

Eszter Lukács
so nice



HUNNIA RECORDS

For years, István Gyárfás "Gyafi" and I have been playing jazz standards to our hearts' content in a duo formation, taking advantage of the cozy atmosphere and freedom of the most intimate musical line-up. The sound of the band, which has since been joined by Árpád Dennert on saxophone and Márton Soós on double bass, tries to preserve the atmosphere of the original line-up. Béla Szalóky joins the band on flugelhorn for two songs, his playing making the already magical songs even more emotional.

"So Nice", although originally a working title, proved to be the perfect album title because of its positive connotations and multiple meanings. I like lyrics about love with an optimistic mood, so most of the songs on the record are on that theme.

The musicians on the album are all well-loved and well-respected representatives of the Hungarian jazz scene. I am truly grateful to have such wonderful musicians as Gyafi, Árpi, Marci and Béla as my partners in the making of this album.

I would like to thank sound engineer Gábor Halász, with whom it is always a great pleasure to work together, and Róbert Hunka, the head of Hunnia Records, whose idea made this project possible.

Shiny Stockings

Shiny Stockings

Those silk shiny stockings

Those silk shiny stockings

That I wear when I'm with you

I wear 'cause you told me

That you dig that crazy hue

That you dig that crazy hue

Do we feel the romance

When we go to the dance

Oh no you take a glance

When we go to the dance

Oh no you catch my eye

At those shiny stockings

When you changed your mind about me

Why I never knew

Then came along some chick

I guess I'll have to find

A new a new kind

With great big stockings too

When you changed your mind about me

Why I never knew



(It's Easy To See) The Trouble With Me Is You

I'm callin' you up but you're callin' me down
I want you to smile but you give me the frown
It's easy to see that the trouble with me is you

I'm takin' you out but you're takin' me in
Callin' it quits when I wanna begin
It's easy to see that the trouble with me is you

Just when I know that my heart says go
You stop
Then when I start to feel high you let me drop
With a flop

You're brushin' me off and you're leadin' me on
Tell me you'll stay then I find that you're gone
It's easy to see why I happen to be so blue
'Cause the trouble with me is you

Just when I know that my heart says go
You stop
Then when I start to feel high you let me drop
With a flop

You're brushin' me off and you're leadin' me on
Tell me you'll stay then I find that you're gone
It's easy to see why I happen to be so blue
'Cause the trouble with me is you

So Nice

Someone to hold me tight

That would be very nice

Someone to love me right

That would be very nice

Someone to understand each little dream in me

Someone to take my hand to be a team with me

Oh yes life would be so nice

If one day I'd find

Someone who would take my hand and samba through life with me

That would be very nice

Someone to understand each little dream in me

Someone to cling to me stay with me right or wrong

Someone to sing to me some little samba song

Someone to take my heart and give his heart to me

Someone who's ready to give love a start with me

Oh yes life would be so nice

Should it be you and me

I can see it will be nice

Someone to sing to me some little samba song

Someone to take my heart and give his heart to me

Someone who's ready to give love a start with me

Oh yes life would be so nice

Should it be you and me

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Someone who's ready to give love a start with me

Oh yes life would be so nice

Should it be you and me

I can see it will be nice



Blue Turning Grey

My how I miss
Your tender kiss
And the wonderful things you would do
I run my hands
Thru' sil'vry strands
'Cause I'm blue turning grey over you

Blue Turning Grey

My how I miss
Your tender kiss
And the wonderful things you would do
I run my hands
Thru' sil'vry strands
'Cause I'm blue turning grey over you

Well you used to be
So good to me
That's when I was a novelty
Now you have new thrills in view
Found someone new
Left me blue turning grey over you

Well you used to be
So good to me
That's when I was a novelty
Now you have new thrills in view
Found someone new
Left me blue turning grey over you

In The Wee Small Hours Of The Morning

When the sun is high in the afternoon sky
You can always find something to do
But from dusk 'til dawn as the clock ticks on
Something happens to you

In the wee small hours of the morning
While the whole wide world is fast asleep
You lie awake and think about the man
And never ever think of counting sheep

When your lonely heart has learned its lesson
You'd be his if only he would call
In the wee small hours of the morning
That's the time you miss him most of all

You lie awake and think about the man
And never ever think of counting sheep

When your lonely heart has learned its lesson
You'd be his if only he would call

In the wee small hours of the morning
That's the time you miss him most of all



The Nearness Of You

It's not the pale moon that excites me
That thrills and delights me oh no
It's just the nearness of you

