



NIGHT KISSES

A TRIBUTE TO
IVAN LINS

EDDIE DANIELS

FEATURING
DAVE GRUSIN &
BOB JAMES



a Tribute to IVAN LINS

At the seventieth-birthday party for composer Ivan Lins, held in his hometown of Rio de Janeiro on June 16, 2015, his colleague, Dori Caymmi, declared Lins to be the greatest melodist of “all of us.” He referred to the post-bossa nova wave of songwriting titans—Edu Lobo, Milton Nascimento, Caetano Veloso, João Bosco, Gonzaguinha, and Djavan are a few others—whose work is now deemed historic.

Lins has another key distinction: After Antonio Carlos Jobim, he is arguably the most successful Brazilian popular composer outside Brazil. In the 1980s, he was discovered by a host of American pop and jazz luminaries who seized upon the English versions of his songs. The most famous one, “Love Dance,” even found its way onto a Barbra Streisand album. Lins himself is a fixture on the worldwide festival and jazz-club circuit. To many of his fans, nobody performs his songs the way he does—in a reedy, impassioned tenor that trembles with intensity, accompanied by keyboard-playing whose percussive punch keeps the energy high.

As for his composing, Lins says: “I’m totally committed to beauty—my conception of beauty.” It involves luxuriously extended and curvaceous lines that stick in the mind; a feast of rhythms from all over Brazil; and a rare synchronicity with words, notably those of Vitor Martins, one of Brazil’s most profound lyricists. Lins’s chord progressions are songlike in themselves: clear road maps that steer the melody forward and heighten each emotional tug.

Just how potent his music can be was proven when Brazilian singer Antonio Carlos Mascarenhas played Lins's 1984 album *Juntos* for his friend Sarah Vaughan. In a duet with singer Veronica Sabino of his song "Começar de Novo," Lins enters on a modulation that moved Vaughan to tears. She made Mascarenhas play it over and over as she repeated: "Oh, Jesus!"



George Klabin, who owns Resonance Records, has now followed his acclaimed *Heart of Brazil*, a tribute to composer Egberto Gismonti, with this valentine to Lins. Like its predecessor, *Night Kisses* stars Eddie Daniels, the Grammy-winning reed virtuoso. Prestige Records released his debut album as a leader in 1966; this is his thirtieth. While he made his initial mark on tenor sax, Daniels is better known as a master clarinetist who plays everything from bop to Brahms with classically schooled technique, fire, and fluid ease.

Here he works with a rhythm section as well as the Harlem String Quartet, the classical ensemble that joined Gary Burton and Chick Corea on their album *Hot House*, a 2014 Grammy-winner. Four arrangers helped create *Night Kisses*. Dave Grusin's and Bob James's six-decade careers in jazz, pop, and soundtrack scoring have scored them multiple Grammys (and in Grusin's case, an Oscar). The German-born Kuno Schmid earned a benediction from Johnny Mandel, who called his arrangements "so good that I'm jealous." A younger leading light of

West Coast jazz, Josh Nelson, doubles as the album's main pianist.

The years from which the selections are drawn—1977 to 1983—encompass a period of social turmoil, as Brazil endured a stifling dictatorship. Lins was also facing the strife of a crumbling marriage. From all of that came many of his best songs. This era also saw the blossoming of his partnership with Vitor Martins, whose probing lyrics, many of them political, brought out depths in Lins that he didn't know he had. So did his collaboration with a master musical director and arranger, Gilson Peranzzetta, who was around for the birth of most of these songs, and who cowrote “Love Dance.”

Night Kisses is the latest entry in Lins's lifelong relationship with the U.S. It started in 1947, when his father, a naval engineer, moved the family, including two-year-old Ivan, from Rio to Boston for three years. Young as Lins was, North America got in his blood; once he'd made it in Brazil, he began to set his sights on

the U.S. An encouraging sign came in 1972, when Ella Fitzgerald sang his breakthrough hit, “Madalena,” made famous in Brazil by Elis Regina, the singer who became his foremost muse. In the early '80s, Quincy Jones included two Lins-Martins songs, “Dinorah, Dinorah” and “Velas Içadas,” on his albums; both tracks won Grammys.



