

星期五 Sexta-feira Friday

晚上八時 20:00 8 pm

大炮台 Fortaleza do Monte Mount Fortress

演出時間約一小時三十分，不設中場休息

Duração: aproximadamente 1 hora e 30 minutos, sem intervalo

Duration: approximately 1 hour 30 minutes, no interval

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作！

Agradecemos que desliguem os vossos telemóveis e outros aparelhos emissores de luz e som. Não é permitido filmar ou fotografar o espectáculo. Muito obrigado pela vossa colaboração.

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

為支持環保，閣下若不欲保留本場刊，請交回出口處。

Para protecção do meio ambiente, caso não queira guardar este programa depois do espectáculo, pedimos o favor de o devolver à saída.

To be environmentally-friendly, if you do not wish to keep this house programme after the show, please return it at the exit.

電子場刊可於澳門國際音樂節網頁下載：
www.icm.gov.mo/fimm

Para obtenção deste Programa em versão PDF pode fazer o download em www.icm.gov.mo/fimm

The house programme can be downloaded at www.icm.gov.mo/fimm

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澳門特別行政區政府文化局
INSTITUTO CULTURAL do Governo da R.A.E. de Macau

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葡謠風韻

Danças Ocultas 與 Pedro Moutinho (葡萄牙)

Danças Ocultas e Pedro Moutinho
(Portugal)

Danças Ocultas and Pedro Moutinho
(Portugal)





葡謠風韻

Danças Ocultas 與 Pedro Moutinho (葡萄牙)



Danças Ocultas : **Artur Fernandes 、 Filipe Cal 、 Filipe Silva 、
Francisco Silva**

演唱 : **Pedro Moutinho**

葡萄牙結他 : **Micael Gomes**

法多結他 : **Tiago Silva**

原聲低音結他 : **Frederico Gato**

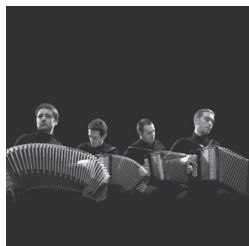
曲目

1. **希蒂武**
2. **布爾加**
3. **瀑布**
4. **塔拉伯**
5. **時裝**
6. **希望之街** (曲 : Amélia Muge)
7. **無意義** (曲 : Manuela de Freitas)
8. **奇怪的矛盾** (曲 : Manuela de Freitas)
9. **我的話語** (曲 : Pedro Tamen / Carlos Manuel Proença)
10. **奇怪的眼睛** (曲 : Hermano Sobral)
11. **全音階**
12. **悲傷的歐羅巴人**
13. **河屋**
14. **舞蹈之二**
15. **一杯陽光** (曲 : Amélia Muge)
16. **需要學會孤獨** (曲 : Marcos Valle / Paulo Sérgio Valle)
17. **那麼地愛你的眼睛** (曲 : Fado Lopes)
18. **里斯本，你是那樣的** (曲 : Pedro Campos)
19. **阿法瑪** (曲 : José Carlos Ary dos Santos / Alain Oulman)
20. **我們散步的地方** (曲 : João Ferreira Rosa / Franklin Godinho)

所有由Danças Ocultas表演之曲目均由該團所創作。



藝術家及團體簡介



Danças Ocultas

為葡萄牙手風琴四重奏組合，1989年五月由Artur Fernandes、Filipe Cal、Filipe Silva及Francisco Miguel組成。全音階手風琴，在葡萄牙稱為 Concertina（六角手風琴），是在十九世紀初形成的樂器。在保留此樂器的傳統意義同時，他們致力為這樂器創作傳統民樂之外的新音樂。曾出版多張唱片，其中2009年發行了名為《Tarab》（《塔拉伯》）之專輯，Tarab是個阿拉伯概念，意指提升、喜慶和共用。樂團在葡萄牙第十屆FMM Sines 世界音樂節登臺現場首演該CD的作品，以路易士·基勞的多媒體投影為背景。

樂團入選參與Womex 2010的正式選拔賽，在丹麥哥本哈根Koncerhuset音樂廳舉行的閉幕音樂會上表演，自此他們巡迴多地舉行音樂會，包括匈牙利、瑞典、克羅地亞、台灣。