The Nearness Of You

*It's not the pale moon that
That thrills and delights
It's just the nearness of you*

It isn't your sweet conversation
That brings this sensation oh no
It's just the nearness of you

*It isn't your sweet conversation
That brings this sensation
It's just the nearness of you*

When you're in my arms
And I feel you so close to me
All my wildest dreams come true

*When you're in my arms
And I feel you so close to
All my wildest dreams come*

I need no soft lights to enchant me
If you'll only grant me the right
To hold you ever so tight
And to feel in the night
the nearness of you

*I need no soft lights to enchant me
If you'll only grant me the right
To hold you ever so tight
And to feel in the night
the nearness of you*

Exactly Like You

I know why I've waited I know why I've been blue
Prayed each night for someone exactly like you

Why should we spend money on a show or two?
No one plays those love themes exactly like you

You make me feel so grand I wanna hand the world to you
You seem to understand each foolish little scheme I'm scheming
And the dream I'm dreaming

I know why my mother taught me to be true
She meant me for someone exactly like you

You make me feel so grand I wanna hand the world to you

You seem to understand each foolish little scheme I'm scheming

And the dream I'm dreaming

I know why my mother taught me to be true
She meant me for someone exactly like you



It's All Right With Me

It's the wrong time and the wrong place
Though your face is charming it's the wrong face
It's not his face but (it's) such a charming face
That it's all right with me

It's the wrong time and the wrong place
Though your face is It's the wrong song in the wrong style *so*
It's not his face but Though your smile is lovely it's the wrong smile
That it's all right It's not his smile but (it's) such a lovely smile
That it's all right with me

It's the wrong song in the wrong style
Though your smile You can't know how happy I am that we met
It's not his smile but I'm strangely attracted to you *smile*
That it's all right There's someone I'm trying so hard to forget
Don't you wanna forget someone too

You can't know how happy I am that we met
I'm strangely attract It's the wrong game with the wrong chips
There's someone I'm Though your lips are tempting they're the wrong lips
Don't you wanna They're not his lips but they're such tempting lips
That if some night you're free

It's the wrong game Dear it's all right with me *lips*
Though your lips are tempting they're the wrong lips
They're not his lips but they're such tempting lips
That if some night you're free
Dear it's all right with me

Somewhere Over The Rainbow

Somewhere over the rainbow
Way up high
There's a land that I heard of
Once in a lullaby

Somewhere over the rainbow
Skies are blue
And the dreams that you dare to dream
Really do come true

Someday I'll wish upon a star
And wake up where the clouds are far behind me
Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me

Somewhere over the rainbow
Bluebirds fly
Birds fly over the rainbow
Why then oh why can't I?

Somewhere Over The

Somewhere over the rainbow

Way up high

There's a land that I

Once in a lullaby

Somewhere over the rainbow

Skies are blue

And the dreams that

Really do come true

Someday I'll wish up

And wake up where the clouds are far behind me

Where troubles melt

Away above the chim

That's where you'll fi

Somewhere over the rainbow

Bluebirds fly

Birds fly over the rainbow

Why then oh why can't I?



It Had To Be You

It had to be you
It had to be you
I wandered around and I finally found
The somebody who
Could make me be true
And could make me be blue
And even be glad
Just to be sad thinking of you

It Had To Be You

It had to be you

It had to be you

I wandered around and I finally found

The somebody who

Could make me be true

And could make me be blue

And even be glad

Just to be sad thinking

Some others I've seen
Might never be mean
Might never be cross or try to be boss
But they wouldn't do
For nobody else gave me a thrill
With all your faults I love you still
It had to be you
Wonderful you
It had to be you

Some others I've seen

Might never be mean

Might never be cross or try to be boss

But they wouldn't do

For nobody else gave me a thrill

With all your faults I love you still

It had to be you

Wonderful you

It had to be you

Hymne à L'Amour

Le ciel bleu sur nous peut s'effondrer
Et la Terre peut bien s'écrouler
Peu m'importe si tu m'aimes
Je me fous du monde entier
Tant qu'l'amour inondera mes matins
Tant qu'mon corps frémit sous tes mains
Peu m'importe les problèmes
Mon amour puisque tu m'aimes

J'irais jusqu'au bout du monde
Je me ferais teindre en blonde
Si tu me le demandais
J'irais décrocher la Lune
J'irais voler la fortune
Si tu me le demandais