Lins's U.S. reputation spread quickly. "The Island" (based on "Começar de Novo") and "Love Dance" (originally "Lembrança") appeared on Sarah Vaughan's album *Crazy and Mixed Up*; dozens more recordings of them followed.

In 1986, Mark Murphy made *Night Mood*, the first English-language Lins album. Lins began recording for GRP and Reprise and touring the States annually. Brenda Russell, Paula Cole, Michael Bubl , and Jane Monheit dueted with him; Blossom Dearie haunted his engagements at the Blue Note in New York and sang several of his songs. In 2000, an array of jazz and R&B stars saluted Lins at Carnegie Hall.



This album, made in Los Angeles, was Eddie Daniels's first deep dive into Lins's music. "As a singer, he kills me. When I first listened I was getting overwhelmed, thinking, what the hell am I going to do with this? I thought, if I'm the lead instrument on an Ivan Lins album I have to become the singer. I want to be pristine as an instrumentalist; it's very important to me to play my instrument with a kind of perfection. Now here was this music where you just have to be soulful and heartfelt. It was a great lesson."

As he absorbed each Lins song, Daniels decided whether to solo on clarinet, tenor, or flute, an instrument he hadn't touched in years. "I feel that the lightness

and the spirituality of the flute gave the music another color," he says. "Even when the music is not so fast it's sparkly, it's exciting."

LINS' RESPONSE: "The album is fantastic. Totally surprising. Not only the repertoire, because there are songs that nobody recorded besides me, but the textures, the timbres, the ideas of the arrangements, the instruments used. It's incredible."



The Songs

Unless otherwise noted, all songs are by Ivan Lins and Vitor Martins
and feature Josh Nelson on piano.

A VOZ DO POVO (The Voice of the People)

From the album *A Noite* (1979)

João do Vale-Luiz Vieira • Arrangement by Josh Nelson

A samba about the resilience of the Brazilian people, *A Voz de Povo* was recorded but not written by Lins; George Klabin chose the song as a tribute as well as an exciting opener. It was coauthored by samba composer João do Vale, a contributor to *Opinião*, the first show to protest the newly-launched dictatorship. Produced in 1964, *Opinião* helped stir up Lins's political conscience.

Eddie Daniels: "I struggled to get a sound on the flute that's like trumpets heralding the court of a king, or heralding all the natives in a town to come out and dance. The flute was perfect for that. And this funky little groove the arrangement went into was so much fun. It keeps changing and modulating; it has a lot of variety."

PANO DE FUNDO (Backdrop)

From the album *D'Aquilo Que Eu Sei* (1981)

Arrangement by Kuno Schmid

Ivan Lins: This was written by Vitor because of an actress who offended some songwriters with her opinions that they were being too hard with the government. She was full of ego, like, I am the best actress of the planet, so I can complain and you have to listen to me."

Eddie Daniels: "It's got a beautiful melody and I love the groove on it, too. The clarinet sounds at home on it. The string introduction is great; it's got energy."

MÃOS DE AFETO (Hands of Affection)

From the album *Somos Todos Iguais Nesta Noite* (1977)

Arrangement and piano by Dave Grusin

This love song, set in the hinterlands of Brazil, is both sexual and maternal, with a chromatic instrumental coda that becomes a musical world unto itself. It was popularized in 1976 by Nana Caymmi. This version, featuring Daniels on tenor sax, evokes the dreamy balladry of Stan Getz and Zoot Sims with strings.