2014年，他們開始與年青巴西歌手和大提琴手Dom la Nena合作，灌錄了單曲“Arco”，並在葡萄牙巡演及音樂會中演出該曲。



Pedro Moutinho

2011年，Fado被聯合國教科文組織列為人類非物質文化遺產，年輕一代Fado（法多）重要歌手中不得不提Pedro Moutinho。專輯《愛不可等》，展示出法多醉心音樂的生活，及以他對法多的深刻理解。他自小便對法多耳濡目染，聽著最出色的法多歌手長大，並在靈魂至上的法多表演舞臺，練就自己的清亮聲線和完美的唱法。然而，他學會了超越傳統，以法多演繹一些當代最偉大詩人的作品，因此，他創作了獨具風格的法多音樂。法多博物館館長Sara Pereira盛讚Pedro Moutinho為“二十一世紀法多音樂圈最美妙的聲音之一”。

專輯包括：《法多為首》（2003），《偶遇》（2006），《一杯陽光》（2009），《里斯本活在這裡》（2011）以及《愛不可等》（2013）

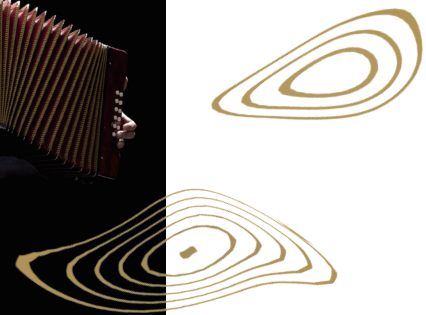






Danças Ocultas e Pedro Moutinho

(Portugal)



Danças Ocultas:

Artur Fernandes, Filipe Cal, Filipe Silva, Francisco Silva,

Concertinas

Pedro Moutinho, Voz

Micael Gomes, Guitarra Portuguesa

Tiago Silva, Viola de Fado

Frederico Gato, Baixo acústico

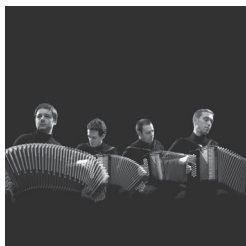
PROGRAMA

1. **Héptimo**
2. **Bulgar**
3. **Queda d'Água**
4. **Tarab**
5. **Moda**
6. **Rua da Esperança** (Amélia Muge)
7. **Sem Sentido** (Manuela de Freitas)
8. **Estranha Contradição** (Manuela de Freitas)
9. **Palavras Minhas** (Pedro Tamen / Carlos Manuel Proença)
10. **Olhos Estranhos** (Hermano Sobral)
11. **Diatónico**
12. **Tristes Europeus**
13. **Casa do Rio**
14. **Dança II**
15. **Copo de Sol** (Amélia Muge)
16. **Preciso aprender a ser só** (Marcos Valle / Paulo Sérgio Valle)
17. **Quero tanto aos olhos teus** (Fado Lopes)
18. **Lisboa tu és assim** (Pedro Campos)
19. **Alfama** (José Carlos Ary dos Santos / Alain Oulman)
20. **Os Lugares Por Onde Andámos** (João Ferreira Rosa / Franklin Godinho)

Todos os temas de Danças Ocultas são compostos pelo grupo



NOTAS BIOGRÁFICAS



Danças Ocultas

O acordeão diatónico – em Portugal conhecido por concertina – é um instrumento concebido na primeira metade do século XIX.

Desde Maio de 1989 que Artur Fernandes, Filipe Cal, Filipe Ricardo e Francisco Miguel se organizaram em torno de um sonho: o de desenvolverem as suas aptidões como executantes enquanto investigavam as possibilidades de afastar o instrumento do folclore tradicional, respeitando o que então entendiam como a “vontade da concertina”, mas fazendo para ela uma música nova. Esses tempos conduziram a um nome para o quarteto e ao primeiro disco homónimo, “Danças Ocultas” (1996), com um repertório onde predominavam as composições de Artur Fernandes.

Veio depois um segundo disco, intitulado “Ar” (1998) e colaborações dos Danças Ocultas com as artes cénicas – designadamente em coreografias de Paulo Ribeiro, para as quais compuseram material original – e o repertório integrado no terceiro disco, “Pulsar” (2004), a partir do qual todas as composições e arranjos passaram a ser assinados colectivamente.

