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FUSION

IVAN LINS

My Heart Speaks

featuring...

Dianne Reeves

Jane Monheit

Tawanda

Randy Brecker

DSD - DXD

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IVAN LINS

My Heart Speaks

SPECIAL THANKS!

João Lins

Maestro Vakhtang Kakhidze

For the participation of his excellent Tbilisi Symphony Orchestra

Catherine Mayer of JustJazz.de

Elo Carillo

Produced by *George Kabin* and Kuno Schmid • Associate Producers: Catherine Mayer and Fran Gala

Arranged by Kuno Schmid • Recording and Mixing Engineers: *George Kabin* and Fran Gala

2xHD Mastering: RENÉ LAFLAMME - 2xHD Executive Producer: ANDRÉ PERRY - Recording: Lars Dolle
Assistant Producer in Tbilisi: Josh Nelson

Cover Photo: Bruno Veiga • Album Design: JRocket77 Design

a Spiritual Journey

By PRODUCER, GEORGE KLABIN

WHEN it began, I never would have imagined how moving and satisfying the production of this recording would be for me. It all started around 2021, after the release on our Resonance Records label of a tribute recording of Ivan Lins songs entitled “Night Kisses” that I produced with Eddie Daniels, plus guests Dave Grusin and Bob James.

I have always loved Lins compositions and his passionate vocals. In my opinion he is as great a composer of Brazilian music as Tom Jobim. I learned about Ivan when I bought his LPs in the 1970s whenever I visited my father in Brasil.

So it was easy to choose some of my favorite tracks from the vast selection I had amassed, for the *Night Kisses* production. After it was completed, I asked writer James Gavin, who speaks fluent Portuguese and has written numerous liner notes for us in the past, to interview Lins and write the notes for that record. I also obtained Ivan's phone and we had a number of very positive conversations. At one point I asked him whether he would like to make a recording for Resonance, and he agreed.

And so it began... First of all I had to think about which songs to record. Ivan stunned me by saying that he had written about 600 songs, which led to my asking how many had been recorded. He did not have an exact figure, of course, but he said many had never been recorded.

I decided to ask Ivan to send me a mix of songs that he liked for us to choose from.

In the end, we chose eleven songs, all of which appear on this production. Included are three songs on which Ivan's voice serves as an instrument, not singing lyrics: "Congada Blues," "Missing Miles," and "Easy Going." In addition there are three songs which have newly written English lyrics: two by Jane Monheit: "The Heart Speaks" (originally "Antes e Depois") sung by Dianne Reeves, and "Rio" (originally "Rio de Maio") sung by Monheit. Third is English lyrics by Will Jennings for "I'm Not Alone" (formerly "Anjo de Mim") sung by Tawanda.

Next, I hired my longtime friend and brilliant arranger Kuno Schmid to serve as co-producer and arrange all eleven songs. The original plan was to choose eight of them for a large orchestral treatment and the remainder as intimate small group versions. Thanks to the devoted efforts of Catherine Mayer – owner of the famous German jazz booking agency, Just Jazz – she obtained the agreement of the Tblisi Symphony Orchestra to overdub their entire orchestra on the eight Kuno Schmid arrangements. The Tblisi Symphony Orchestra, with its conductor, is the most appreciated and most popular orchestra of the Republic of Georgia in Eastern Europe.

