



GOLDEN EDITION



CD-1441

Sefika Kutluer

"Flute"

Plays "FADO"



Daniel Paredes

Artur Caldeira





1. As Pedras da Minha Rua - Manuel Paião - 3'35"
 2. Fado Três Bairros - Casimiro Ramos - 3'36"
 3. Não Sei Porque Te Foste Embora - Frederico Valério - 2'22"
 4. Vagamundo - Alain Oulman - 4'00"
 5. Canção do Mar - Ferrer Trindade - 4'39"
 6. Já Me Deixou - Maximiano de Sousa (Max) - 3'40"
 7. Fado Bailado - Alfredo Marceneiro - 3'55"
 8. Lisboa Antiga - Raúl Portela - 2'27"
 9. Naufrágio - Alain Oulman - 2'47"
 10. Guitarra Triste - Álvaro Duarte Simões - 3'09"
 11. Com Que Voz - Alain Oulman - 3'15"
 12. Alfama - Alain Oulman - 3'12"
 13. Noite de Santo António - Raúl Ferrão - 2'42"
 14. Prece - Alain Oulman - 3'33"
 15. Casa Portuguesa - Artur Fonseca - 3'34"
 16. Senhora da Nazaré - João Nobre - 3'03"
 17. Variações Sobre O Fado Lopes - 5'28"
- (M. José Lopes, J. Luís Nobre Costa, A. Caldeira)





Sefika Kutluer

www.sefikakutluer.com

www.sefikakutluerfest.com

www.facebook.com/sefika.kutluer

[www.instagram/sefika.kutluer](https://www.instagram.com/sefika.kutluer)

“She makes music because she has to; it is something she can’t really choose. It is a divine gift of God, a means of touching the divine that only a relatively few people are given on this planet. It is very rare and precious, she is blessed to be one of the chosen ones.”

American Record Guide

“MAGIC FLUTE”

Here is a “Magic Flute” from Turkey.....I am impressed; she is a master technician who also has great musicianship. The audience was thrilled by the technical excellence displayed by Kutluer; she has a delicate control of tone color. Her articulation of “Flutterzunge” or flutter tonguing is superb. Her fingering is the best, but flute players know that fingering is perhaps half the effort. The remainder is the responsibility of the lungs and diaphragm and the throat, lips, and





tongue. Kutluer has all these components completely under control and she imparted a shimmering brilliance to the music.....”

New York Times

Şefika Kutluer has studied at Ankara State Conservatory and graduated with honors and awards. She achieved her soloist career in Vienna and Rome.

She taught at the Ankara Conservatory for several years.

She won the 3rd prize and next year the 1st prize in “International Flute Contest” in Vienna.

She received the 2000 Inter-Lyra prize from the ‘Hungarian Foundation for Performing Arts’

After winning several international competitions and launching her truly international career as a soloist, she was awarded the presidential Medal in Turkey, in 1985, the highest honor that country bestows on an individual, and in 1998 she became a “State Artist”.

She has been decorated with “Cavaliere dell’Ordine della Stella della Solidarieta’ Italiana”- State Medal – by the President of Italy and with “Austrian Gold Medal of Merit” by the President of Austria, the “Cultural Medal” of the Republic of Kazakhstan





and Slovak Republic's special award - the "Golden Medal of Honour".

She has been appointed as the "Goodwill Ambassador of Unicef".

She has received "Skalite" award of Skal International for her contributions to Ankara's cultural life.

Kutluer received the "Strategic Vision Award" from "Turkish Asian Center for Strategic Studies (TASAM)".

She has performed several concert tours, joined many International Music Festivals and gave master-classes in innumerable countries in 5 continents and received very favorable reviews. She has performed concerts at the Palais des Nations in Geneva on the occasion of the 60th Anniversary of the United Nations Organization, at the Palace of Spain in the presence of the King and the Queen and in Tokyo under the auspices of Prince Mikasa.

Şefika Kutluer, known as the "Magic Flute" in the world music scene, has performed on various international TV and radio channels. She made concert tours and CD recordings with several famous conductors and orchestra's including;





Zubin Mehta, Sir Charles Mackerras, Peter Breiner, British Royal Philharmonic Orchestra, Berlin Philharmonic, Scottish Chamber Orchestra, Tokyo Symphony Orchestra, Northern Symphony Orchestra, European Union Chamber Orchestra, Lithuanian Philharmonic, Virtuosi Di Praga, Slovak Philharmonic Orchestra, Zagreb Soloists, City of London Sinfonia, Festival Strings Lucerne, Kremlin Chamber Orchestra and St.Petersburg Philharmonic Orchestra.