DAQUILO QUE EU SEI (That Which I Know)

Arrangement by Kuno Schmid

From the album *Daquilo
Que Eu Sei* (1981)

The lyric of this song found Vitor Martins looking back at his life thus far and concluding that he had done his best, missteps and all. But the words have political undertones, for they were written toward the end of Brazil's dictatorship, a time when many freedom fighters were wondering how much difference they had made. The music is surprisingly breezy, and both Daniels (on flute) and Josh Nelson turn it into jazz. Kuno Schmid gives the string quartet a symphonic sound.

Ivan Lins: "This song was about ourselves and the time we were living in. Sometimes we were accomplishing things, sometimes not. It's like, I'm being honest, I'm being clear, but I don't know if this is enough to make life better."

Eddie Daniels: "There's a little bebop on the flute here and there but a lot of it is Latin."

VELAS IÇADAS (Hoisted Sails)

Arrangement by Kuno Schmid

From the album *A Noite* (1979)

In this Brazilian standard, Martins ponders the safely, unadventurously lived life: "Your heart is a boat that lives anchored/It never risked the wind, the great passions." With a more hopeful English lyric added, the song was adopted by jazz singers Bobbe Norris and Mark Murphy. Daniels sails through it on clarinet.

Ivan Lins: "The arrangement, my God—it's my favorite track. I cried. I thought, I don't deserve that! I'm not that big!"

Eddie Daniels: "It's so beautiful how Kuno arranged it for the strings, fattened it up like it's orchestral."

DINORAH, DINORAH

From the album *Somos Todos Iguais Nesta Noite* (1977)

Arrangement by Kuno Schmid

Ivan Lins: "It's a funny story. Vitor and I were in a bar in Cinêlandia [a neighborhood in downtown Rio with a wealth of theater, cinema, and music]. And there was a guy with an audience of followers, everybody drinking beer. He was very seductive, talking loud about everything he used to do with women. Vitor looked at me and said, 'This guy is a huge liar. The truth is that after this show he's doing here, he's going back home to his tiny apartment, he's gonna open his armoire, and the door has a calendar girl inside. 'Dinorah, Dinorah, Dinorah' was a calendar girl that this guy used to masturbate to before going to the bar to say he had sex with her.'"

Eddie Daniels: "This one is very Latin, with a lot of energy—a lot of fun to improvise on. The bridge is very lyrical. There's a little bit of bebop and a bunch of Latin in the flute soloing."

DEPOIS DOS TEMPORAIS (After the Storms)

From the album, *Depois dos Temporais* (1983)

Arrangement and piano by Dave Grusin

Several lyrics on the album *Depois dos Temporais* were Martins's poetic attempts to breathe life into Lins's failing first marriage, which had ended by the time of the recording. Daniels, on clarinet, leavens the wistfulness with a bright, airy bounce.

Ivan Lins: "I tried to make it a very optimistic album about the lessons we learn when we finish a relationship, what you can take from the experience to make your life better."

QUADRAS DE RODA: O Passarinho Cantou

From the album *Somos
Todos Iguais Nesta Noite* (1977)

(The Little Bird Sang)/Marinheiro (Sailor)/
Meu Amor Não Sabia (My Love Never Knew)/
Água Rolou (The Water Flowed) Nos. 1 & 2

Arrangement by Josh Nelson

“Quadras de Roda” refers to a tradition of playful children’s songs, sung and danced in a circle.

Ivan Lins: “It’s a folkloric style from Bahia, but in the modern sound. The lyric to this song is totally metaphorical and very political, but it sounds almost infantile.”

Eddie Daniels: “The music sounded to me like women coming out and dancing with their baskets and their flowers and I’m dancing with them.”

AMOR (Love)

From the album *D’Aqui Que Eu Sei* (1981)

Arrangement by Kuno Schmid

Played with an upbeat lift on tenor, this is another of several songs whose words, by Martins, were meant as interpersonal pleas between Lins and his wife: “Fight, fight, fight for us to be happy/Sing, sing, sing as we always wanted.”

