destaca-se no acompanhamento instrumental do fado de várias gerações de intérpretes, cumprindo um papel absolutamente fundamental no desenvolvimento e evolução das sonoridades deste instrumento.

Ricardo Parreira vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista

*Ricardo Parreira*



EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Ricardo Parreira**

“Ricardo Parreira (21 years old / Portuguese Guitar) began his studies in Portuguese Guitar with 7 years old by his father’s hand, one of the most esteemed guitar players on Fado’s national panorama, António Parreira. By the age of 13 he accompanied for the first time the fado singer Argentina Santos and immediately after was invited to take part in the Festival “Um Porto de Fado”, in the extent of the event “Oporto 2001, Capital of Culture”.

Along these years, his musical education, since very young and even before his entrance in the Conservatoire, was about great composers for Portuguese Guitar, from Carlos and Artur Paredes (Coimbra Guitar) to Armandinho, José Nunes, Francisco Carvalhinho e Jaime Santos (Lisbon Guitar). At the same time, he played for some of the most important Fado singers of nowadays: Camané, Mísia, Mafalda Arnauth, Argentina Santos, among others.

It was in 2005 that the story of this duo began. On the 12th August the renowned fado singer Camané was to give a show at the House of Music in Oporto, and it was decided to have a session of guitars to open the show. With only 18 years old, Parreira stepped up onto the stage, with his guitar in hand, to play alongside with Alvim, master of the Portuguese viola players, and the only one, in a lifetime, who managed to accompany, complementing it, the genius of Carlos Paredes. It was a memorable night. After this fire-proof, Parreira played also for Camané. It was the start of a relationship that this record reveals in its full maturity, and which marked the young guitar player.

Fernando Alvim didn’t take long to invite Parreira over to his house for rehearsals. The admiration between both of them grew to a point where the guitarist felt the necessity of paying homage to the master in a tribute record. The challenge for this first record of Ricardo was to pay tribute to Fernando Alvim through a selection of themes by composers with whom the guitarist had played, together with other pieces of his own choice. Challenge taken, the chosen repertoire was: José Nunes, Francisco Carvalhinho (Lisbon’s Guitar), Arthur Paredes and, of course, Carlos Paredes, (Coimbra’s Guitar), Ricardo’s favorite Portuguese guitar composer and the man whom Fernando Alvim had helped to shine for 25 years. To these compulsory historic themes of the Portuguese Guitar were added a composition by Armandinho, a guitar composer with whom Alvim had never played, in spite of his great admiration for him, and a theme, "Encantamento" (Enchantment), by Alvim himself, closing the record. And so an original work in the world of the Fado was born, only possible because the 72 years old master had recognized enough quality in the "lad" of 20.

"I forced myself to study things that I had already forgotten", says Fernando Alvim with the humility that characterizes his wisdom. The rehearsals for the tribute went on for two months. Every Wednesday from September to October 2006, Ricardo would leave Carnaxide to quietly sit down in Fernando Alvim's room at the old family house in Lisbon, by the entrance of Rua do Século. These were long afternoons, where each mistake made by Ricardo was gently corrected by Alvim, in a meeting of generations, enriching for both musicians, between quarrels on rhythms and interpretations.

"This is clearly a "Ricardian record", says Fernando Alvim. "I, myself, as an accompanist, followed the soloist, which was always my mission," he continues, with his eyes shining for the pleasant surprise Ricardo provided him. "I had never thought of playing Carlos Paredes again nether any of these other composers if it wasn't with him." The eyes still shining, Fernando seems to return back to his own 26 years old when he first met Paredes. "I will never forget the initial shock when I heard him play guitar and I had to accompany him. It seemed that I would not make it. He played with great vigor and I had to follow him. But when I understood his way of playing and interiorized his style, we went out as a pair into the world."

Ricardo is conscious of the greatness of this historic duo. He knows that is impossible to play the same way as Paredes. "There is neither strength nor vigor able to imitate him." Ricardo fully respects the composition and the construction of Carlos Paredes' themes, but he gives them is own and unique interpretation. And he has no doubt that he can do it. "If Fernando Alvim says that I can play Paredes, it is because I really can." And he who says Paredes says the mythical Armandinho, the charismatic José Nunes, or the so missed Francisco Carvalhinho...

The result, recorded in four days, has the smell of freedom, the taste of joy and the freshness of genius that makes senses tremble. It is a kind of nectar smoother than honey and stronger than the god's one. It will last in eternity like all the music with the gift of timelessness.