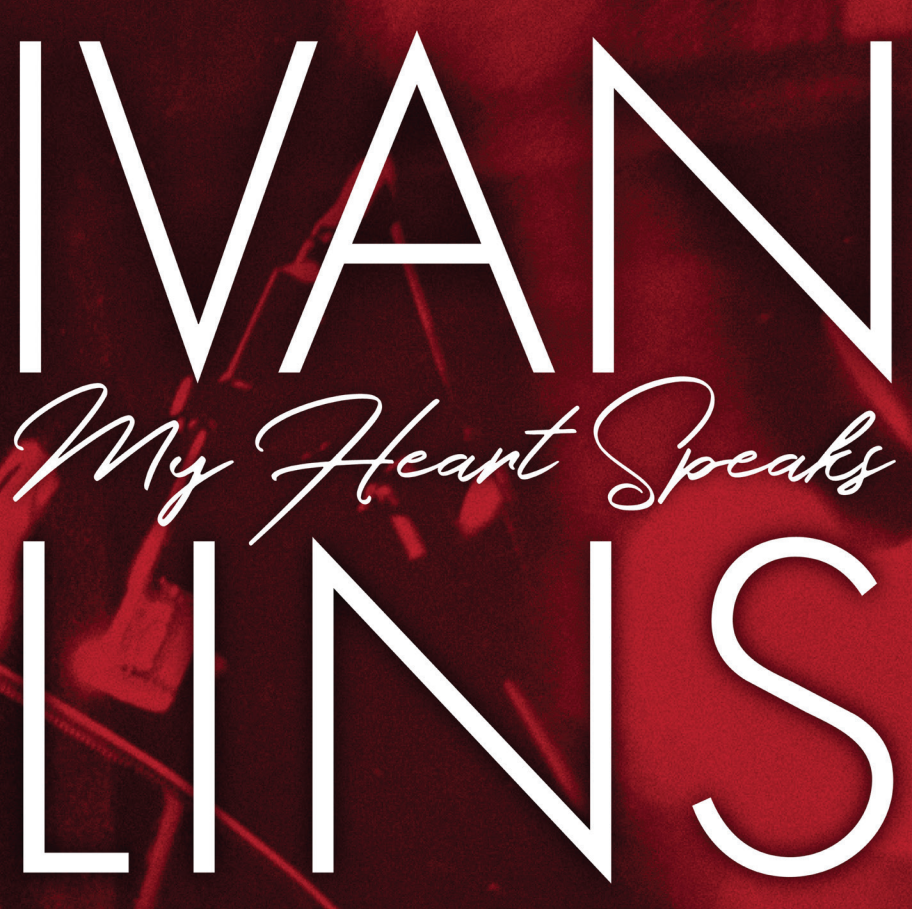
I hired an all star band to record the basic, instrumental tracks at our studio, led by pianist Josh Nelson, with Brazilian guitarist Leo Amuedo, bassist Carlitos del Puerto, and Brazilian drummer Mauricio Zottarelli. In two days we recorded all eleven tracks. All the vocals were added later.

After we received the orchestra overdub tracks for the eight songs, Kuno and I, along with engineer Fran Gala, enjoyed carefully mixing together the multitude of tracks to produce the final splendid result, which is presented in this release.

As I journeyed through this process of song selection, recording instruments, vocals, and orchestra, I realized how deeply moving this music is. It's apparent in all Ivan's melodies, and the lyrics by Ivan's writing partner, Vitor Martins, that Lins is a special soul who is always in touch with his heart. He is the true embodiment of his music – a kind, intelligent, sensitive, and loving man. I also want to sincerely thank the generosity and excellence of Maestro Kakhidze of the Tblisi Symphony Orchestra. The journey of creation of this masterpiece will remain with me as the most spiritual and loving experience I have had in the field of music production, and the privilege that we at Resonance Records have added to the large catalog of splendid recordings in Ivan Lins' five-decade-long career.

– George Klabin

May 2023



IVAN *My Heart Speaks* LINS

A LIFETIME FULL OF HEART

By JAMES GAVIN

Over fifty years have passed since the Brazilian public got its first taste of Ivan Lins: a gruff-voiced, seething intellectual in the white heat of a brutal dictatorship. Lins uplifted that dark era with some of the most sophisticated, melodically rich composing next to Antonio Carlos Jobim's.

Today, Lins is a grandfather with a discography of nearly fifty original albums, a worldwide reputation (after Jobim, he may be the most recorded Brazilian songwriter outside Brazil), and an inner fire that still burns. His reedy, raspy tenor trembles with the same passion it had at thirty-five. To Lins, the sole salvation of the world is beauty; creating it, he says, is his "life's commitment." In his work, melody builds and soars; certain phrases are repeated until they're seared into the listener's consciousness. His band breaks into tribal background singing of key vamps. Lins's chord sequences are renowned; they form rich harmonic beds that push emotional buttons. His work is underpinned by powerful rhythms – funk, afro-Brazilian, samba. On keyboard, he drives the beat with his percussive left hand. In quieter moments, Lins sings with a still-boyish vulnerability and yearning.