Ivan Lins: “My wife was a singer, and he wrote the song for her to sing for me. When he gave me the lyric I almost cried, because I wasn’t hopeful. One year after the marriage, we split. But Vitor tried to keep us together.”

LEMBRA (Remember)

From the album *Depois dos Temporais* (1983)

Arrangement and piano by Bob James

"Lembra" is a third song of healing, recorded in the wake of Lins's divorce.

Eddie Daniels: "I was so taken by the piano playing; it's beautiful, lyrical. Bob makes the song into a journey. He moves it into a waltz at one point. That melody is just gorgeous."

CANTOR DA NOITE (The Night Singer)

Introduced by Leny Andrade on her album *Leny Andrade* (1984) and recorded by Lins on *América, Brasil* (2014)

Arrangement and piano by Kuno Schmid

Ivan Lins: "During the night, Vitor used to go listening to music in the clubs. He used to follow Leny Andrade. One day he came to me and said, 'Ivan, we need to write a song for Leny Andrade.' I had this song without lyrics, and I said, 'Okay, I have this song here, Vitor.' He put the lyrics over it. We sent it to Leny."

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a Voz do Povo

The People's Voice

My samba is the voice of the people.
If someone likes it, I can sing it again.
Repeat....

I went to ask the boss for a raise.
I made my situation worse.
My name went to the list at the same time,
Of the ones that are going to be sent away.

My samba is the voice of the people.
If someone likes it, I can sing it again.
Repeat....

I am the flower that the wind threw on the ground.
The twig was left for another flower to sprout.
My flower, the wind can take,
But my perfume is floating in the air.

My samba is the voice of the people.
If someone likes it, I can sing it again.
Repeat....

Dano de Fundo

Backdrop

From the photos and pictures
You can see your past.
Ah, you did it!
You had the world
As a backdrop.
Ah you succeeded.
The medals displayed,
The magazine front pages,
The newspaper articles,
Which will always be read
By the same visitors.
Ah you succeeded.
I know you did it.
Oh, I know it was good
To get your name in neon.
Ah you did it.
Provoking shivers,

Chills, delusions.
Ah you did it,
In the fear of the premieres,
In the heat of the stage,
In the glare of the spots.
They were happy days,
Those of which actresses
Always save the clippings.
Ah, you succeeded.
I know you resisted.
But if I'm not mistaken,
The light has been turned off.
So, take your cross,
And between us,
Lower your voice,
Cause the backdrop has already fallen.

Mãos de Afeto

Hands of Affection

I prepared my hands of affection
For this enchanted boy,
For this wonderful boyfriend.
The most handsome foreman of all
The coffee plantations.
The most beautiful cowboy of all
The hills.
The most beautiful cowboy of all
The hills.
I had a soft cotton pillow
To help your sleep.
I had some warm water
To wash your sweat.
And my body was a bonfire

To warm your cold.
And my belly was free
To bring life to your child.

I prepared my hands of affection
For this enchanted boy,
For this wonderful boyfriend.
Who left, forever.
I am betrayed in the coffee
plantation.
And his eyes stole the green of
the hills,
And my eyes washed away all of
my sins.

D'Aquilo Que Eu Sei

That Which I Know

From what I know
Not everything gave me clarity,
Not everything was allowed,
Not everything gave me certainty.

From what I know,
Not everything was banned,
Not everything was possible for me,
Not everything was conceived.

I did not close my eyes.
I did not cover my ears.
I smelled, touched, tasted,
Oh me!
I used all the senses.
I just did not wash my hands,
And that's why I feel
Ever cleaner!
Ever cleaner!
Ever cleaner!

Velas Scadas

Hoisted Sails

Your heart is a boat with hoisted sails,
Away from the seas, from time, from crazy tides.

Your heart is a boat with hoisted sails,
Without fog, or storms, or even a setback.

Your heart is a boat never sailed,
Never opening its pores to reveal the insides.

Your heart is a boat that lives at anchor,
Never risking the wind, or great passion.