Ian Anderson composed a piece titled “Şefika’s Tango”, especially for her, and she made a concert tour with Jethro Tull playing this piece, as well.

Jose Elizondo, Ilyas Mirzayev and Rene Giessen have composed special music for her.

She made concerts with Claude Bolling dedicated to Jean Pierre Rampal.

Şefika Kutluer has a large repertoire extending from the Baroque period to the Romantic period and from mystical music to cross-over works from the East and West and has released 17 albums recorded with orchestra, piano and guitar accompaniment, including recordings with the Berlin Philharmony and the British Royal Philharmonic orchestras.





Her albums are released by Pan Classical, Sony Classical, Naxos and Gallo International. Her CD's are distributed all around the world and her discography receives the reviewer's and music-lovers' great appraisal. Sony has awarded her Carmen Fantasy CD, which includes all French repertoire, with a "GOLDEN CD PRIZE". Her "Bach Sonatas" CD has been chosen as one of the best CDs of the year by the reviewers of the American Record Guide. She also received "GALLO GOLDEN CD COLLECTION" award from Gallo International, based in Switzerland. For her exemplary efforts to classical music Gallo has awarded her the honor of having all her albums designated as "Golden Edition" issues.

She has started an international festival in Ankara, which will continue every year during the same period. "The first 9 International Şefika Kutluer Festivals - East Meets West" (www.sefikakutluerfest.com) were organized each year from 2010 to 2018.

She is a flute soloist of the İzmir State Symphony Orchestra. European Union Chamber Orchestra has announced her as their permanent soloist.





GOD GIVEN TALENT”, A TRULY “PRIMA DONNA ROSE AMONG THE THORNS

It was my pleasure to laud her CD so fervently, because it was indeed some of the most compelling flute playing I have heard in a while, her playing stands out like a rose among the thorns.

The Mozart album is wonderful. And how wonderful to play the “alla turca” from the A-major sonata! How “unauthentic” ! I loved it. This is a terrific record.

“Romantic Flute” CD is also very enjoyable I loved her interpretation of both, I have promised myself to listen to her beautiful tone on this recording.

This is simply gorgeous playing on an exalted level. She is truly a “prima donna assoluta” on the flute! I love this album, Bravo!

A WONDERFUL TONE, ONE OF THE BEST IN THE WORLD!

Her music has given me much pleasure, and I am continually amazed at the richness of her technique and tone. She should guard her gift carefully, for it is given to very few. I wish I knew what it felt like to be so talented”

Steven Ritter

American Record Guide





FLUTE SINGING OF LOVE

The outstanding flutist Şefika singing like the “fairy bird” (with what else can the beautiful and fresh voice of her flute be compared) sounded with an inspiration, fascinating the audience and the musicians. Such light breathing seems to be just God’s gift.

S.Beresten

Literature and Art

A MAGNIFICENT FLUTE PLAYER

Şefika Kutluer is a magnificent flute player, a house artist of the recording company from Vaud “sensitive, emotional, moving and heartbreaking”

Revue Musicale De Suisse Romande

ATTRACTION IN PURENESS... ANGEL-LIKE PURENESS AND A DEVIL-LIKE SKILL

“This Turkish artist creates fascinating music with her instrument. Attraction in pureness... In the full meaning of the word, there is an ideal pureness in Kutluer’s performance, which transports the audience into the realm of fascination and attraction... Furthermore, we can say that she displays an angel-like pureness and a devil-like skill... One hears from time to time the nostalgic sound of dervishes’ particular reed flutes.”

Revue Musicale De Suisse Romande





I WOULD PUT MONEY ON HER IN JUST ABOUT ANYTHING

Turkish flutist Sefika Kutluer has one of the most alluring sounds I have ever heard, matched with a formidable technique, She takes her place as one of the most dazzling flute soloists on the world scene. Notice I said soloists, for she has such a rich and provocative tone as to place her out of the orchestral category altogether. I am completely stunned by this woman's playing - such true mastery of all facets of an instrument's varied challenges is rare in our days of "technique is everything" Kutluer shows what a soulful sense of melody and line she has. The sound is thick and rich, lofty and lilting.

