



MASSACHUSETTS CULTURAL COUNCIL
FOLK & TRADITIONAL ARTS PROGRAM

FIELDNOTES

Accession Numbers:

LO-02-04-FN

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Fieldnotes

Audio recordings

Photographic documentation

Additional materials

Date(s): April 25, 2002

Related Accession Numbers:

Individual/Group/Event: Ana Vinagre

Fieldworker(s): Laura Orleans

Location of Interview: Ms. Vinagre's home

Street Address:

City:

Zip:

C:

Contact person (if different from above):

Title:

Sponsoring organization (for event or group): n/a

Address (if different from above):

Phone: Daytime: 508-993-5539

Evening: same

E-mail:

Website:

Special Needs (including translation):

Traditions documented on visit (traditional art/skills, occupational experience, ethnic or religious community): Portuguese Fado

Traditions noted for follow-up: instrument making

Other Possible Contacts:

Summary Description: Ana Vinagre was born in 1953 in Buarcos, a small coastal village in central Portugal. She grew up listening to Fado on the radio and always gravitated toward the melancholic sound of the music which was undergoing a revival under the leadership of the country's Fado diva Amalia. Ana was known for her singing ability even as a youngster. She was involved in a folkloric

music and dance troupe and was eventually asked to perform Fado in the troupe which traveled extensively throughout Europe. It was through this dance troupe that Ana met her husband, Jose, also originally from Buracos. Jose had immigrated to the United States with his family and had returned to Buracos for a visit. After courting for a year, the two married and Ana left her home and family and came to New Bedford in 1972 at the age of 17 and a half. It was not until she came to the United States that Ana saw her first live performance of Fado and it was not long afterward that she began performing professionally.

Ana's mother worked as a seamstress and her father worked on the sea. Neither was musical. She is essentially self-taught, learning the music from recordings and by watching performances by other Fado artists.

Ana is extremely passionate about Fado. She would make an excellent master artist, though she does not feel that Fado can be taught. She would also be a strong candidate for an artist fellowship. She has a recording and performs regularly in the Portuguese community and sporadically at festivals and other events for a wider audience. She was part of the Women's Singing Traditions Tour organized by folklorist/ethnomusicologist Jill Linzee in 1994.