Never letting go of its moorings,
Never been adrift,
Never suffered a shipwreck,
Never crossed paths with pirates and adventurers,
Never fulfilled the destiny of a boat.

Dinorah. Dinorah

The Call Girl

When the guys got together,
Someone always asked for
Ah! Dinorah, Dinorah.
And the rascal described her,
And soon enough she arrived.
Ah! Dinorah, Dinorah.
And until she got to the classy hotel,
Ah! Dinorah, Dinorah,
There were butterflies in the stomach,
And reasons to fight over her.
Ah! Dinorah, Dinorah

And in the mirror she strips down,
Dancing in his eyes like a ballerina,
While The Gang, down and out,
repeats!

But the real truth
Is inside the room.
Ah! Dinorah, Dinorah
He opens his closet and
Looks at his appointment calendar.
Ah! Dinorah, Dinorah

And he embraces her in his mind,
Her body pressed against his suit.
Ah! Dinorah, Dinorah
Drawing on his lapel
Her mouth and her kiss.
Ah! Dinorah, Dinorah

And the gang
Repeats!

Cantor Da Noite

The Night Singer

It was just one more sleepless night
Of these nights that we are clueless.
Looking for a samba in the wind
that the radio has not let me hear
for a long time.

It was only a discreet point of light
And that voice getting closer and
closer.
It was entering into my happy heart
Like I was to be forever satisfied.

No, don't stop.
Sing it again.
Because deep down
You know how good that makes me
feel.

Only then do I use the soul and not
the body
Only then I feel more pleasure and
more taste
Only this way I'm with myself a
little more
Only thus am I all heart.
Only thus am I in my own hands.
And I no longer want my feet on
the ground in vain.
My feet on the floor in vain
On the floor in vain
In vain, in vain

Quadras de Roda

Passarinho Cantou

The birdie sang from inside a cage
It would do better if it were outside.
Repeat....

The sailor woke up and was amazed.
Someone got up earlier and stole the sky and the sea
Repeat....

My love did not know why there was no dawn
and that there was a guard at the door every day.
Repeat....

Many people called my parrot a vulture
From what I see now they'll call it that again.

Many tears rolled from the eyes of the people
From what I see now those tears will roll again.

Amor

Love

Come show yourself,
Come and convince me.
I'm so glad to see you.

Come get me.
Come seduce me,
Cause I'm ready to go.

Come and enchant me,
Remove my chains.
Make a party for me.
Come, my heart.
Light my balloons,
My passions.
Take away the haunting.
Air out my basement.
Come calm my storms,
My fears, my pains....

Lembra

Remember

Remember I arrived so hurt,
So wounded and frightened,
That I didn't even notice your charms.
It was your gentle hands
That took away my fever,
That pulled me out of my dead body

Remember that I was like an open wound,
Feeling such clear pain
From a love badly ended,
Oh, from a love badly loved.

And so you filtered through your veins
My poisoned blood and,
believe it, now I'm cured!

Depois des Tempêtes

After the Storms

They always lived in the same boat.
They were flour from the same bag,
From the same navy, from the same
queen,
Under the same flag,
Trembling on the mast.
And so they followed the stars,
Cut the ropes and knots,
Leaving port and pier behind,
Screaming until they lost their
voices
In search of the immense,
Most intense silence,
Which comes after the thunder-
storms.

And so they were moving on,
Making love to the seven seas,
Filling the water with algae and fish,
Following the winds,
The tides and currents,
The way of the dolphins,
The Whale Trail.
And there were no reefs,
No sandbars,
No fears nor pains.
There was no tiredness.
There was only the blue and the
great outside.

A Noite

The Night

The night has embroidered
On the cocktail napkins in bars,
Harpooned Hearts,
Tortured hearts,
Hangover Hearts,
Too many homeless hearts.
The night has spoken
On the barstools,
Of drowning passions,
Of refused passions,
Of misplaced passions,
Of too old passions.
The night brings on its face signs
Of those who have cried too much.

