

PARAISO

Gerry Mulligan baritone saxophone
Jane Duboc vocals

1. Paraíso [5:33]
(Gerry Mulligan, Jane Duboc) Mulligan Publishing Co., Inc. (ASCAP)
2. No Rio [4:07]
(Mulligan, Duboc) Mulligan Publishing Co., Inc. (ASCAP)
3. Sob a Estrela [5:38]
(Mulligan, Duboc) Jeruvian Music (ASCAP)
4. O Born Alvinho [5:03]
(Mulligan, Duboc) Mulligan Publishing Co., Inc. (ASCAP)
5. Willow Tree [8:21]
(Mulligan, Duboc) Jeruvian Music (ASCAP)
6. Bordado [6:11]
(Mulligan, Duboc) Jeruvian Music (ASCAP)
7. Tarde em Itapoan [5:03]
(Tequinho, Vinícius de Moraes) Tonga Editora Musical (SCAM)
8. Amor em Paz [5:54]
(Antonio Carlos Jobim, Vinícius de Moraes)
Concord Music Company / V.M. Enterprises (BMI)
9. Wave [4:27]
(Jobim) Concord Music Company (BMI)
10. Tema pra Jobim [4:29]
(Mulligan, Joyce Silver) Mulligan Publishing Co., Inc. (ASCAP)
11. North Atlantic Run [4:36]
(Mulligan) Mulligan Publishing Co., Inc. (ASCAP)

All songs arranged by Gerry Mulligan With the assistance of Emanuel Moreira and Cido Ranchi

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Lim

Paraíso JAZZ BRAZIL Gerry Mulligan baritone saxophone Jane Duboc vocals

LIM UHD 074



一聽難忘
Lim
Lasting Impression Music

Gerry Mulligan discovers Brazil? That might seem an appropriate title for this, his first recording devoted to the richly flavored, intoxicating music that came stateside three decades ago and decided to stay. In the spirit of that most famous Brazilian-U.S. collaboration – between Jobim and Stan Getz – this one finds at its heart a surprising singer and a saxophonist of uncommon invention. Yet on *Paraíso* (Portuguese for Paradise), the partnership extends even to the compositions themselves: true American hybrids of North and South, for which the legendary jazz man himself wrote the melodies and the Brazilian vocalist Jane Duboc concocted the lyrics.

And while it may appear from his discography that Mulligan has just now “discovered Brazil,” the history of this recording belies such Gerry-come-lately suppositions. Like a well-made feijoada, the slightly spicy Brazilian black-bean and pork stew, this album has simmered extensively. Its roots date back nearly a decade, to the first time Mulligan heard Jane (pronounced JAH-nee) Duboc sing, when both were touring Europe – Gerry with his own group, Jane with the Brazilian guitarist/vocalist Toquinho. “I told her then that we’d make a record together,” Mulligan recalls, and in the years that followed, Duboc began fitting Portuguese words to appropriate Mulligan compositions.

“But I’ve always been fascinated by Brazilian music,” adds Mulligan; “I’ve written various things over the years. I always wanted to record with a Brazilian rhythm section. I also wanted to do some of those tunes I’d never played before” – such as the songs by Jobim and Toquinho heard on this date. “So *Paraíso* is really an overall tribute to my feelings about Brazil and Brazilian music.”

It is also an album that benefits from its mostly Brazilian lineup of musicians. Pay special heed to guitarist Emanuel Moreira, a cousin of Jane Duboc, who worked on the arrangements and put together the band, and Duduka DaFonseca, a Brazilian émigré who constructs rhythms as natural and effortless as the songs he composes. (Fonseca

wrote a modern classic of Brazilian balladry called "Forgive Me," which has been recorded by Astrud Gilberto.)

Despite the lack of previous recorded evidence, Mulligan's affinity for the bossa nova (and its predecessors, the samba and the chorinho) perhaps should not surprise us. The bossa nova's insistent shuffle has much in common with similar rhythms that Mulligan has often used in his own songs, especially such relatively recent tunes as "K-4 Pacific," "Sun on Stairs," and **North Atlantic Run**. What's more, Mulligan compositions stretching back as far as 1949's "Venus De Milo" and including later pieces like "Song for Strayhorn" exhibit the carefully measured melodic movement and the slightly melancholic lilt that have long been hallmarks of Brazilian music. The unmistakable Mulligan sound – the dry attack and will-o'-the-wisp tone with which he remade the baritone saxophone in jazz – is the perfect correlative to the happy yearning found in so many bossa nova lyrics.