Fernando Alvim (72 years old / Classical Guitar) is the musician who accompanied Carlos Paredes along his entire national and international career.

He traveled wit him around the world and took part in every one of his records.

He also played with his father (Artur Paredes), as by the side of some of the most important guitar players and composers of Portuguese Guitar (Lisbon's and Coimbra's), such as Francisco Carvalhinho, José Nunes and, more recently, Pedro Caldeira Cabral and António Chaínho.

The record's repertoire is a selection of the most famous themes of the composers with whom Fernando Alvim played, and at the same time the ones that Ricardo has been working on since the beginning of his studies and in his young career. "

Source: HM Música

## FADO, PATRIMÓNIO DA HUMANIDADE

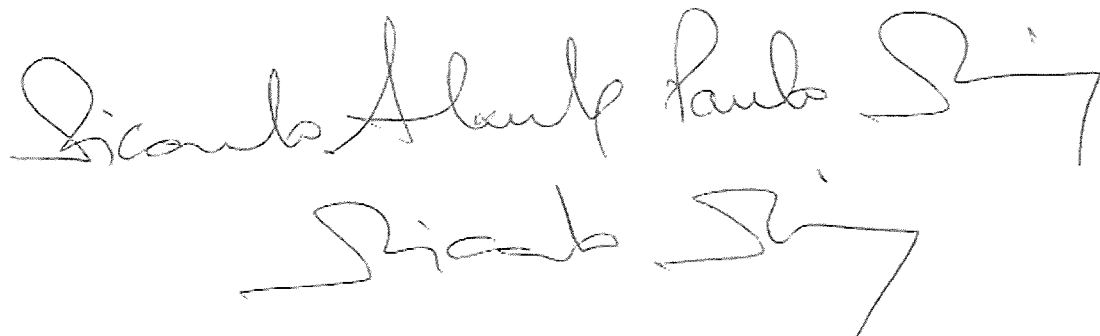
### DECLARAÇÃO

Ricardo Ribeiro, Intérprete, reconhece a relevância patrimonial do Fado, ao qual tem consagrado a sua actividade profissional. Vencedor da Grande Noite do Fado em 1997 e 1998, tem marcado presença em importantes salas de espectáculos de todo o mundo. Eleito como uma das vozes mais representativas da nova geração de fadistas, Ricardo Ribeiro estreou recentemente um dos mais aplaudidos discos de fado.

Ricardo Ribeiro vem, pelo presente, reiterar o seu profundo interesse e empenhamento na Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 07 de Julho de 2010

O Artista



Ricardo Ribeiro

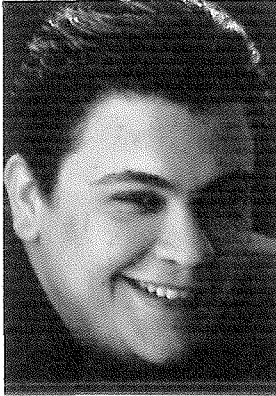


Lisboa EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Ricardo Ribeiro**

Ricardo Alexandre Paulo Ribeiro was born in Lisbon, at Ajuda, where he begins singing among friends at 9 years old. At 12, he debuts at Académica da Ajuda, performing in public for the first time thanks to an aunt, and accompanied by the Portuguese guitar player Carlos Gonçalves and the Spanish guitar player José Inácio.

He meets Fernando Maurício, who ends up being his greatest fado singing reference. In 1996 he wins the second place in Grande Noite do Fado. He would return in the two following years (1997 e 1998) to win first place. He is then invited to join the cast of the restaurant “Ferreiras” (Fridays and Saturdays) along with his master (Fernando Maurício).

Ricardo graduates at Colégio Diocesano Andrade Corvo, in Torres Novas, and in 1998 presents his first recorded work, an author’s edition; “Na Seiva da Minha Voz”

His pathway includes the casts of the typical restaurant “NóNó”, “Faia” and “Luso”, in Bairro Alto. Today we may hear his voice in the fado house “Marquês da Sé”, and occasionally find him at “Mesa de Frades”, in Alfama.

He represented Portugal in Allu (França) at Maria Casares’ home, besides performing in several parts of the world, along with some of fado’s great names, such as Argentina Santos, Celeste Rodrigues, Jorge Fernando, Ana Moura, Ana Sofia Varela...