In recent years he has released numerous legacy albums that revisit his huge back catalog. None of them is as sumptuous as this. Conceived by George Klabin, founder of Resonance Records, it features the 91-member symphony orchestra of Tbilisi, Republic of Georgia, conducted by Vakhtang Kakhidze.

The base tracks were recorded in 2022 in Los Angeles, where Lins lived in the early '90s. A melting pot of musicians surrounded him. Pianist Josh Nelson, born in Southern California, is an elegant mainstay of West Coast jazz; Uruguayan guitarist Leo Amuedo has played with Lins for over a decade. Cuban bassist Carlitos Del Puerto founded the Grammy-winning Latin band, Irakere. Drummer-percussionist Mauricio Zottarelli comes from São Paulo state; he's now a New Yorker. The symphony was arranged by the German-born, L.A.-based Kuno Schmid, whose work appears on over 300 albums.

Having produced *Night Kisses*, a 2020 disc of Lins tune played by clarinetist Eddie Daniels and a string quartet, Klabin wanted to swath the composer, an idol of his, in this lavish orchestral coat. "George is very sincere," says Lins. "He's a person who wants to bring beautiful things together. Handmade things that have meaning, history, force."

To spend an afternoon talking with Lins, as I did in Rio in March, 2023, is to see a man who lives for those qualities. Day turned into night as stories tumbled out of him in Portuguese; they encompass decades of Brazilian musical, political, and cultural history. Lins scored his first hit, "Madalena" in 1970, the year he began recording. It was popularized by his first major champion, Elis Regina, widely regarded as the greatest Brazilian singer of the last sixty years.

It was she who recommended that Lins team with a still-obscure lyricist, Vitor Martins, who would become the most important collaborator of his career. From there Lins met arranger Gilson Peranzetta, who lifted his music to new heights; he also cowrote Lins' most recorded song outside Brazil, "Love Dance." In the early '80s, Quincy Jones got behind Lins, and his U.S. career burgeoned. He's still astounded at the jazz

legends – Blossom Dearie, Sarah Vaughan, Ella Fitzgerald, Mark Murphy – who recorded his songs. When Dearie, one of his biggest fans, showed up in his dressing room at the Blue Note in New York, Lins was thunderstruck: “Wow, wow, wow... Blossom, I love you!”

Sophisticated as his songs are, he wants them to reach everyone – hence the rhythmic fun, the seductive melodies, the fervor of his singing. *My Heart Speaks* is an Ivan Lins vocal album; he plays on only two tracks. “I’m really an interpreter,” he says. “I learned this from Elis. She taught me how to enter into the text. My technique is to read it first, to discover the movement it has. The text needs to be treated like theater or a movie.”

RENATA MARIA

Ivan Lins – Chico Buarque

This rhapsodic ballad tells of a goddess who rises from the sea and makes all of nature pale by comparison. Then she vanishes, leaving a lovesick observer to stalk the beach endlessly, desperate to see her again.

Lins first recorded “Renata Maria” in 2004 as a demo with no lyric; he played the chords and hummed the tune. Hearing the influence of one of his songwriting heroes, Chico Buarque, on what he had written, Lins dubbed the song a Buarquiana – a nod to Villa-Lobos’ Bach-inspired Bachianas Brasileiras suites. When Leila Pinheiro – “my best girl-singer friend” – asked Lins for a song for her next album, he sent her the demo. Pinheiro thrilled Lins when she had Buarque write a lyric. On December 18, 2004, he sent it to Lins as a congratulatory gift; one day earlier Lins had become a grandfather.

After Pinheiro's album was released, journalists bombarded Lins with calls: Who was this Renata Maria that Pinheiro – who years later confirmed rumors that she was a lesbian – had sung of so rapturously? “In fact,” he says, “Renata Maria was a character created by Chico Buarque.”

Lins himself sang “Renata Maria” on his album *Acariocando* (2006); the next year he released a live version sung with Buarque and Pinheiro. In this new performance, the strings help evoke the story's breathless urgency – the surging of the waves, the pacing up and down the beach.