Gerry discovers Brazil? Actually, on this album Gerry Mulligan simply uncovers paradise; but for all intents and purposes, they turn out to be one and the same.

- Neil Tesser

Jane Duboc was born in the city of Belém do Para in northern Brazil. As a child she was conservatory trained in piano and guitar. She received private instruction from her grandparents, both of whom were conductors.

Ms. Duboc has hosted television shows and won music awards, as well as trophies for her achievements as an athlete, particularly in tennis, swimming, and volleyball. In the Seventies she came to the United States and formed the group, Fane, playing club dates and jazz and blues gigs. On a scholarship to the University of Georgia, she continued her studies of piano, guitar, flute and voice as well as drama and dance.

Upon returning to Brazil, Jane continued in various fields of work. She was contracted by the TV Globo Network for voice-overs and jingles and began her recording career appearing as a background singer. She sang with progressive rock groups, symphony orchestras and jazz ensembles; she also composed and recorded for national and international movie soundtracks. Ms. Duboc has recorded nine albums, some of which feature guest appearances by such greats as Djvan, Gilberto Gil and Caetano Veloso.

In 1986 she became a household name in Brazil with the release of her fourth album "Jane Duboc" when the song "Hama da Paixão" went to number one on the charts. She broke into the international market in 1990 when her album topped the charts in Portugal at number one. The sweetness of her voice is unanimously praised. She blends artistic sensitivity beautifully with her technical ability.

Reader's Note: Translations from Portuguese not intended as English lyrics.

[1] PARAISO (Paradise)

In every street and on every corner,
I sought to cherish the joy and laughter,
Pursuing dreams I had dreamed in childhood.
Where could this joy be found?
Can such a place be found?

There's no sign showing the path to follow,
No trail that's fresh and so inviting,
The world's the same, the sky unending,
Maps, shortcuts, bridges, rails,
Rivers and mountain roads.

If in a flower blooms life's poetry
Within a rainbow you'll find life's paintings.
In rain that's right and eternal
The twilight bridging day and night
Exist the harmony and laughter.

I changed my life in one brief moment,
Accepting paradise within me,
Believing that just one honest feeling,
Can change the desert sands
Into a forest land.
And now we know we have paradise.
Paradise is here and now.

[2] NO RIO (In Rio)

Flight so light, so free,
Through the skies of Copacabana
The hang gliders lose themselves
In the colors of the rainbow.

The hills are singing, waves are dancing,
And on the sidewalk
All the girls are swinging.

Again so light, so free,
Through the skies of Copacabana.
Shining sun above the sea

[3] SOB A ESTREIA (Under a Star)

Starlight shines.

I just can't believe all the beauty
That I can possess basking in the starlight.
It crosses my heart and my soul flies far from here,
Turning into peace and light.

I no longer know myself, I am the wind,
I am the color of the sky, the firmament.
The breath of a white cloud
Turns everything into forms of love,
A thousand ways to love yourself.

Life pulses through me, I am shining starlight.
I see the world so much clearer,
I see the possibilities
And know how to live happy and free
And be merely a mirror of the sun.
Starlight shines.

I just can't believe all the beauty
That I can possess shining as the starlight.
Fly my happy heart and learn to take flight.
Then paint across the sky a thousand ways to love
And show that joy belongs within our hearts.
Mirror the sun.

Starlight shines.

**[4] O BOM ALVINHO (The Sweet Albino)
Dedicated to Hermeto Pascoal**

Ah, he soars on wings of sound.
He is an angel of light
Flying through clouds pure and white
Beyond the sky.

His soul is so pure and clear,
The whitest white,
Exuding sound from his heart
In fragrant waves.

From flowers, trees bearing seeds
Spreading magical fruits born
In cosmic garden lawns.

He glides through galaxies found
A thousand light years away,
And what he learns he returns
To share on earth.

[5] WILLOW TREE

We were witness to the mysteries
And we shared the pain.
In your shade I could find refuge.

I confessed all of my secrets
And I shared my love
Trusting you.
And we grew so much together
You and I were one. Wordlessly
You always understood.

Now after so much time's passed
So much history heard
You still sing with a tear and smile.

It's with sadness and much longing
That I return here, to tell you, friend,
See you once again. And I'll not forget
Lessons you taught.
Now I've finally learned
Willow Tree.

