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# SUMMER EDITION

# ARTS & CULTURE



**ALL THE GENRES  
WE LOST**

**TERESINHA  
LANDEIRO**  
INTERVIEW

**MOTOMAMI**  
BY ROSALIA  
ALBUM REVIEW





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# ALL THE GENRES WE LOST

BY CAROLINA ZURZICA

This piece is dedicated to all the music genres we have stopped listening to or didn't even know they existed. According to Spotify Wrap, in 2021, the most listened-to genre of music was either rap or pop. Both of them have a big weight in today's world and have an interesting history behind them. But what about the ones that came before them and that allowed today's superstars to exist?

Styles such as Opera, Classical, Jazz, and Disco are long forgotten especially if you are amongst the target group of 18-35. Genres like Rock and Indie have become niche music instead of the norm like it happened during the 70s and 80s. Even now we all know one or two songs and if Bohemian Rhapsody comes up on a night out, we all sing our hearts to it. But that's the opposite of what happens with these categories of music.

Genres like the Blues have so much history behind them and a lot to learn from. This category was originally sung by the black community because it derived from past colonialism and slavery songs. It's not a mere coincidence that most of the tunes are mellow, sad, and heartfelt. To sing the blues you need to understand the legacy you are carrying. A lot of legendary figures such as BB King, Nat King Cole, Ella Fitzgerald, Billie Holiday, and of course Louis Armstrong shared a deep connection with the roots of the blues. Usually, the band has several instruments that are atypical of what we're used to (such as the saxophone and the double bass). If you want to have your first blues experience, in that case, I highly recommend finding a quiet place, if possible a record player, together with a cup of tea and just sit down to enjoy any of those previously mentioned artists.



Going even back to even before the blues, there's classical music. Nowadays, most of us listen to this genre to power through a focus study session but we keep forgetting that the foundation of any song we listen to starts here. Yes, even rap and hip hop. I'm sure we all know the great composers like Mozart, Beethoven, Johan Strauss, and Verdi. The incredible thing about classical music is that not only it gave birth to today's music, but each composer has a very specific aspect to himself. Bach was an organ type of composer just like Verdi was known for his operas. However, Tchaikovsky was very keen on ballet pieces. The famous Swan Lake ballet is a great example of it. Another fascinating aspect of this music is that we must remember that it all started in the 17th century, and if you wanted to listen to good, professional music you would have to have been born into the right family. Not everyone had the privilege to see Vivaldi playing, only the richest class. Understanding the opulence and luxury that went into producing these pieces is very important. My advice is while you're in Lisbon check out the Lisbon's Orchestra, there's no better way to experience classical music than live.



Next up let's go over a genre that is slowly disappearing and that most of the time is overlooked by the Brazilian funk. That's right, we're going over Bossa Nova. This kind of music is quite similar in background to blues. They both started in the poorest neighborhoods, also known as Favelas, and it is the people's music. Bossa Nova is a type of mellow genre, slow and romantic. It can have multiple instruments in a song as well as several voices. In fact, duets are not uncommon. Great musicians like João Gilberto, Chico Buarque, and Caetano Veloso are all known for their accomplishments as Bossa Nova singers. If you're not sure what it is, I'll do my best to explain it to you. Bossa Nova is a state of mind and soul, it's getting home after a long day to your home or other safe space, a slow song is playing that makes you feel cozy, and you feel the need to gently swing your body and just be in the present. Suddenly, all your worries don't exist: it's just you, the song, and this warm feeling all over you. That's Bossa Nova.