Em Outubro de 2009 foi publicado o quarto álbum, intitulado “Tarab”, um termo árabe para designar o estado de elevação, celebração e comunhão. O espectáculo de palco, com projecção multimédia de Luís Girão, foi estreado no X Festival de Músicas do Mundo de Sines.

O grupo foi eleito para a selecção oficial da Womex 2010, tendo tocado o concerto de encerramento na sala Koncerhuset de Copenhaga. A partir daí, deu concertos em 11 países, entre os quais Hungria, Suécia, Croácia e Taiwan, e editou a colectânea Alento.

Em 2014 iniciam uma colaboração com a jovem cantora e violoncelista brasileira Dom la Nena, que dá origem à gravação de 1 EP, “Arco” com temas de ambos, que apresentaram em digressão por Portugal e, que a par dos seus concertos em nome próprio, têm também apresentado noutros países.

Em 2016 editarão um novo CD de um concerto realizado no Centro Cultural de Belém com a Orquestra Filarmonia das Beiras.





Pedro Moutinho

Pedro Moutinho é um dos mais seguros valores desta mais recente geração fadista. E compreende-se porquê: o fado em Pedro Moutinho é uma questão de sangue e de berço. O fado, pode dizer-se, foi sempre o seu destino. “O Amor Não Pode Esperar”, trabalho recente que Pedro Moutinho gravou, celebra essa vida de entrega a uma cultura que conhece como poucos. Cresceu a ouvir algumas das maiores vozes desta cultura reconhecida pela Unesco, moldou a sua voz límpida e de dicção perfeita nas casas de fado onde só a amplificação da alma conta, mas soube olhar para lá da tradição e dar voz a alguns dos maiores poetas contemporâneos, firmando o seu fado no terreno sólido do presente. A Macau, Pedro Moutinho traz toda esta experiência, e aquela que Sara Pereira, directora do Museu do Fado, descreve como “uma das grandes vozes do Fado do século XXI”.

Discografia: “Primeiro Fado” (2003), “Encontro” (2006), “Um Copo de Sol” (2009), “Lisboa Mora Aqui” (2011) e “O Amor Não Pode Esperar” (2013).

Pedro Moutinho lançará um novo disco em 2016.





Danças Ocultas and Pedro Moutinho

(Portugal)



Danças Ocultas:

Artur Fernandes, Filipe Cal, Filipe Silva, Francisco Silva,

Concertinas

Pedro Moutinho, Vocal

Micael Gomes, Portuguese Guitar

Tiago Silva, Fado Guitar

Frederico Gato, Acoustic Bass

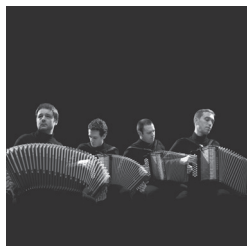
PROGRAMME

1. **Héptimo**
2. **Bulgar**
3. **Waterfall**
4. **Tarab**
5. **Fashion**
6. **Hope Street** (Amélia Muge)
7. **Meaningless** (Manuela de Freitas)
8. **Strange Contradiction** (Manuela de Freitas)
9. **My Words** (Pedro Tamen / Carlos Manuel Proença)
10. **Strange Eyes** (Hermano Sobral)
11. **Diatonic**
12. **Sad Europeans**
13. **House of the River**
14. **Dance II**
15. **Glass of Sunshine** (Amélia Muge)
16. **Need to learn to be alone** (Marcos Valle / Paulo Sérgio Valle)
17. **Love your eyes so much** (Fado Lopes)
18. **Lisbon, this is your way** (Pedro Campos)
19. **Alfama** (José Carlos Ary dos Santos / Alain Oulman)
20. **The Places Where We Wander** (João Ferreira Rosa / Franklin Godinho)

All songs by Danças Ocultas are composed by the group.



BIOGRAPHICAL NOTES



Danças Ocultas

The diatonic accordion – known in Portugal as concertina – is an instrument created in the first half of 19th century.

Since May 1989 Artur Fernandes and Filipe Cal, Filipe Ricardo and Francisco Miguel have organised themselves around a dream: the possibilities of drawing the instrument away from traditional folk, while respecting what was then understood as “the concertina’s wish” by composing a new music for it. Those times produced a name for the quartet and its first homonymous CD, “Danças Ocultas” (1996), with a repertoire in which Artur Fernandes compositions were predominant.