**[6] BOROAPO (Embroidered)
Etude for Franca**

I'll go to where the blue
Of this ocean may guide,
Face any danger to be by your side.
And in the silence of the evening
I will arise to dream and glide.

The wind will be my breath
And will nurture my soul.
Then I'll surrender my heart, become whole.
I want to float in the warmth of
Your loving gaze.

I'm longing to embroider a scene in the sky
That shows two lovers played by you and I
In an embrace so strong that proves the song
That is our love
Shall grow and last forever.
There's no time that can be lost

My life is a dream within that scene we have drawn
With our love, of our love, so much love,
My love.

Reader's Note: Lyrics for *Tarde em Itapoan* and *Amor em paz* not available.

[9] WAVE

So close your eyes for that's a lovely way to be
Aware of things your heart alone was meant to see
The fundamental loneliness goes
Whenever two can dream a dream together
You can't deny
Don't try to fight the rising sea
Don't fight the moon the stars above and don't fight
me.

The fundamental loneliness goes
Whenever two can dream a dream together
When I saw you first the time was half past three
When your eyes met mine it was eternity
By now we know the wave is on its way
To be, just catch the wave
Don't be afraid of loving me
The fundamental loneliness goes
Whenever two can dream a dream together.

©1967, 1968 Antonio Carlos Jobim, published by Corcovado Music Corp (BMI)

[10] TEMA PRA JOBIM (Theme for Jobim)

And so, from my window I could see the view.
The world was turning easily and then I knew.
And so, there was calm to reminisce,
I just needed to begin. Corcovado was my confidant.

This is more than samba built on just one note
On air, in your head and in the songs of love
And so all is tranquil in the land.
I just want to be content.
But the dreamer never is fulfilled.

And then one lovely day you're who I found.
I guess perhaps I changed,
Or the times turned around.

All I know is the songbird now has taken flight
And love's the saddest thing when it goes away.
It's gone but I hold it in my heart
Because flowers bloom no more
On the rosebush that had been our love.

It's now Paulinho's, it's now Joao's.
No one at all and all those who believe.

- Translations except Wave by Emanuel Moreira © 1993

Personnel on all selections:

Gerry Mulligan, BARITONE SAXOPHONE
Jane Duboc, VOCALS
Emanuel Moreira, GUITAR
Waltinho Anastasio, PERCUSSION

on Sob a Estrela and Willow Tree

Charlie Ernst, PIANO
Leo Traversa, BASS
Peter Grant, DRUMS
Norberta Goldberg, PERCUSSION

on Paraíso, No Rio, O Born Alvinho, Bordado, Tarde em Itapoan, Amor em Paz, Wave and North Atlantic Run

Cliff Korman, PIANO
Rogerio Maio, BASS
Duduka DaFonseca, DRUMS

on Tema pra Jobim

Gerry Mulligan, PIANO
Leo Traversa, BASS
Peter Grant, DRUMS
Norberta Goldberg, PERCUSSION

PRODUCTION DATA

Original Album

Paraiso CD-83361

Recording Producer: John Snyder, Gerry Mulligan

Recording Engineer: Jack Renner, assisted by Jay Newland

Mix Engineer: Michael Bishop

Executive Producer: Robert Woods

Technical Assistance: Robert Friedrich, Andy Smith

Production Supervisor: Elaine Martone

Recorded at Clinton Recording Studios, Studio A, New York, July 5 - 7, 1993

Cover Illustration: Detail from City Limited, © 1987 Charles Lynn Bragg/

Licensed by Seiffer & Associates

Back Cover Photo: Carol Friedman

Art Director and Cover Design: Anilda Carrasquillo

This Album

Producer: Winston Ma

Mastering Engineer: Michael Bishop, Five/Four Productions, Ltd., USA

Mastering format: Ultra High Definition 32-bit Mastering

Manufacturing and final testing: **PureFlection**
PureFlection is FIM's proprietary precision replication process.

Date: June, 2013

Graphic Design: Chi-Ho Yeung, Touch Communication, Vancouver, BC, Canada

Liner Note Editing: Kevin Kroeker, WordSmart, Vancouver, BC, Canada

Jacket Printing: Wilkin Printing & Sourcing, Hong Kong

CD Replicated in the USA

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Produced and marketed by First Impression Music, Inc., USA

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PureElection
bikeElection

Pure Reflection

The essence of a precision replication process for CD manufacturing

I am always excited to share with you the results of my experience in searching for the best musical reproduction. Now, I am convinced that after three decades of research and experimentation, I have finally realized my dream of extending the producer's control to the final stage of CD production.