In 2004, Ricardo Ribeiro records a theme in a tribute album to Amália Rodrigues and releases his first homonym album, “Ricardo Ribeiro”, with the label CNM.

Amália Rodrigues Foundation gives him the Male Revelation Award in 2005; that same year he debuts in the movies, singing two themes in “Rio Turvo”, directed by Edgar Pêra, and starred by Teresa Salgueiro and Nuno Melo.

Invited by the stage director Ricardo Pais, he joins the show “Cabelo Branco é Saudade”, where he debuts in 2005, at Teatro Nacional de São João. Ricardo Ribeiro shares the stage with Celeste Rodrigues, Argentina Santos and Alcindo de Carvalho. Together they perform in the most important show rooms in Europe and Portugal, such as Cite de La Music (Paris), Teatro de La Abadia (Madrid) Ópera de Frankfurt, Teatro Mercandante (Naples), Casa da Musica (Porto), and many others.

He integrates the picture “Casa de Fados”, in the movie “Fados” (2007), by Carlos Saura.

Also in 2007, Ricardo Ribeiro joins the lute player and composer Rabih Abou Khalil in concerts held in Lisbon, at Teatro Municipal São Luiz, and Porto, at Teatro Nacional de São João.

Selected information sources:

Halpern, Manuel (2004) “O Futuro da Saudade - O novo fado e os novos fadistas”, Lisboa, Edições Dom Quixote;

Programme of I Grand Gala of Amália Rodrigues Awards, held in Teatro de S. Luiz, 18 October 2005;

Programme of the show “Cabelo Branco é Saudade” (2005), Porto, Teatro Nacional de São João.



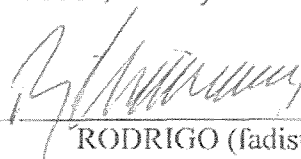
## FADO, PATRIMÓNIO DA HUMANIDADE

### DECLARAÇÃO

Rodrigo Ferreira Inácio, nome artístico **RODRIGO**, fadista e compositor , reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional ao longo de 50 anos.

**RODRIGO** vem pelo presente, reiterar o seu profundo interesse, empenhamento e desejo de que esta Candidatura do Fado à Convenção para a Salvaguarda do Património Imaterial da Humanidade pela UNESCO se venha a concretizar por mérito próprio, pois como esta mesma Candidatura o demonstrou claramente, o FADO é detentor de características absolutamente únicas que merecem ser reconhecidas, salvaguardadas e difundidas para o enriquecimento do Património Cultural Mundial.

Lisboa, 06 de Julho de 2010



---

RODRIGO (fadista)

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### Rodrigo

He was born in a family with great economic difficulties, so he quit school at 12 years old and started working at UTIC – an auto parts company – to help out his family. Later he joins the Companhia Nacional de Navegação, where he stayed until he was 19.

During this period he takes his first steps in music with a vocal band called "Os Cinco Réis", who interpreted Portuguese versions of Latin-American songs. This band records a record called "O Pepe" and performs at many TV shows. Meanwhile, Rodrigo is called to the army and the band comes to an end.

At 21, Rodrigo emigrates for the first time, going to France with the desire to discover and learn new things. The day before the journey, he and his friends end the night at a fado house at Alcântara, "Cesária", a unique experience to Rodrigo, not only because of the surrounding environment, but also for singing for the first time the only fado he knew at the time: "Biografia do Fado", by Carlos Ramos. This was his "presentation to fado", which delighted him and was a success among those who heard him sing.

This moment marks his life and during his stay in France he would tune in Emissora Nacional to listen to fado on its shows.

Rodrigo returns to Portugal at 26 years old. He frequently visits and sings at fado houses in and around Cascais, where he meets a unique fado singer's generation: Teresa Tarouca, António Melo Correia, João Braga, José Pracana, Carlos Zel, Carlos Guedes Amorim, Teresa Siqueira, and many others. He started being invited to live shows and was invited to do his first recording.

He became a professional in 1975, but recorded his first records, such as "Eu sou povo e canto esperança", as an amateur, in 1973.

National fame will come with the album "Coentros e Rabanetes", released in 1976, along with countless concerts, interviews and TV shows. Rodrigo is even invited to a Gala at Casino da Figueira da Foz.

In the beginning of the 1980s, he opens his own fado house, in Birre, located at the outskirts of Cascais, "O Arreda", followed by "Picadeiro" and "Estribo", which later became "Forte D. Rodrigo", dedicating himself almost exclusively to his great passion, fado.