Then came a second CD, titled “Air” (1998) and collaborations of Danças Ocultas with the scenic arts – namely choreographies of Paulo Ribeiro, to which they composed original materials – and the repertoire included in the third CD “Pulsar” (2004), from whence all compositions and arrangements were done in a collective manner.

In October 2009 was published the fourth album (CD), titled “Tarab”, an Arab concept that describes a state of elevation, celebration and communion. The stage show, with a multimedia projection by Luís Girão, premièred at the FMM Sines Festival of World Music.

The group was selected for the Womex 2010, playing the closing concert at Copenhagen’s Koncerthuset Hall and from there onwards they performed in eleven countries (including Hungary, Sweden, Croatia and Taiwan) and edited the anthology *Alento* (Breath).

In 2014 they started a collaboration with the young Brazilian singer and cellist Dom la Nena, recording the single “Arco” (Arc) with themes from both, which was presented during a tour in Portugal and featured along their own materials in concerts elsewhere.



Pedro Moutinho

Pedro Moutinho is one of the indisputable names of the younger fado singers generation. And that’s easy to understand, since for Pedro Moutinho fado is a question of cradle and bloodline. We can even say that fado has been his destiny. “Love can’t wait”, Pedro Moutinho’s most recent recording, celebrates that surrendering to a culture that he knows better than most. He grew up listening to some of the best voices of that culture recognised by UNESCO, and moulded his clear voice and perfect diction in the fado houses where the only power amplification is the soul’s, but he further learned how to see beyond tradition, giving voice to some of the greatest contemporary poets and thus anchoring his fado music in the solid land of the present. Sara Pereira, the director of Fado Museum describes Moutinho’s voice as “one of the greatest voices of 21st century fado music”.

Discography: “First Fado” (2003), “Encounter” (2006), “A Glass of Sunshine” (2009), “Lisboa Lives Here” (2011) and “Love can’t wait” (2013).

LYRICS

6 Hope Street

The hope street, has a good morning look,
And going along it, nobody would tell
That in the street, during the evening, the wandering moon
Is stealing moonlight to the hope

There are houses with lace and small pots peeking
Here, every window recalls the place
Where hope rises, where its presence
Swamps the whole street, being envy-maker to the moon

Walls, little stairs, each stone is a wish
A vow of joy, passions come out in parade
And perhaps is in sorrow, that it is better understood
The fate ("fado") of this hope, that here gain a major key

A door that opens and the light at a window
Are things that this street knows how to bring in
And when watched, it moves us, grabs us and seduces us
That even when crying, the weeping is translated into hope

7 Meaningless

On that moonless night
Maybe by being lost
I got wrong way
Into your street

I've tried to step back
But, amused, you've said
That the way was not important
Since the street is dead-end

Starting to feel cold
And the night already dying
As I saw an empty place
I've parked at your door

What a perverse effect
Had that moonless night
To drive wrong way
To end in your street

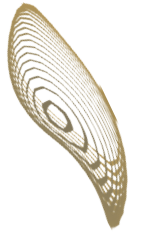
I don't know if it makes sense
But I am not sorry
For all the senses that I've found
On that senseless night

8 Strange Contradiction

I have been saying, I have
That I didn't want to see you no more
That I didn't want to speak to you
Imagine that I've even sworn
That I wouldn't go where you go
So I would never meet you again

Poor of my sanity
That is lost in the torture
Of not wanting what I wish
And in a strange contradiction
I am looking for you
And looking for not seeing you

I speak of you, I do not know you
I see you without meeting you
You have changed, I will not change
Of something I am convinced
I will always look for you
I will never meet you again



9 My Words

Words that you have said and that you say no more,
Words that were like a sunshine that was burning me,
Crazy eyes of a blowing wind
Into eyes that were mine, and happier.

Words that you have said and that were saying
Secrets that were slow dawns,
Imperfect promises, that were whispered
While our kisses would allow them.

Words that you have said, meaningless,
Without wanting them, but only it was them
That would bring the peace of the stars
That in the evening that emerges in my ear...

Words that you don't say, and are not yours,
That died, that do not exist in you any longer
That are mine, only mine, as they remain
In the memory, that I'm dragging throughout the streets.