The night has left
Its grudges engraved,
With knife and switchblade,
Pencil and razor blade,
Inside people,
Inside the toilets, and more.
The night has left
Its grudges engraved,
With knife and switchblade,
Pencil and razor blade,
Inside people,
Inside the toilets, and also,
Inside of me.

Ivan Lins

SPEAKS WITH JAMES GAVIN

ABOUT HOW HE LEARNED PIANO:

"I had a huge musicality inside of me; that was a gift God gave me. I learned piano by myself, by ear, and I created my own technique. And my technique is totally wrong, but it works for me. One day I went to a teacher and asked her to teach me. She said, 'Play something.' When I started to play she shouted, 'Keep playing but I'm gonna turn around; I don't want to see this.' Afterward she said, 'Ivan, I'm not going to teach you anything because I'll have to destroy what you are and start over from zero. I'm gonna fuck up the way you play, your musicality. Play that way—but please, don't play in front of me.'"

ABOUT HIS BRAZILIAN ROLE MODELS:

"I started to play piano when I saw Luiz Eça, pianist of [the famous bossa nova group] Tamba Trio playing on a TV show in 1963. I said, 'I want to do exactly what this guy's doing.' So I bought some albums of bossa nova trios and started to play over them to learn. In two years I was playing in nightclubs with my own trio. I was twenty. The first song I played was a Carlos Lyra song played by Tamba Trio, 'Influência do Jazz.' I fell in love with the song. All the albums I used to buy to play over, I started to look for his songs. I thought, one day if I'm gonna write songs I'd like to write like this guy. He's an amazing melodist. After that I discovered Antonio Carlos Jobim. People say to me, 'Ivan, your chords, your chords.' But melody for me is the most important thing. When you go in the shower, you sing the melody, not the chords."

ABOUT HIS AMERICAN INFLUENCES:

"My first year in military school, I tried to play trumpet and failed but I got really crazy about the band, especially the marches by John Philip Sousa. I started to buy records of big bands. That's when Henry Mancini appeared with the scores of Peter Gunn and Mr. Lucky. I said, 'This is incredible! Who is this guy? I want everything from him!' Mancini is one of my heroes. In an interview he said he was influenced by Antonio Carlos Jobim. I said, 'Wow, man!' I started to buy Frank Sinatra and Nat King Cole albums because of the big bands behind them, then I started to fall in love with the singers and the repertoire and the songwriters—Richard Rodgers, Jerome Kern, Cole Porter, Irving Berlin."

ABOUT MAU, THE COALITION OF STUDENT SONGWRITERS AND MUSICIANS THAT LINS HELPED FORM IN THE LATE '60s:

When I was in the university in Rio, I started to meet other university songwriters, especially from my neighborhood, Tijuca. We decided to find a place where everybody could meet and exchange ideas and show songs to one another and start partnerships. We used to go to a house in Tijuca every Friday evening, and we started to be known because some singers were looking for new songs from the youngsters and they started to go there to listen. We began to make shows in theaters and venues. We decided to call ourselves Movimento Artístico Universitário. TV Globo at the time was looking to do a music show for youngsters so they invited us to do the program. MAU started to appear for the whole country.

ABOUT HIS FIRST RECORDING, THE SINGLE “AGORA”/“FINALMENTE” (FORMA, 1970):

“My first time in the studio was funny because I never thought that I was going to be a singer. But while I was in the university I used to go two or three times a week with friends to a nightclub in Copacabana. When the piano player left I would demonstrate my songs to my friends. At that time I was getting influenced by rock played by pianos—Jimmy Webb, Leon Russell—and soul music by Stevie Wonder. A producer was at the club, and he said, ‘This guy has a different voice, a different approach to singing. Maybe he can be a success.’ So the guy invited me to make a record. The first day I went to the studio I was so scared, I arrived half an hour before and I went to the bar and drank a lot of caipirinhas. When I got into the studio I was totally drunk and couldn’t record. The guy sent me back home. He said, ‘Tomorrow you come back but please don’t drink.’”