The Carnival of Venice re-treatment by Pierre Agricola Genin works very well here and so adroit is Kutluer at navigating the difficulties that you are hard-pressed to see how a trumpeter could ever match it. All played with such security and wisdom that I can hardly imagine them done better on any instrument. So, in a nutshell, this is phenomenal playing by an artist who revels in this sort of work. I would put money on her in just about anything. This disc is most pleasing in all respects.

RITTER - American Record Guide





Artur Caldeira

Artur Caldeira was born in Braga, Portugal.

He has a B. M. Degree in Classical Guitar and a Master Degree in Artistic Interpretation, both in the School of

Music and Performing Arts of Porto (ESMAE) in the class of Prof. Jose Pina. He began his musical studies at the Music Conservatory Calouste Gulbenkian de Braga, under the guidance of the same teacher.

He was granted the Specialist Title in Music - Guitar through public examinations.

He won the 1st prize in the National Contest “Parnaso 93” and a 1st place ex-aequo in the “Helena Sá e Costa Prize 1995”. He played with the Oporto’s Orquestra Clássica under the direction of Maestros Meir Minsky, João Paulo Santos, Marc Tardue and Niel Thompson and with the Orquestra do Norte under the direction of Maestro Ferreira Lobo. He also recorded for RDP and RTP (National Public Radio and TV in Portugal).



He has played in chamber music concerts. In a duet with guitarist José Pina he has performed the world premiere of Fernando Lapa's work "Itinerários". With cellist Jed Barahal, he performed the world premiere of "Plural VIII" and "Lamentos" also by the same composer. Finally he presented the world premiere of "Em Memória da Madrugada" for Portuguese Guitar and Orchestra, from the composer Marina Pikoul, under the direction of Maestro David Lloyd.

He founded "Som Ibérico", a group for which he writes several arrangements of popular urban music themes. With this group he participated in major festivals of World Music in the Iberian Peninsula and recorded a CD, in which he was producer and director.

He participated, as guest musician, in the film "Fados" by Spanish director Carlos Saura, with Mariza, Miguel Poveda, Paulo Soares, Juan Carlos Romero and Carlos do Carmo. In the Fado style, he also worked with João Braga, Maria Ana Bobone, Ricardo Ribeiro, Ana Sofia Varela, Diamantina, Carlos do Carmo, Ricardo Rocha, José Luis Nobre Costa, Joel Pina, among others.





His versatility allows him to approach a repertoire that spans many musical idioms, including jazz. He gave concerts in continental Portugal, Madeira and the Azores, and in countries like Spain, France, Italy, Germany, Denmark, Switzerland, Turkey, Morocco, Mozambique and South Africa.

He is a Guitar Professor at the Conservatory of Music of Porto since 1992, and he currently teaches at ESMAE – PPORTO.

Daniel Paredes

Daniel Paredes was born in Wil, Switzerland, in 1991.

Bachelor and Master in classical Guitar - performance, through ESMAE, Oporto, under guidance of Professor Artur Caldeira, very soon revealed high musical skills. With 9 years old, already in Portugal, he begun studying at Braga's Conservatory, until concluding senior high school studies. Since very young, Daniel has been awarded in several national artistic competitions. Attracted by multiple musical





languages like Fado or Jazz, where he played already side-by-side with Ricardo Ribeiro, Tânia Oleiro, Fábila Rebordão, José Luis Nobre Costa, Prof. Joel Pina, and more, he assumes himself eclectic in all his repertoire, performing frequently in France, Germany, Spain, Switzerland, Cyprus, Romenia, Lithuania and Turkey, highlighting his performance at Sto.Tirso International Guitar Festival, within the Som Ibérico Project, led by Artur Caldeira, several duet concerts with Artur Caldeira, based on an inovative Project that mixes classical and world music/ etno-jazz, and also his participation at Harmos Plural Festival – Oporto, 2013 - with the project Crossover Fado, playing with great names of classical music like Antonio Saiote, honored member of the International Clarinet Association, António Augusto Aguiar, Jed Barahal, and others, with arrangements and leadership of Artur Caldeira.