THE HEART SPEAKS

Ivan Lins – Jane Monheit

Trumpeter Terence Blanchard introduced this song instrumentally on his 1996 album of Lins's music. A Portuguese lyric exists, written by the songwriter-poet Ana Terra, but the project for which it was intended – a record of poems and lyrics by Brazilian women, set to music by Lins – fell through. The English lyric heard here was written, at his request, by singer Jane Monheit. Lins adores her translation of his classic “Começar de Novo,” known to Americans through a salacious lyric by Marilyn & Alan Bergman (“The Island”) that disregards Vitor Martins's poignant original words. Of “The Heart Speaks,” Lins says: “Jane wrote a beautiful lyric. It's easy to understand what she's saying.” The song is sung here not by Monheit but Dianne Reeves, with her robust, commanding voice.

NÃO HÁ PORQUE

Ivan Lins – Ronaldo Monteiro de Souza

In the mid-'70s, RCA Victor signed Lins to a multi-album deal. But after an executive insisted that some of his advanced voicings were “out of tune,” not to mention his discovery of shady accounting practices, Lins wanted out. *Chama Acesa* (*Lit Flame*), a deliberately dark, complex album with low commercial appeal, was his contract-breaker. Censorship had brought out the anger in many a young songwriter, and in “Não Há Porque,” Ronaldo Monteiro de Souza, Lins' first steady lyricist, spoke of Brazil as a battlefield: “The road of this life is a thing for the brave ... On the corner I want love and I see evil present ... I only forget when I have a glass of brandy.”

I'M NOT ALONE

Ivan Lins – Will Jennings

In 1991, Lins, Vitor Martins, and Paulinho Albuquerque founded Velas, a classy independent record label. Among the albums Lins recorded there was *Anjo de Mim*. The title song went on to acquire an English lyric from Oscar- and Grammy-winner, Will Jennings (“Up Where We Belong,” “My Heart Will Go On”). Lins recorded it in 1995 for the U.S. edition of *Anjo de Mim*.

It's sung here by a promising newcomer, Tawanda, whose first album, *Smile*, was released by Resonance in 2022. Winner of the Sarah Vaughan International Jazz Vocal Competition as well as a Bistro Award, bestowed by New York cabaret professionals, Tawanda sings with freshness, poise, and innate musicality.

CONGADA BLUES

Ivan Lins

A blues-flavored exercise in Afro-funk, “Congada Blues” first appeared on Terence Blanchard’s *The Heart Speaks*. Lins hummed and growled on it wordlessly, as he does in this remake, on which he plays as well as sings. “Congada” refers to a ceremonial religious dance that African slaves took to Brazil in the 17th century.

E ISSO ACONTECE

Ivan Lins

Lins has written few lyrics, but he penned one for Paulinho Albuquerque (1942-2006), his most trusted record producer. Albuquerque’s wife had left him, and he was shattered; Lins gave him a comforting hand on the shoulder in the form of a song. “If love ends,” he wrote, “inevitably pain comes ... This happens, but it passes.” Lins finally recorded it on his 2012 album, *Amorágio*. In this new version, Josh Nelson accompanies Lins with his typical sparseness and grace. “I’m crazy about Josh Nelson,” says Lins. “He knows it has to be a conversation, an exchange of ideas, of feelings, of spirit. He senses how an interpreter reacts, how he feels.”

EASY GOING

Ivan Lins

Lins returns to Brazilian jazz in the nearly wordless “Easy Going,” a song he introduced on guitarist Romero Lubambo’s 2002 album, *Rio de Janeiro Underground*. He sings along with synthesized trombone while beating out the rhythm on keyboard; Mauricio Zottarelli adds a touch of samba.

CORPOS

Ivan Lins – Vitor Martins

From their first collaboration, “Abre Alas,” Lins knew he had found a soulmate in Vitor Martins, a profoundly wise and poetic commentator on everything Lins cared about. In 1975, Martins tackled a dangerous subject: the murderousness of the military government. He and Lins wrote “Corpos” for Ney Matogrosso, one of the country’s most defiant singing stars. “But we never showed it to him,” says Lins. “I don’t know why ... He was traveling a lot.” Lins recorded it on *Chama Acesa*; Elis Regina later performed it in one of her most political shows, *Transversal do Tempo*. “Corpos” references, in metaphor that evaded the censors, all the dissidents who had mysteriously vanished, leaving ghosts everywhere: “in the mud, in the silt, in the fever, in the fire.”