ABOUT THE ENTRANCE OF POLITICS INTO HIS MUSIC:

Before 1974, I avoided politics in my music, because I was still a little afraid. People thought that I was just a pop artist, not that involved with politics. But in 1974 my music started to get really political and angry, not only because of the dictatorship; I was angry with myself too, about why I’d spent so long not doing what I should be doing. That was exactly the moment I needed a political lyricist. Vitor Martins started to put words in my mouth that I always wanted to say. My image started to change radically. I started my partnership with Paulo César Pinheiro at the same time with “Rei do Carnaval” [King of Carnaval], in the same album, Modo Livre. That album is when I started to be what I really wanted to be.”

ABOUT HIS EARLY HIT ALBUM SOMOS TODOS IGUAIS NESTA NOITE:

"Me and Vitor were going to do an album in 1977 with Brazilian rhythms. I was doing jingles then, so we decided, let's use the jingle market to prepare our audience. At that time, the sound of jingles in Brazil was rural American rock and roll. I gave the producer a collection of LPs with music from every part of the country. I invited all the composers of the production company and told them, let's listen to that and talk about how we can adapt some Brazilian folkloric rhythms using modern sounds, like we were a rock band. So I used the subliminal marketing of the jingles to make the audiences accustomed to listening to Brazilian rhythms with a modern sound. When my album was released it was a huge success. It was a trick—a strategy I used."

ABOUT HIS MOVE TO LOS ANGELES IN 1992 AND HIS RETURN TO RIO EIGHT MONTHS LATER:

"I moved to experiment, to make a new atmosphere in my career, in my life. I was very interested in writing music for films. I've done music for films here in Brazil. I called Dave Grusin and he said, 'Come over, I'm gonna introduce you to my manager.' But nothing worked the way I was expecting. First of all, Los Angeles is not real. You spend four hours a day inside a car. That is terrible for a carioca. We have corners with bars and you can walk to everything: pharmacies, market, butcher, bakery. In Los Angeles I couldn't adapt to it. The other thing is, in the United States the money they put into films is so high, they are very tough about who they choose to score films. A friend [in the industry] said, 'Man, I'm a great fan of your music but you have to bring me samples of jingles, things that you've done for documentaries, because I have to convince the producers to put money on you. To show only the albums is not enough. Start to do

jingles, and two years from now, come back and bring your stuff.' So I gave up."

Lins may have gone back to Brazil, but his U.S. career thrives to this day; he tours the world as frequently as ever and continues to release albums, notably *Amorágio* (2013), which has several collaborations with Vitor Martins; *Cornucópia* (2013), with Stuttgart's SWR Big Band; and *Cumplicidade* (2017), a duo session with Gilson Peranzetta. His story has no finish in sight.

ABOUT JAMES GAVIN

James Gavin's books include *Deep in a Dream: The Long Night of Chet Baker* and *Is That All There Is?: The Strange Life of Peggy Lee*. He is a two-time winner of ASCAP's Deems Taylor-Virgil Thomson Award for excellence in music journalism.

a Thank You...

FROM EDDIE DANIELS

So in writing my thanks I'm thinking "What is it that enabled this album to come about"... well...

My parents felt that having good teachers was important... that's my first and biggest thank you.... Carole and George Daniels

Having great instruments... I perform on the Backun Lumiere Clarinet, and

Legere Reeds, the new Eddie Daniels ligature, and Richard Hawkins clarinet mouthpiece,

Having a great support system... My wife Mirabai Daniels, my dear friend Ron Odrich, who suggested that I play flute on this album,

Phil Unger at the Flute Center in New York for helping me find the Nagahara Flute.

A special thanks to Bob James and Dave Grusin for their generosity and friendship, and amazing talents,

But most importantly Resonance Records and George Klabin for loving the music of Ivan Lins and putting it forward for the listener to enjoy!!!!!!