Since very early, Daniel Paredes has already worked as student with very important names like José Pina, Margarita Escarpa, Celso Machado, Ricardo Moyano, Artur Caldeira, Carlos Bonnel, Goran Krivocapic, Danijel Cerovic, Sylvain Luc, Richard Galliano and Dusan Bogdanovic.

In 2016, he arranged the song Voy (originally written by Luís Demétrio) for two guitars, and recorded it for Ricardo Ribeiros's





álbum *Hoje é Assim, amanhã não sei* (Warner Records, 2016), side by side with Artur Caldeira.

Besides all the performance activity that he has been developing, he also has established a firm and recognized teaching quality level, in all places where he has been teaching.

FADO

Fado, being recognized and elevated to Intangible Cultural Heritage by UNESCO, is the only musical language that may be immediately identified as authentically Portuguese.

There are certainly more doubts than confirmed facts related to the true origin of Fado. Some defend Fado was born from an Afro-Brazilian kind of dancing named Lundu, born in Africa and taken to South-America... Also, we can feel a certain presence of the Moors that have Islamic roots, in the practice of singing Fado, in the typical way of the voice expression... There is also the Portuguese Guitar – a unique instrument, also called Fado Guitar, that is an heir from the first guitars appeared in the Middle-East...

The history of Portugal is very much related to the sea, especially after the XVth century.





The Portuguese travelled all over the world, taking their practices and customs.. Before the XVth century, the territory that in now Portugal was occupied by Celts, Romans, Visigoths, Moors, who left their influences in Portuguese language culture and social life. All of these influences are present in Portuguese musical forms in general, and particularly in Fado.

Being authentically Portuguese, Fado drinks from many sources and its roots spread out through the whole globe, making this musical language a global one.

Fado, as it started to take the form that we know today, as a musical expression, was born at Lisbon's ports, during the second half of the XIXth century, played and sang only by man at first. Sailors, fishermen and all kinds of port workers...

It could be found inside the tavernas, places where men would go in chase of a good time, of a distraction of their hardships... and where women started to sing this song...

Fado means fate! It is the song of destiny, of nostalgia, of melancholia – sometimes bitter, sometimes sweet – of saudade, the most Portuguese of Portuguese words. Saudade is the feeling losing something, someone... not knowing if he will return... not returning because of death or misfortune... the long lost love...the sea... the ports of Lisbon... the bohemian life... the need to express deep feelings in a free way!





Fado is the song of poetry! That is also part of what makes this musical expression so unique – it is a song exclusively devoted to poetry.

Names like Ercília Costa, Berta Cardoso, Madalena de Melo, Júlio Proença or Joaquim Campos featured a more popular diffusion of this music in the beginning of the XXth century, side by side with renowned players, such as Armando Augusto Freire or Martinho d'Assunção. Back then, they used to sing through popular poems, that only survived due to oral transmission, but, from the beginning of the second XXth century half on, some poets (even the popular ones) like Gabriel de Oliveira, Frederico de Brito, João Linhares Barbosa or Henrique Rego started to sign their creation, being responsible for the increase of attention that fado started to get.

Amália Rodrigues took this musical style to whole new level and its ultimate internationalization. The extraordinary melodist Frederico Valério dedicated her a huge repertoire, extended even more by the french-portuguese Alain Oulman. Through its melodies, she started to sing creations from the most respected names of the portuguese literature, such as Luís de Camões, José Régio or Alexandre O'Neil.

Fado is an improvisation kind of music, in its traditional form.





During almost 200 years, Fado developed with globalization, and nowadays, we have several kinds of Fado. At first, there were 2 harmonic structures – Menor and Corrido – the basis to improvise melodies, singing regular 4 verses popular lyrics. Menor is played in minor key, and used to express sad feelings, inner subjects, and soulful lyrics. Corrido is played in major key, and used to sing illustrative lyrics, satiric and happy feelings. Other forms were born from these two basic forms. Nowadays we have almost 200 traditional Fado structures. This work that you are listening now or about to listen, is truly unique – it aims to show the diversity of Fado, giving it a contemporary outlook but never forgetting its deep roots, its tradition.