To begin, let me review for you the general process of creating a CD.

The production of a CD involves three major steps:

Recording

Choosing music, musicians, recording engineers, venue, equipment, recording format and editing

Mastering

Selecting the mastering engineer and format; this step also includes the producer's decisions on aesthetic refinements for a given recording

Manufacturing

Securing the services of the best CD replication manufacturer

Crafting the glass master for the disc

Replication of the disc

Ensuring quality control

Which is more important?

All three steps are of course important, but the last one, dealing with the final product, is most critical in delivering the quality that audiophiles desire.

The producer controls most of the **Recording** and **Mastering**, and can direct his team to achieve his goals. He can manipulate the sound of the recording and subsequent mastering again and again until he is satisfied with the result.

In most cases, however, the producer does not control the outcome of the final step, **Manufacturing and replication** of the CD. This problem has long been a quandary for me. While the producer can ensure optimal sound quality during the Recording and Mastering processes, it is not usually possible for him to do so with the manufacturing, or for that matter, replication. The final DDP master of the recording is instead sent to the CD replication plant, and the producer simply waits for the final product. He might request test samples, but if the sound is not to his satisfaction, it does not necessarily follow that he is able to change the result. One of the primary reasons for this breakdown is the industry practice in which non-manufacturing staff are not permitted to oversee or even participate in the

final manufacturing and replication of the CD. In the unusual event that a producer is allowed to participate in manufacturing, his presence will still not result in the sound he desires, because the process is computer-controlled. That is that. The manufacturer invariably says that every disc is replicated within the specifications of the computer, and is in accordance with the system.

It is true that some years ago, when CD replication was controlled by dedicated machines, the sound was generally quite good, particularly from some celebrated manufacturing plants. However, since the industry has moved to hard-drive based replication for reasons of economy and efficiency, I have had a difficult time finding CDs whose sound satisfies me.

In my previous publications, I have discussed various mastering formats for Redbook 16/44.1 CD production, such as HDCD, XRC, XRC24, SACD, K2 HD, DXD and currently the UHD. I have used all these formats; in fact, I debuted some of them on an international basis. According to my modest but applied knowledge, I feel that the UHD 32-Bit mastering format should be my final mastering technology for the Redbook. To go further, I would need to find a completely new technology. Hence, *FIM* will use the UHD mastering format for the foreseeable future – which means that in the near-term, any significant gains could only be made in the processes of manufacturing and replication.

Accordingly, I am elated that I have finally found a

better CD production process: our **Pure Reflection** process. With this method, *FIM* UHD CDs now sound undeniably better than previously!

The name "**Pure Reflection**" is intended to express our goal for sound quality; "**Precision Replication**" describes the technical aspects of the new process that allow us to achieve that goal. To express the relationship between our purpose and our method, we have combined together the prefixes of these two phrases, creating a double meaning. Hence our logo: **PureReflection**.

Now, let me explain the details.

When we have finalized the mastering of a recording (Step 2, above), we move to the process of CD manufacturing.

My first priority at this point is to locate a factory that offers the latest technologies throughout its entire production chain, from the best A-grade polycarbonate materials, to testing and accurate quality control tools. The factory must produce a detailed specification report which ensures the discs produced demonstrate the same quality as our original recording. This factory must also welcome *FIM's* participation in the replication process.

To assure us of the best results, we have enlisted the help of one of the most experienced mastering engineers in the industry to craft the glass disc for the final replication process. I continually maintain close rapport with him, as well as the original recording engineers, the mastering engineers and the manufacturer to achieve consensus regarding

musicality and the sound spectrum to which we need to adhere.

Our glass mastering-disc engineer maintains expertise in the latest technologies: he currently uses a special blu-ray recordable mastering thermal process technique to create small smooth grooves which result in precision fidelity. He is meticulous in ensuring the best track pitch and the distance between the spiral of the pits, to reduce the amount of noise the tracking servo in the drive picks up from adjacent tracks, thus ensuring the best parameters on Cross Talk (XT) by minimizing the servo noise of the Drive during playback of the replica results.

To further ensure the best quality, *FIM* stipulates the most extensive test specification requirements. To offer an example, our Ultimate Disc Collector (UDC) and Master Edition (UDM) series are considered to be exceptionally detailed; we conduct numerous tests and include an individual test spec sheet in every CD package, showing the true specifications in our four categories: Block Error Rate, the C1, C2 and CU check results. (Please refer to the UDC or UDM spec sheet on our web site.)