In the mid-80s he was one of the encouragers of the União Portuguesa de Artistas de Variedades (UPAV).

Thanks to this enormous success, he makes many trips and shows, highlighting the strong connection with the Portuguese communities spread around the world. Every show is prepared with attention to the smallest detail, from the attentive choice of repertoire, to the accompanying musicians—usually António Parreira, José Nobre Costa on the Portuguese guitar, Francisco Gonçalves and Raúl Silva on the Spanish guitar—and a small introduction about the poem about to be sung.

He received the Honorary Citizen title by the State Senate of Rhode Island (U.S.A.)

Among his repertoire, we highlight the great hits: "Cais do Sodré" by Francisco V. Bandeiras, "Gente do Mar" and "Eu sou povo e canto esperança" by João Dias, "Coentros e Rabanetes" by Jorge Atayde.

With a very particular personality, Rodrigo is still a popularity and kindness case.

Museu do Fado - Interviewed on the 3 November 2006

## FADO, PATRIMÓNIO DA HUMANIDADE

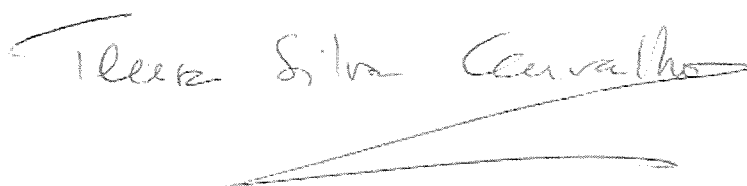
### DECLARAÇÃO

Teresa Silva Carvalho, Intérprete, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional desde 1956. A carreira da fadista pauta-se pela protecção, dignificação e transmissão deste património cultural, através das suas gravações discográficas e espectáculos nos mais prestigiados palcos.

Teresa Silva Carvalho vem, pelo presente, reiterar o seu profundo interesse e empenhamento nas medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

A Artista





Município de Lisboa

**EGEAC**

**MUSEU  
DO FADO**

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Teresa Silva Carvalho**

In 1956, Teresa Silva Carvalho with 18 years old took part of a benefit show in Fão, Ofir, where she made her début to the audience on the occasion of Cortejo dos Banhistas (Bathers' Train).

It was her first step forward to success in the artistic surroundings and Portuguese popular songs, giving her the chance by this time to collaborate on the radio broadcasting programme named "Nova Onda".

Teresa Silva Carvalho proceeds the studies, attending the Hotel School without give up music. However, she begins to have singing lessons with Maria Amélia Duarte D'Almeida.

When she finished her course, she won a scholarship and she went to Switzerland. Later on, she returned and she attended school, but this time as deputy director at the school where she had studied.

Afterwards, she filled an application for the Foreign Office and, in 1965; she left to the Expo Portugal de Hoje, in Rio de Janeiro. In Brazil, she did her first Tv Show and sang at Portuguese restaurants. When she returned to Lisbon, she sang for several years at "Taverna do Embuçado" in Alfama.

In 1970, Teresa Silva Carvalho won the Prémio da Imprensa - Revelação.

The selection of songs to her repertoire shows her evident talent singing poems of great poets as: Fernando Pessoa, Mário de Sá Carneiro, Florbela Espanca and Ary dos Santos.

After her great hit of “Ò Rama, Que Linda Rama” she had decided to put aside the music, devoting her time to contemplation, photography and readings.

[www.macua.org](http://www.macua.org)

## FADO, PATRIMÓNIO DA HUMANIDADE

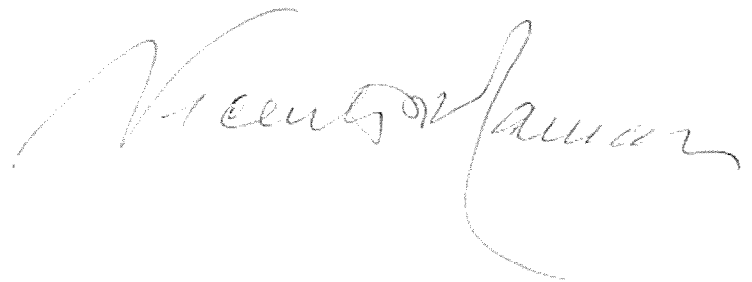
### DECLARAÇÃO

Vicente da Câmara, Intérprete, Compositor e Autor de Fado, reconhece a relevância patrimonial do Fado, ao qual consagra a sua actividade profissional. Com uma das mais longas carreiras do universo fadista, iniciou-se como amador com apenas 15 anos, Vicente da Câmara tem contribuído decisivamente para a transmissão deste património musical através da edição discográfica, e de espectáculos por numerosos palcos nacionais e estrangeiros.