INTERVIEW WITH

# TERESINHA LANDEIRO

Fado Singer

 @teresinhalandeiro

**TRADITIONAL FADO IS KNOWN TO HAVE MUCH IN MIND THE IDEA OF IMPOTENCE BEFORE FATE, AND IS ALSO A RELATIVELY MELANCHOLIC STYLE. DO YOU THINK MODERN FADO REMAINS IN A SIMILAR RECORD? HOW DO YOU FEEL IT'S BEEN THE REINVENTION OF FADO AS A STYLE OVER THE PAST FEW DECADES?**

I see Fado not exactly linked to an idea of impotence in the face of fate but rather as a way of talking about feelings. Fado is about life and everything that is part of it, the stories of everyday life, the love stories, the nostalgia, and everything that is also experienced in the nights of "fadistice". Of course, it is naturally associated with melancholy because we tend to talk more about what makes us sad than about joys, but it is broader than that. Therefore, I think that there will not be a big difference in the themes of fado over time, but rather a big difference in the way each theme is approached. Reinvention is done through the advancement of time. The best way to reinvent any musical style, which like Fado lives a lot from its lyrics, will be through it. Everything else is stuff that can be done because we feel it can make sense.

**YOU'VE ENTERED THE PATH OF FADO AT A VERY YOUNG AGE. YOUR FIRST CONTACT WITH IT WAS AT 11. AT 12 YOU SANG FOR THE FIRST TIME TO AN AUDIENCE AND AT 13 YOU WROTE YOUR FIRST SONG. HAVE YOU EVER FELT TOO YOUNG TO WRITE AND CARRY THE FADO'S BURDEN?**

Any child is too young to talk about feelings and life. But anyone, of any age, lives and feels, even if they can't explain it. What I consider crucial is to have the ability to choose age-appropriate lyrics, youthful plots, simple stories, and the same thing regarding writing. Trying to keep joviality always.

**THE FIRST TIME SINGING TO THE PUBLIC WAS ON YOUR BIRTHDAY, AFTER A CONCERT BY ANA MOURA. FOUR YEARS LATER AND AFTER A CONVERSATION WITH HÉLDER MOUTINHO AND CARMINHO YOU WERE FREQUENTLY PRESENT AT THE FRIARS TABLE. ARE THESE THREE NAMES YOUR BIGGEST INSPIRATIONS IN THE AREA? IS THERE ROOM FOR ANY MORE SHOT-OUTS?**

I am lucky to have grown up connected to Fado. Very lucky indeed. I was able to hear live the fado singers that I admire. I was able to hear live the stories of the oldest people and receive their teachings. There are several names that I have as references, and it is always unfair to mention them because some may escape. But I would say Ana Moura, Carminho, Helder and Pedro Moutinho, Camané, Raquel Tavares, Rodrigo Ferreira Inácio, also known as just Rodrigo, João Braga, Celeste Rodrigues.... and so many others.

**IN 2018 YOU RELEASED THE ALBUM NAMORO AND IN 2021 AGORA, ENTITLED TO A DEBUT CONCERT AT TIVOLI. WILL FANS HAVE TO DEVOTE THEMSELVES TO A NEW 3-YEAR WAIT, OR IS THE NEXT PROJECT ALREADY CLOSER?**

I want to believe that it will be closer. 3 years is a long time.

**YOUR FIRST TWO ALBUMS ARE PROJECTS WITHOUT ANY FEATURE FROM OTHER ARTISTS. CAN WE PREDICT ANY FUTURE FEATURING WITH A FAMOUS FADO SINGER?**

Yes, it is almost ready, but I can't reveal it for now.

**WHERE WILL WE SEE TERESINHA LANDEIRO IN FIVE YEARS?**

I hope you can always find me on stage, happy and with new projects.



*O tempo passa sem voz  
P'ra ninguém o ver passar*  
- O Tempo





# MOTOMAMI, BY ROSALIA

## ALBUM REVIEW

BY AFONSO  
FORTUNATO

Motomami is Rosalia's third album and the most truthful to herself.

With her previous project, *El Mal Querer*, she claimed her fame in the Latin music paradigm, guiding flamenco to the top of the world. However, fame was not a thornless rose and together with her praising came also severe critics, questioning if her music was in fact real flamenco, and charging her for cultural appropriation of Latin American music as a Catalan, in a distorted comparison to her colonial ancestors.

In Motomami the artist answers to those "poisonous tongues", as João Baião once said, while singing about change, the duality of energies, and elevating reggaeton together with many other genres she tested herself in for this limitless project.