MISSING MILES

Ivan Lins

Lins never knew Miles Davis personally, but in the wake of Davis’ death he wrote this sentimental portrait, which he recorded instrumentally with Germany’s SWR Big Band on the album *Cornucopia* (2013). Here he hums in unison with Leo Amuedo’s guitar. The muted trumpet is played by Randy Brecker, the staggeringly prolific, five-time Grammy-winner.

RIO

Ivan Lins – Jane Monheit

Lins sang this love letter to Rio – originally called “Rio de Maio” – on *Jobiniando* (2001), an album that combines Jobim songs with Lins’ own Jobim-inspired originals. Six years

later he sang it in Portuguese with Jane Monheit on her album *Surrender*. Subsequently he invited her to write the English lyric that she premieres here. It closely follows the original words by Celso Viáfara, an esteemed songwriter-singer from São Paulo. Lins' music is lush, surging, full of modulations and harmonic shifts, and kaleidoscopic in form, much like the experimental soundscapes Jobim composed in the '70s.

NADA SEM VOCÊ

Ivan Lins – Celso Viáfara – Ivano Fossati

Between 1999 and 2002, Lins made four albums for the short-lived São Paulo label, Abril Music. *A Cor do Pôr-do-Sol* (*The Color of Sunshine*) contains one of several songs he wrote with the Italian rock star, Ivano Fossati (Lins has performed a fair amount in Italy). Celso Viáfara also contributed. “Nada Sem Você” reveals the hopeless romantic that Lins still is: “Without you I’m useless, a black cloud at the end of the afternoon, hiding the sunshine ... Beautiful thing, please stay.”

The composer who pledged undying loyalty to Brazil in his song “Meu Pais” (My Country) – “Me diz, me diz/Como ser feliz/Em outro lugar” (Tell me, tell me/How to be happy/ In another place) – now spends much of his time in Lisbon, far from the violence of Rio. But his bond with audiences is universal. “I need to make the people feel like I’m feeling,” he says. “When they applaud me, it means they are seeing the same beauty I’m seeing. When they sing along with me, I feel I’m not alone.” His full tour schedule and this album prove that he has much more left to give.

– James Gavin NEW YORK CITY / 2023

James Gavin's books include biographies of George Michael, Peggy Lee, Lena Horne, and Chet Baker. He is a two-time recipient of ASCAP's Deems Taylor-Virgil Thomson Award for excellence in music journalism.



IVAN

My Heart Speaks

LINS



THE 2xHD MASTERING PROCESS



The 2xHD Fusion Mastering System: In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original 96/24 master were played on a Nagra HD DAC X high-end tube playback converter, wired with OCC silver cable to 2xHD analog mastering tubes electronic system permit 2xHD FUSION to obtain a better resolution and 3D imaging.

The resulting signal is then transferred back into high resolution formats by recording it in DXD using a custom 2xHD Technologies A to D converter. All analog and digital cables that are used are state of the art Siltech. The 2xHD FUSION mastering system is powered by a super capacitor power supply, using a new technology that lowers the digital noise found in the lowest level of the spectrum. A vacuum tube NAGRA HD DAC X is used as a reference digital playback converter in order to A and B with the original analog master tape, permitting the fusion of the warmth of analog with the refinement of digital.

2xHD.com
Pure Emotion

IVAN LINS

My Heart Speaks

- 1 > Renata Maria
- 2 > The Heart Speaks (Antes e Depois) *Dianne Reeves, Vocal*
- 3 > Não Ha Porque (There's No Reason Why)
- 4 > I'm Not Alone (Anjo de Mim) *Tawanda, Vocal*
- 5 > Congada Blues
- 6 > E Isso Acontece (And This Happens)
- 7 > Easy Going
- 8 > Corpos (Bodies)
- 9 > Missing Miles *Randy Brecker, Trumpet*
- 10 > Rio (Rio de Maio) *Jane Monheit, Vocal*
- 11 > Nada Sem Você (Nothing Without You)

All songs arranged by Kuno Schmid.

With Josh Nelson, piano / Leo Amuedo, guitar

Carlitos Del Puerto, bass / Mauricio Zottarelli, drums & percussion.

With special thanks to the Tbilisi Symphony Orchestra

2xHD Mastering: RENÉ LAFLAMME

2xHD Executive Producer: ANDRÉ PERRY