Vicente da Câmara integra o Conselho Consultivo do Museu do Fado onde tem prestado uma colaboração fundamental para a elaboração das medidas do Plano de Salvaguarda em curso, constantes da Candidatura do Fado à Lista Representativa do Património Imaterial da Humanidade pela UNESCO.

Feito em Lisboa a 8 de Julho de 2010

O Artista



Associação EGEAC

MUSEU  
DO FADO

## FADO, WORLD HERITAGE

### BIOGRAPHY



#### **Vicente da Câmara**

Descending from an ancient family whose origins can be traced back to João Gonçalves Zarco, Dom Vicente Maria do Carmo de Noronha da Câmara was born in Lisbon, at Alto de Santa Catarina, on the 7 May 1928.

Son of Maria Edite and Dom João Luís da Câmara, a radio presenter at Emissora Nacional, he soon showed interest in fado, listening to the records of Dom João do Carmo de Noronha, his great uncle, and watching his aunt (D. Maria Teresa de Noronha) rehearsal. "I was a kid and watched her rehearsals and so fadistice grew on me. My father sang opera, he had a beautiful voice, but I chose this path, maybe because it was easier, and from here comes my connection to fado".

During his adolescence, he joins his friends in small taverns, meanwhile transformed into fado houses, "Adega Mesquita", "Adega Machado", "Adega da Lucília do Carmo", where, by their own initiative, they sang and played fado; "We searched for a tavern where we could be with two or three people who sang, composed lyrics or knew about fado (...) it was a closed group, but then it started evolving..." To D. Vicente, these meetings had a convivial and intimate character which gave them amateurship, without career, shows, or recording prospects.

At 20 years old (1948) he is invited by Henrique Trigueiro to compete in a contest organized by Emissora Nacional, where he won the first prize. He performs at many shows that season, such as Serões para Trabalhadores, studio shows, and mainly the show by his aunt, D. Maria Teresa de Noronha, at that broadcaster, which ended in 1962.

Around the same time, in 1950, shortly before leaving to Luanda (Angola), he signs his first record contract and records his first record with Valentim de Carvalho, where he launches the themes: "Fado das Caldas" and "Varina".

After two years in Angola, he returns and continues performing and recording; he recorded some 10 to 12 78 r.p.m. records; then came some 45 r.p.m., followed by 33 r.p.m..

He gets married to D. Maria Augusta de Mello Novais e Atayde da Câmara on the 23 April 1955. His youngest son – José da Câmara – follows his father's footsteps, becoming a fado professional. During this time he writes "A moda das tranças pretas", a renowned success today, despite first impressions, including his won father's, not being very favourable.



In the movies, he participated in "Última Pega" (1964) by Constantino Esteves, singing impromptu with Fernando Farinha.

In 1967 he celebrates a contract with Rádio Triunfo, where he records themes as "Guitarra Soluçante" and "Há saudades toda a vida".

After the 25 April revolution, fado goes through a tough period; "limited by radios and televisions, fado shows stopped, coils with fado recordings were re-used because there was not money to buy another ones", reflecting in the absence of performances.

D. Vicente da Câmara works as a Cidra inspector for 19 years, which delays his artistic affirmation, namely at an international level, but he reaches his peak during the 1980s, becoming a professional and watching his artistic activity increase, especially in the East.

In 1989, to celebrate the 40th anniversary of his Artistic Career, his friends threw him a Tribute Party at Cinema Tivoli, where he performed and which, in his own words, he "will never forget".

On the 25 September, time of the opening of Casa de Fado and Guitarra Portuguesa, (where he worked as a consultant), he opened the show held at Largo Chafariz de Dentro, recorded by RTPi.

By the year 2000 he had the beautiful number of 6 children and 13 grandchildren.

Between familiar concerts, with his son, José da Câmara, and others more intimate, D. Vicente da Câmara owns an antique shop in Lisbon.

Poet and fado interpreter, accompanying himself on the Portuguese guitar, D. Vicente continues the tradition of the aristocratic fado singer, giving a very particular character to his interpretations, which stand out thanks to an unique feature, the timbre and musicality of his voice.