*Saoko* sets the kickoff for the project, a song to state the reasoning behind this masterpiece. Using a sample from *Saoko*, a legendary reggaeton by Daddy Yankee and Wisin, she rhymes about her constant metamorphosis, "io me contradigo, io me transformo". *Saoko* is the main statement of this album, she cannot be labeled, she needs the freedom to create, to assume distinct forms and sounds, with no barriers or limitations, today she is Rosalia, tomorrow she may be a cockroach in a Franz Kafka bestseller.

To start an emotional journey, she presents us with *Candy*, whose video clip was filmed in Shibuya, the Japanese Times Square. This song tells us two different stories about a breakup, through her words, the artist shows how easily she has moved on, however the melancholic instrumental exposes an antithesis that may suggest the opposite.

*Hentai* follows this emotional path, a song about sexual desire contrasting with a delicate tone, creating a dichotomy between a Disney ballad style music and the erotic content, unusual to listen to by the voice of a female author, unless it was written by Carolina Deslandes for Bárbara Bandeira to sing. In this song there is special attention to sound effects such as the machine gun shots combined with the words “so, so, so, so, so, so good” to elevate the song's climax.



*Bulerías* then come as the most Spanish type of song in the album and an answer to whoever criticized her for turning flamenco mainstream. Here she recycles the verse “yo soy muy mía (yo me transformo)” from *Saoko* to reinforce her capability to reinvent herself and break any barrier.

*G3n15* and *Como Un G* retrieve the deep melancholic vibe. The first one is dedicated to her nephew from whom she has been far away, in the US. She feels sorry for not remembering his physical traits, not knowing what he enjoys doing, and describes a city she would not ever take him to, LA. The most famous geographical example of dualities, where both rich Hollywood superstars and homeless people have their arms pointed by needles, is metaphorically associated in the song to stars' vertices from the Hall of Fame.

The second song, *Como Un G*, is the one with the heaviest feeling attached to it, here Rosalia opens the doors to her heart and lets you dive into her tears. In her own words, “**It still makes me feel a little bit teary every time I hear it because I remember the feeling when I was writing it.** I have so many things in my life that I wish would last longer... I wish! But still, it's like, even if this doesn't make sense, I love you. Even though you are not close, I still think about you. Sometimes writing a song helps me to let go.”

To finish this masterpiece we have *Sakura*, a reference to the Japanese cherry blossom, for its ephemerality, a materialization of fame, marvelous, but fragile, deepening the meaning of the most mainstream track of the album, *La Fama*, with the participation of The Weeknd.



All in all, *Motomami* is an odyssey of self-discovery. We embrace Rosalia's experimental journey to get to know herself, every genre in which she tries to shine, every shape shift, and every mariposa's metamorphosis, proving her point over the critics and Bruno César's multipurpose. Even though this is not the most mainstream album by the Catalan singer it is the most representative of her aura, here you do not only enjoy the soft Rosalia, the passionate Rosalia, or the gaudy Rosalia but instead a 5000-piece puzzle of all her personalities, in an album that would make Split's Kevin Crumb jealous.



# AWARENESS RECOMMENDATIONS

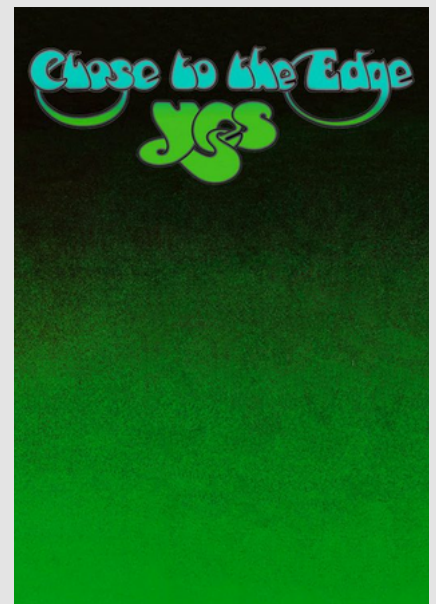
BY FRANCISCO PINTO

## CLOSE TO THE EDGE, BY YES

### ALBUM

Turning 50 this year, *Close to the Edge* is one of the most important and defining albums of the British progressive rock band Yes, mostly characterized by very long songs with distinct parts (resembling a symphony) and oneiric lyrics accompanied by the strong presence of non-orthodox rock instruments such as the organ, keyboards, and synthesizers. As most progressive rock albums, *Close to the Edge* is supposed to be heard as a symphony, challenging the listener to find out what each part of each song has to tell about the whole story.