However, we can now show in every CD booklet the full spectrum of specifications of a given CD in the following categories:

- BLER (17 items)
- BERL (9 items)
- Physical (6 items)
- Jitter (6 items)

E22 Graph and BLER Graph

The attached report is the true test specification of the check result of this album LIM UHD 074 PARAISO.

Mr. Tom Whitworth, President of *Synchronicity Mastering Services*, is one of the most celebrated glass mastering engineers in the industry. He has kindly written a summary about CD-CAT parameters and their values, and how they impact a disc's performance. His analysis includes variables such as jitter, block error rate and the like. We shall publish the full content of his paper on our web site in due course.

Our good friends at *Five/Four Productions* – Thomas Moore, Michael Bishop and Robert Friedrich – felt that the concept of UHD 32-Bit *PureFlection* suggested something organic, the transformation of a superior sound into something truly exceptional, yet in a natural manner, enhancing the experience without interfering in it.

Please relax a bit and listen to the new sound. You may feel that you are closer to the soul of the music, just as our friends at *Five/Four* perceived.

Wish Ma

Winston Ma
January, 2013

FIM Precision Replication Report



Production Name: LIM UHD 074 PARAISO
Production Number: 1.2
Module(s): 3 - MLH681, 1 - MLH694
Module Type(s): Sa3 Advanced
Test Template: CD Complete
Test Result: PASS
Date: 7/3/2013
Operator: 1:43:25 PM
Time:

Parameter	Min	Max	Avg	Lower	Upper	Parameter	Min	Max	Avg	Lower	Upper						
BLER	0	27	4.3	0.0	220.0	BEGL	0	0	0.0	0.0	0.0						
E11	0	21	4.0			PP	0.054	0.055	0.0564	0.0400	0.0900						
E21	0	14	0.3			XT	42	45	43.3	0.0	50.0						
E31	0	16	0.1			DEV	-0.01	0.15	0.056	-0.500	0.500						
E12	0	143	0.3			DEFL	0.0	0.4	0.16	-1.60	1.60						
E22	0	0	0.0			PPC	0.048	0.054	0.0506	0.0400	0.0900						
E32	0	0	0.0	0.0	0.0	SVY_OL	1.39	1.40	1.391	1.200	1.400						
BERL	0	3	0.1	0.0	5.0	TRP_OL	1.58	1.51	1.506	1.500	1.700						
CRC	0	4	0.0			E32Tot	0	0	0.0	0.0	0.0						
SYM	-2	0	-0.9	-15.0	5.0												
REF	75	77	76.0	70.0	100.0												
I3	0.50	0.58	0.538	0.300	0.700												
I11	0.64	0.78	0.714	0.600	1.000												
I3R	0.50	0.57	0.536	0.300	0.700												
I11R	0.65	0.76	0.712	0.600	1.000												
RN	3.83	16.54	5.296	0.000	30.000	Physical	Layer 0		Limit 0	Limit 1							
RA	0.13	0.21	0.144	0.000	0.400	TRP	1.51		1.500-1.700	1.500-1.700							
VA	1.15	1.49	1.248	0.000	10.000	SVY	1.39		1.200-1.400	1.200-1.400							
						SLD/SDL	45.67		0.000-48.005	0.000-48.005							
						ECC	26		0.0-70.0	0.0-70.0							
						MID/EDP	114.18		49.565-116.000	49.565-116.000							
						SPD/SDP	49.80		49.565-50.000	49.565-50.000							
Jitter DD (avg)	3T	4T	5T	6T	7T	8T	9T	10T	11T								
Dev Land	-1	-5	8	9	10	12	13	10	2								
Dev Pit	-30	-21	3	14	15	22	25	25	25								
Jit Land	28	27	25	23	22	22	22	22	24								
Jit Pit	20	19	19	18	18	19	19	20	21								
Len Land	693	921	1165	1397	1630	1863	2096	2324	2547								
Len Pit	664	905	1160	1402	1635	1873	2108	2339	2570								
E32 - Average						BEGL - Average						BLER - Average					
100						1						100					
160						1						160					
120						1						120					
180						1						180					
140						1						140					
100						1						100					
60						0						60					
20						0						20					
80						0						80					
40						0						40					
0						0						0					
20	25	30	35	40	45	50	55	60	20	25	30	35	40	45	50	55	60

JAZZ BRAZIL
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Gerry Mulligan baritone saxophone

Jane Duboc vocals

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