The magic flute of Şefika Kutluer becomes the voice of all these beautiful songs. This magic, combined with the magic of Fado melodies themselves, beautifully executed by Master guitar player Artur Caldeira, on the Portuguese Guitar, and Daniel Paredes, on the Acoustic Guitar, creates something truly new – it is the first time that Portuguese and Turkish artists collaborate at this high level, a first for the classic flute on Fado. Fado with classical flute, for the first time in the World..





With this record, Fado shows itself as a bridge between cultures, between souls. When Artur Caldeira joined the 7th International Şefika Kutluer Festival in Ankara, he offered Şefika to play 2 of his arrangements at the concert. This is how Şefika Kutluer discovered Fado and she fell in love, a love so deep that she couldn't stop it, she had to do something about it, she needed to express it...

She played these Fado melodies accompanied by Artur Caldeira and Daniel Paredes at the festival concert. The result was fabulous and the audience loved her interpretation of the Fado melodies, some even saying: "Fado is for you and you are for Fado, it is a spiritual match!". And then she found on Artur Caldeira and Daniel Paredes the same passion and the same curiosity to discover the other.

The result of this passion is here! Enjoy it!

It was fate that brought Şefika Kutluer to Fado, and her magic flute will never let go of it again.

Mário Tiago Paixão
Embassy of Portugal in Ankara
Camões—"Institute for Cooperation and Language"
Representative





ABOUT THE FADOS

It is important to distinguish “traditional Fado” from “Fado-canção”. The first is based on cyclical forms (such as the “Blues”), where the performer improvises (styling) about the original Melody; it is a style without a chorus and where the poems can be shared among several melodies, provided they have the same poetic metric. “Fado-canção” is that, a song accompanied by guitars but within the Fado feeling and expression; it has a well-defined melody and its own poem.

The “Fado” exists as melody. However, the poems sung in it are always important. Therefore, we speak a little of the essence of some poems written to the fados recorded in here.

As Pedras Da Minha Rua

“You have not stepped on the stones, the stones of the street. Today I walk without knowing if I am still yours.” This is the subject of the poem of this Fado, a “Fado-canção” and therefore owner of a specific poem. It tells us of the sadness of an absent owner and possibly unfaithful love. This is a recurring Subject in Fado.

Fado Três Bairros

Composed by guitarist Casimiro Ramos, this is a traditional Fado whose poems sung in it are constructed in “sextilhas” (stanzas with six sentences). Is interpreted with the poem





“Boneca De Porcelana” in the repertoire of fado singer António Rocha. This poem talks about a man who, thinking that he had a special someone in his beloved wife, called him “Boneca de Porcelana” (porcelain doll), and later realizes that he was wrong and she was no more than like an ordinary object. It is also usually singed with “Alfama, Bairro Velhinho”, a poem that portrays this typical Lisbon neighborhood.

Não Sei Porque Te Foste Embora

The title of this Fate means I do not know why you left. The poem written by José Gallardo tells us the thoughts of a woman who longs for her lover but does not want him to realize how much she loves him and wants to be loved by him. It is a melody that conveys some happiness that is not actually fulfilled yet.

Vagamundo

“Vagamundo” means vagabond, that is a nomad that goes through territories in search of something. The homonymous poem is written in the first person telling us the “fado” (unrequited love) of his life, stating that if he returns and, as he thinks, his beloved has forgotten him, he will not fall in love with anyone else.

Canção Do Mar

Not exactly a fado but rather a song usually performed with Portuguese and Classical Guitars, “Canção do Mar”, by





Frederico de Brito and Ferrer Trindade, was interpreted by Amália Rodrigues in 1955 in the film “Amantes do Tejo” under the name “Solidão”.

Dulce Pontes also sang a version of this song on her 1993 album “Lágrimas”, which was included in the 1995 soundtrack for Gregory Hoblit’s 1995 film “The Root of Fear” (“Primal Fear”) and played by Richard Gere and Edward Norton.

Já me deixou

“Saudade” is a very portuguese feeling which means, for example, the loss or absence of someone or somewhere. “Já Me Deixou”, in his poem, tells us the “saudade” that leaves us when that someone returns to us or when we return to that place.

Fado Bailado

“Fado Bailado” is a traditional fado created by legendary fado singer Alfredo Marceneiro. The most famous poem of this fado, “Estranha Forma De Vida” (Strange Way Of Life), was written and sung by the diva Amália Rodrigues. It tells us about someone who perceives that feelings are independent of people themselves, where the heart unequivocally surpasses reason in particular in love, wondering whether one should live without purpose.