Je renierais ma patrie
Je renierais mes amis
Si tu me le demandais
On peut bien rire de moi
Je ferais n'importe quoi
Si tu me le demandais

Si un jour la vie t'arrache à moi
Si tu meurs que tu sois loin de moi
Peu m'importe si tu m'aimes
Car moi je mourrais aussi
Nous aurons pour nous l'éternité
Dans le bleu de toute l'immensité
Dans le ciel plus de problème
Mon amour crois-tu qu'on s'aime?
Dieu réunit ceux qui s'aiment





Eszter Lukács - vocal
Árpád Dennert - saxophone
István Gyárfás - guitar
Márton Soós - double bass

Special Guest: Béla Szalóky - Flugelhorn (3, 5)

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|--|-------|
| 1. Shiny Stockings - F. Foster, J. Hendricks | 05:29 |
| 2. (It's Easy To See) The Trouble With Me Is You - Nat King Cole | 04:05 |
| 3. So Nice - M. Valle, N. Gimbel | 05:27 |
| 4. Blue Turning Grey Over You - T. F. Waller, A. Razaf | 04:46 |
| 5. Ballad Medley-In The Wee Small Hours Of The Morning/The Nearness Of You
D. Mann, B. Hilliard/ H. Carmichael, N. Washington | 06:01 |
| 6. Exactly Like You - J. McHugh, D. Fields | 04:14 |
| 7. It's All Right With Me - C. Porter | 04:40 |
| 8. Somewhere Over The Rainbow - H. Arlen, Y. Harburg | 05:45 |
| 9. It Had To Be You - I. Jones, G. Kahn | 05:00 |
| 10. Hymne à L'Amour - M. Monnot, Édith Piaf | 03:57 |

Total time: 49:24





Recording infos

With this record we wanted to have a very natural sound with as few microphones as we could in order to minimise phase cancellations and have a natural feel, as to capture exactly what has happened in the room. Normally if you want to make a recording as comfortable for musicians as possible then you would place them in the same room with everyone able to have eye contact. This way each of them are able to respond musically and be completely present. Well these conditions are rarely optimal for a recording. If you have all players in the same room and you use more than one mic to record then you will be left with a lot of bleed in all the mics from other instruments which makes it more difficult to balance them and you are left with less options in the mix process. But if you have great players who will naturally balance themselves as they play then you could capture that with a stereo mic and not much post production is needed. Of course you will have to make sacrifices along the way as to achieve a balance. For instance louder instruments will have to go further away from the mic and as a result they will sound more roomy. So you have to position the players in the stereo field and adjust their distance from the mic carefully.

In case of our recording we used the AEA R88 Stereo Ribbon which was placed in the middle of the room around 40cm from the ground in an upright position and the musicians were placed around the mic.

Each ribbon mic has a figure 8 polar pattern which means that it records from the front and the back of the mic while rejecting sounds from the sides. In a stereo configuration there are 2 ribbons one on top of each other and rotated 90 degrees against each other. In this case the microphone can be placed in the center and it will record from the front and the back as well. Like this we have created an intimate circle for the musicians where they are facing each other (almost like campfire) which is ideal for a musical performance situation.

The bass was the closest to the mic in the center. The guitar and the brass were on the opposite side from the bass and placed left and right in the stereo spectrum. The AEA Ribbon has a wonderful stereo image that gives the listener a wonderful feeling of space, and also able to pinpoint the direction of each instrument in the mix. We have isolated the vocals in case of overdubbing, plus to have more options during mixing as normally the vocals are the most sensitive, therefore need extra attention. In terms of vocals I wanted to have the same ribbon sound but in case I would need more detail I have put a Neumann U87 as well in case I need to have more presence and detail later on. with the balance of those two mics I have left more options to choose from when mixing the record.

Gábor Halász

Vocal microphones: AEA Ribbon R84, Neumann U87
Only one microphone for all instruments: AEA Stereo Ribbon R88
Recorded audio format: Native DSD256 (Pyramix, Merging Hapi)
Mixed and mastered on Neumann KH 420 Monitors



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Nemzeti
Kulturális
Alap

Live recording at SuperSize Recording Studio
25-26 November, 2022
Recording and Balance engineer: Gábor Halász
Mastering engineer: Tom Caulfield
Recorded audio format: Native DSD256 (Pyramix, Merging Hapi)
Producer: Róbert Zoltán Hunka
Photo: Ádám Boor
Styling: Juci Németh
Graphics: Ignác Czutor
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