In 2007 he returns to movies, in the film by Carlos Saura, "Fados", and comes back to the "Fado House" environment, together with Maria da Nazaré, Ana Sofia Varela, Carminho, Ricardo Ribeiro and Pedro Moutinho.

D. Vicente frequently participates in the meetings of the Advisory Board of Museu do Fado.

Selected information sources:

Baptista-Bastos (1999), "Fado Falado", Col. "Um Século de Fado", Lisboa, Ediclube.

Museu do Fado – Interviewed on the 17 November

A huc Samuelo fuit  
a pua poyana  
ryoto.

CM.  
ENT/ARUS/EPONL/SAP/ED-PP/10  
01-07-2010 9:54:43

Embajador  
de la  
República Argentina

"2010 - Año del Bicentenario de la Revolución de Mayo"

Lisboa, 29 de Junho de 2010.

Topic e ha. Pavaian  
Lomeiro.

Maria Cristina Bento  
Chefe do Gabinete do  
Presidente da Câmara Municipal de Lisboa

Estimado Amigo e Presidente da Câmara:

Em relação com a iniciativa promovida por si e pela Câmara Municipal de Lisboa junto com outras entidades, para obter o reconhecimento de "O Fado" como Bem integrante da Lista Representativa do Património Imaterial da Humanidade que mantém a UNESCO, entendo oportuno fazer-lhe chegar cópia da nota de apoio que a Comissão Nacional argentina para a UNESCO tem feito chegar á sua homologa portuguesa, em favor de esta vossa iniciativa.

Ao assim fazê-lo, a Comissão argentina releva as similitudes que existem entre Fado e Tango o qual, no ano de 2009, ficou incluído na Lista de Património Imaterial da UNESCO, em atenção a razões - origem popular; poesia de suas letras; história de vidas quotidianas; sentimentos de amor não correspondido; evocação de tempos passados e nostalgia - que estão vividamente presentes no vosso Fado e que, portanto, justificariam claramente o reconhecimento peticionado.

Esperando seja uma campanha bem sucedida, para a qual ofereço o apoio que pudera ser do caso, na certeza que os argentinos valorizarão positivamente esta Declaração em favor do Fado como "irmão" do Tango, faço-lhe chegar uma saudação cordial.

Dar conhecimento ao  
Museu do Fado e à  
EGEAE (Dr Miguel Honrado)

lllll  
2/7/10

Sr. Presidente da Câmara Municipal de Lisboa  
Dr. António COSTA  
Lisboa

Jorge Faurie



Ministerio de Educación  
Comisión Nacional Argentina de  
Cooperación con la UNESCO

Ref. Act. CONAPLU N° 10/10

Buenos Aires,

Señora Secretaria General:

Tengo el agrado de dirigirme a usted con relación a la iniciativa de Portugal para presentar la candidatura de "El Fado" para su inclusión en la Lista Representativa de Patrimonio Inmaterial de la UNESCO.

Al respecto, me complace hacer llegar el apoyo de esta Comisión Nacional a esta presentación, considerando que el Fado es la expresión de la música portuguesa más reconocida a nivel internacional. Asimismo, no puedo dejar de resaltar las similitudes entre esa expresión artística y nuestro Tango, incluido en el año 2009 en la Lista Representativa de Patrimonio Inmaterial, tanto por sus orígenes populares, como por los temas presentes en sus poéticas letras, que refieren a las historias de la vida cotidiana en los barrios de la época, al amor no correspondido sin olvidar los aires nostálgicos cuando se evocan tiempos pasados.

En la seguridad de que se logrará este merecido reconocimiento de la comunidad internacional, hago propicia la ocasión para saludar a usted muy atentamente.

Dr. RAFAEL G. VILLONE  
SECRETARIO AJUNTA DE LA COMISION NACIONAL

Señora Secretaria Ejecutiva de la  
Comisión Nacional Portuguesa para la UNESCO  
Manuela Gallardo  
(351 21) 356 6319

MINISTERIO DE EDUCACIÓN

Comisión Nacional Argentina de Cooperación con la UNESCO  
Pizzurno 935 P.B. Of. 21 (C1020ACA) Buenos Aires – Argentina. Teléfonos: (54 11) 4129-1152 / 4129-1185. Fax: (54 11) 4129-1157. E-Mail: conaplu@me.gov.ar