10 Strange Eyes

Yours are from those eyes
That may be found only once
God has made yours and no more
So he has seen the danger that he has created
They have the colour of jealousy
So unusually indigo-white
Beautiful as dawn
Ethereal like the perfume
Smooth as plaint
Of the wave unravelling
Taken by the tides
And that no more returns to the beach

Yours are of those eyes
That may be found only once
But to see them for the first time

Is like watching the soft and raw light
Of the moon when floating
Haughty, in the blue of the sky
Your eyes bring blindness
Of love and inebriation
Maybe it is because of this
That knowing them to be so fatal
God has made yours and no more
So He has seen the danger that He has created

15 Glass of Sunshine

Drink a glass of sunshine
Older than a thousand million years
That is the breed from the stars that distil the humans
Let the heat be drown in the vein
Is there anything else more serious than wandering
through this drunkenness?

Drink a glass of sunshine
A glass of sunshine on the rocks
And have sky-high passions from Lisbon to Cascais
To drink sunshine
The whole world is a tavern
Where people get drunk from dawn to sunset

Drink a glass of sunshine
As the afternoon is already ending
The moon is about to arrive and to drink but it never
has anything
To revenge,
the moon makes up a burning
That in some yeast we learn how to drink

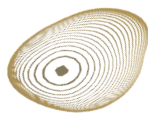
Drink a glass of sunshine
For me, for you, for all of us
Fruit of sunny sap that made us grandchildren, that
makes us grandparents
Go inside the light into the good field of this cellar
Like a glass that is given
Drink the sunshine that is handed to you

16 Need to learn to be alone

Ah, if I could make you understand
That I cannot live without your love
That without the two of us what is left is me
I, like this, so alone
And I need to learn to be lonely
To be able to sleep without your warmth
Watching that it has been only a dream that was gone

Ah, love
When it is too much when it ends it takes peace away
I gave myself without thinking
That nostalgia exists and if it comes in
It is so sad, see
My eyes weep the absence of yours
Those your eyes that have been so mine
For God's sake understand that I don't live like this
I die thinking about our love

For God's sake understand that I don't live like this
I die thinking about our love
Ah, love
When it is too much when it ends it takes peace away
I gave myself without thinking
That nostalgia exists and if it comes in



17 Love your eyes so much

I love your eyes so much
As the sky loves the stars
I love that beautiful face
As a believer worships God

Since the moment I saw you
My soul got stuck on yours
As I go after you
Is the sun going after the moon

If one day the sun is extinguished
In the infinite heavens
I want the light of your look
And the warmth of your lips

By loving you so much, after all
I have been sad, asking
How it is possible to love
Who did hurt us so much?



18 Lisbon, this is your way

When
The sun is already setting, running away
It hit the boats on the river
And the roundabout by the end of the afternoon

People
Wandering by rush hour
Pass by me countless times
Is it the city?

The houses
And the stops at the avenue
Full of colour, full of life
From Bairro Alto to Madragoa

I walk
And I am feeling you as you are
Looking at the coffee shop esplanades
I know that you are
Lisbon

Lisbon
From the rivers and from the boats at the docks
From people at the streets and more
Are you like that?
Lisbon, you know that is good to return
From faraway and anywhere
Only for you?

I go on
And I am feeling as you are
On the crossings of the Marquee
Do I know that you are Lisbon?

19 Alfama

When night falls over Lisbon like a sailboat without sails
All Alfama looks like a house without windows
Where people is cooling down

It is in an attic, in a stolen space to sorrow
That Alfama remains closed within four water walls
Four walls of mourning, four walls of anxiety
Which, at night do the singing that lights up in the city
Closed in her disenchantment, Alfama smells of nostalgia

Alfama doesn't smell of Fado, it smells of people,
of loneliness
Smells of a painful silence, tastes like bread with sadness
Alfama doesn't smell of Fado,
But it has no other song.

20 The Places Where We Wander

The places we wander
I do not forget them, my love
Neither all that we have spoken
Either from joy or sorrow

Before time passed by
As it had no end
Now there not one day
Without being like an year to me

Your eyes are my direction
Your steps are my way
Your laugh is my luck
Your hands are my caress

If I was told one day
That by singing I made you cry
I swear that I didn't know
That you understand my singing



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場刊協調及編輯 /
Coordenação e Edição
dos Programas de Casa /
House Programme Coordinators
and Editors
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場刊翻譯 /
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