But wait... there's more... The gorgeous Harlem Quartet who can really swing, Josh Nelson...amazing pianist and arranger, Kuno Schmid wonderful writing, Mauricio Zottarelli killing drummer, and Kevin Axt on bass.

With "Night Kisses"... I am in heaven!!!

Enjoy... Eddie Daniels

2xHD Mastering: RENÉ LAFLAMME
2xHD Executive Producer: ANDRÉ PERRY



Produced by *George Klabin* • Recording Engineers: *George Klabin* and Fran Gala
Assistant Engineer: Gabriel Guper • Mixing by *George Klabin* and Fran Gala
Album design: JRocket77 Design • Photos: Ulrich Sick

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Night Kisses

EDDIE DANIELS

A TRIBUTE TO IVAN LINS

1. **A Voz Do Povo** (The People's Voice) (Luiz Viera/Joao do Vale)*
2. **Pano de Fundo** (Backdrop)**
3. **Maos de Afeto** (Hands of Affection)***
4. **D'Aquilo Que Eu Sei** (That Which I Know)**
5. **Velas Içadas** (Hoisted Sails)**
6. **Dinorah, Dinorah** (The Call Girl)**
7. **Cantor Da Noite** (The Night Singer)**
8. **Quadras de Roda** (Children's Folk Dance)*
9. **Amor** (Love)**
10. **Lembra** (Remember)****
11. **Depois dos Temporais** (After the Storms)***
12. **A Noite** (The Night)*
13. **Ivante** (Bob James)****

Musicians: Eddie Daniels, clarinet, flute, tenor sax

Josh Nelson, piano, (1, 8, 12) • **Kuno Schmid**, piano (7) • **Dave Grusin**, piano (3, 11, 13)

Bob James, piano (10), keyboard (13) • **Kevin Axt**, bass • **Mauricio Zottarelli**, drums

Harlem Quartet (String quartet) (1-6, 8-12)

Arrangers: Josh Nelson* • Kuno Schmid** • Dave Grusin*** • Bob James****

2xHD Mastering: RENÉ LAFLAMME
2xHD Executive Producer: ANDRÉ PERRY





THE 2xHD MASTERING PROCESS

The 2xHD proprietary mastering provides a unique listening experience as the process digs deep in original recordings to bring out all hidden information, without altering the music in any way, uncovering and bringing out nuances, warmth, depth of field and even the air around the musicians.

The 2xHD logo on an album cover indicates that the recording was carefully selected and the high resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music remastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology - a 'Back to the Future' approach. Each musical project is treated with individual attention to the selection of equipment.

Some of the top flight gear used in the process includes a selection of cutting-edge A/D and D/A converters to obtain the most natural DSD or PCM sound, such as a NAGRA-T tape recorder - modified with all tubes playback electronics (With its four direct drive motors and the tape sensor head, The NAGRA-T is one of the best transports ever made), a modified vacuum tube NAGRA HD dac (DSD) to make it possible to obtain real analog sound from a digital master and in some cases even battery power is used so as to benefit from the cleanest power source possible. The 2xHD FUSION mastering



system is powered by super capacitor power supplies with new technology that lowers the digital noise which is heard in the lowest levels, something that was not possible before. The resulting signal is then transformed to high resolution formats by recording it in DSD 256 kHz using the Merging Technologies' Horus A to D converter - which is also powered by a super capacitor power supply. All analog and digital cables are the finest state of the art available today. Also used in the process are Pyramix Masscore (records all high resolution formats, allowing for great flexibility), an Atomic Clock for re-clocking, and Siltech & Shunyata cables (all digital and analog cables are reduced to a minimum optimal length in the digital conversion and mastering system).

The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/DSD master, transfer is made to analogue using cutting edge D/A converters.

2xHD is an accurate and musical mastering system, earning recognition from peers and from the specialized trade publications around the world.

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Pure Emotion