Lisboa Antiga

This “fado-march” presents Lisbon as an old city with all the beauty of its maturity. It is a city that inherits ancestral customs and traditions that last through the generations and that are found in every corner of its traditional and picturesque neighborhoods overlooking the Tejo river. This melody tells us that Fado is not only sad, but can also exalt great joys.

Naufrágio

Naufrágio means shipwreck, and is a poem written for a sad melody where once again Amália Rodrigues sings the dislikes of life, where the boat is her life and her dreams that wreck like a ship.

Guitarra Triste

“A woman is like a guitar, but not everyone that hugs her makes her vibrate”. This begins the refrain of this fado-song that intends to convey the message that sometimes it is not enough to be sincere but to be able to feed the illusion of those who love us.

Com Que Voz

Amália sang numerous popular poets but also sang some of the most prominent representatives writers of Portuguese literature. This melody was composed on a sonnet attributed to Luís Vaz de Camões, the great Portuguese poet who in





his famous work “Os Lusíadas” relates the adventures of the Portuguese through the seas of the XVI century. It is thought to be the Portuguese text where the word “fado” appears for the first time.

Alfama

Alain Oulman was a Portuguese-French composer/pianist who came to be very important in the latest period of the Amália Rodrigues repertoire. With his melodies, the diva interpreted the great poets of Portuguese literature as Camões, O’Neil or Reggio. This “Alfama” is one of the beautiful melodies composed by Oulman with a poem by Ary dos Santos; it tells us about this Lisbon neighborhood.

Noite De Santo António

In June, Portugal celebrates the “popular saints” St António, St. João and St. Pedro. Lisbon celebrates strongly the St. António, being this the most popular event of the city. Each one of the historical neighborhoods organizes annually its “march”, that obeys to a certain subject and to which is composed a melody and the respective words. This is one of the numerous marches dedicated to St. António de Lisboa, also known as St. António di Padova, for having died in this Italian city.





Prece

“Prece” means prayer. Its author, Pedro Homem de Mello wrote this poem for Amália Rodrigues and Alain Oulman composed the melody. Amalia chose this poem once again obsessed with the idea of her death and the circumstances in which would occur. As the poem says: “Maybe I die on the beach... Maybe I die in the street... Maybe I die in the bed... From God’s hands I accepted everything but I must die in Portugal.”

Casa Portuguesa

When Portugal lived under the “Estado Novo” dictatorship, some artists sang politically correct texts that passed under the supervision of censorship, but which did not fail to imply some important messages. The “Casa Portuguesa” (Portuguese House) is the home of the common families of that time, who lives with short economic conditions, but convinced they are happy. The text tells us things like “In a Portuguese house bread and wine are always on the table” as if nothing else was needed; or “In the poor comfort of my home we are plenty of affection”, implying that even if living with difficulties people should be happy. And the melody is really happy like a march.



Senhora da Nazaré

“Nazaré” is a beautiful fishing village in the center-west of Portugal. In there is the shrine of Senhora da Nazaré, of which the local fishermen are very devout. This poem, dedicated to this Lady, tells us about the faith of these fishermen but also comparing the work at sea with the course of life, with the search for dreams and the disappointments of their failure.

Variações Sobre O Fado Lopes

Mário José Lopes was a guitarist and coachman of King D. Carlos. He was known to have composed Fado Lopes, with a specific accompaniment of Portuguese Guitar, in a tremolo technique. About this fado, several guitarists, since the famous Armandinho, performed more or less virtuoso variations. This version is based on variations of Armandinho, José Luís Nobre Costa and Artur Caldeira himself.



For the first time in its history and on the occasion of its 40th
anniversary VDE-GALLO
International awarded to Mrs

Şefika KUTLUER

on 1 May 2005 a

DISQUE D'OR VDE-GALLO

in recognition of her outstanding recordings and their exceptional
reception internationally.

The Prize was awarded at the Salon International du Livre et de la
Musique in Geneva. during a special ceremony and concert held at
the historic Bioley-Magnoux Castle in Vaud, Switzerland.

All future recordings of this renowned artist will feature the
designation

“GOLDEN EDITION”. Lausanne, 11 June 2006





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