And You And I, the second song of the album, encompasses its whole symphonic nature, being structured in 4 distinct parts, and characterized by the abundance of instruments and different vocals, whose various melodies cross between each other in harmony, allowing the listener to cherry-pick the one to follow each time the song is played and experience its cycles of intensity and refraction.



## ESQUERDA E DIREITA: GUIA HISTÓRICO PARA O SÉCULO XXI, BY RUI TAVARES

BOOK

Content in Portuguese

What does it mean to be right or left-wing in the 21st century? The historian and politician Rui Tavares tries to provide an answer to this question by diving into the historical distinctions between the left and right and the evolution of such political concepts throughout history. The book focuses both on general philosophical differences that characterize the two political families and more detailed economic and societal distinctions, also discussing the different kinds of right and left and the importance of a clear distinction between them in the modern age.

## OS FILHOS DO ROCK, RTP PLAY SERIE

Content in Portuguese

Os Filhos do Rock takes place between 1979 and 1985 in Portugal, focusing on the lives of 3 young men who decide to create a rock band and dedicate their lives to the revolution of Portuguese music. Having included many Portuguese music icons as characters, Os Filhos do Rock mixes history with fiction to depict the reality of being a modern musician in a still quite traditional and behind-time country, focusing on the ambitions and dreams of the builders of Portuguese modern music.



## A MINHA GERAÇÃO, BY DIANA DUARTE PODCAST

Content in Portuguese



In A Minha Geração, Diana Duarte gives voice to young and promising people of her generation from very different areas. The program consists of interviews focused on the invitee's background, professional activity, and social/political activity, challenging the idea that young people have little interest in societal matters. Ex-deputy Margarida Balseiro Lopes and conductor Martim Sousa Tavares are two of the many young people that have been interviewed by Diana Duarte in A Minha Geração.

## APRÈS MAI/SOMETHING IN THE AIR, BY OLIVIER ASSAYAS MOVIE

In 1971 France, Art student Gilles and his revolutionary friends attempt to maintain the May 68 spirit alive through protests and intense political activity. As Gilles grows older, he struggles to conciliate his personal dreams and ambitions as a painter with the revolutionary compromises with his friends, starting to question some of their methods and beliefs. In a changing world full of art, love, and politics, the young revolutionaries soon realize not all of them will manage to keep May inside them.





# CULTURAL AGENDA

*"IF WE ARE TO PRESERVE CULTURE WE MUST CONTINUE TO CREATE IT."*

*- JOHAN HUIZINGA*

## June

**5-9** Last Time To See Me Before I Die, by John Cleese, Coliseu de Lisboa, Stand-up Comedy

**9-19** A Estudante e o Sr. Henrique, Teatro Villaret, Theatrical Performance

**12** Temas, by Gilmário Vemba, Lisboa Comedy Club, Stand-up Comedy

**28** Comedy Therapy, by Tânia Graça, Joana Gama, Pedro Alves, André de Freitas and David Cristina, Teatro Villaret, Stand-up Comedy

## July

**10** Temas, by Gilmário Vemba, Lisboa Comedy Club, Stand-up Comedy

## August

**20** Luan Santana, Altice Arena, Music Concert

## September

**4** Temas, by Gilmário Vemba, Lisboa Comedy Club, Stand-up Comedy

**15** I'm Outta Lockdown, by Anastacia, Campo Pequeno, Music Concert

**21** Terribly Funny, by Jimmy Carr, Coliseu dos Recreios, Stand-up Comedy

## November

**11** Bon Iver, Altice Arena, Music Concert

**27** Motomami World Tour, Altice Arena, Music Concert



