

FRUTOS DO NAGÉ

Fruits of Nagé



DOMINIQUE &
JESPER HEDEGAARD SOUND OF BRASIL

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A – SIDE

1. O Que É o Amor – *What is Love*
by Fred Camacho / Arlindo Cruz / Maurício Time 04.09
2. Cadê a Marreca – *Where's the Duck*
by Arismar do Espírito Santo Time 07.13
3. Tetê by David Feldman Time 6.33
4. Samba Dobrado – *Double Samba* by Djavan Time 5.08

B – SIDE

1. Carnaval Fora de Época – *Carnival Out of Season*
by Dominique Time 03.54
2. Lembra de Mim – *Remember Me*
by Ivan Lins / Vitor Martins Time 3.28
3. Pão de Cada Dia – *Daily Bread* by Jesper Hedegaard Time 5.25
4. Time to Change by Jesper Hedegaard Time 05.20
5. Frutos do Nagé – *Fruits of Nagé* by Jesper Hedegaard Time 4.50



DOMINIQUE & JESPER HEDEGAARD SOUND OF BRASIL

I wrote the samba Fruits of Nagé when I lived on Nagé Street in 1983 in Salvador, Bahia, Brazil. My composition is a tribute to Samba de Roda (Samba in a Ring), which UNESCO declared part of the world's intangible cultural heritage in 2005.

It is an approximately 300-year-old tradition where people take turns dancing in the middle of the ring while others sing and clap. In the 80s, it was common to experience Samba de Roda on beaches near my residence on the weekends.

I had a strong connection to the city of Santo Amaro, which is part of the Recôncavo region, the heartland of Samba de Roda, with strong African bonds. Nagé is a clay bowl used to offer food to the saints in the Afro-Brazilian religion Candomblé.

This album is a long-desired project that finally came through. And I'm happy to count on the participation of three of Brazil's foremost musicians. Rômulo Duarte on bass, Ale Damasceno on drums, and Dominique on vocals. I am also fortunate to have long-time co-musician Alexander Kraglund on violin, viola, harmonica, and vocals. This is the first recording of Fruits of Nagé.

When I saw the video of Dominique singing on the TV program THE VOICE BRASIL in 2023, where the judge, after her brilliant perfor-

mance, compared her to Elis Regina, I said to myself - *that's the singer I have been looking for*. We are happy to have her composition Carnaval Fora de Época (Carnival Out of Season) on the album.

We are greatly honored by the participation of these guys from Santo Amaro: Agnaldo Antônio de Oliveira Nascimento – pandeiro, Marcos Vinicius Conceição dos Santos – atabaque and Djalma Santana Júnior – Marcação, on the samba Fruits of Nagé.

Cesar Machado, Brazilian drummer, arranger, and teacher December 1, 2024.

"It's easy to discuss this album by the great pianist Jesper Hede-gaard. With exquisite arrangements and compositions, with a very Brazilian flavor and impeccable execution, the album stands out for the harmony and swing of the musicians, with special emphasis on the voice of the great singer and the precise insertions of violin, viola, and harmonica, which enrich each track with great subtlety and sensitivity."

Line up: Dominique (BRA) – vocals, Alexander Kraglund (DK) – violin, viola, vocals, and harmonica, Jesper Hedegaard (DK) – piano, Rômulo Duarte (BRA) – bass, Ale Damasceno (BRA) – drums.

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Recorded on 7 and 8 of October 2024 in Ark Studio by Kristian Dalsgaard.

**GATEWAY
MUSIC**



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The band

Dominique (BRA) - An enchanting star with Brazilian swing who has participated in THE VOICE BRASIL in 2023. Born and raised in Salvador, Bahia, the heartland of Samba, she brings a new and youthful sound that is her own. Her performance on THE VOICE BRASIL was so remarkable that judge Lulu Santos compared Dominique to the great Elis Regina. "A memorable performance! We had Dominique practically deliver 'love on top'. You have that voice that I call a laser beam. Because you have precision in the tones and you do it naturally". A lover of writing, Dominique began composing her own work in 2020, bringing together a mix of MPB, Pop and Samba. In 2022, she moved to Rio de Janeiro to make a living from music. Today, she is active in the Rio de Janeiro music scene and her singing and songs have been winning fans wherever she goes.

Jesper Hedegaard (DK) - Jesper Hedegaard has devoted his life to the Brazilian musical tradition. He won the Troféu Caymmi award in Salvador, Bahia for the best group and has played Bossa Nova for King Frederik of Denmark at the Brazilian Embassy with great pleasure. For more than 4 decades Jesper has played Brazilian Music with several of Brazil's leading musicians in Brazil, Portugal, and Denmark. For 12 years he has lived in Brazil as a performing pianist, and since 1976 Jesper has brought over 100 Brazilian musicians and artists to Denmark. In 2012, he released the CD Time to Change, which received an exceptionally fine review from Jens Lohmann in Jazz Special.

Alexander Kraglund (DK) – violin, viola, and harmonica – with his undeniable authenticity and his captivating playing, Alexander has thrilled audiences at home and abroad since he graduated from the Rhythmic Music Conservatory in Copenhagen in 2011. Since then, he has performed with many of Brazil's top instrumentalists, including choro guitarist and composer Rogerio Souza, percussionist Bernardo Aguiar, and singer Thaís Motta. "Alexander Kraglund swings like a Brazilian" – Svend Asmussen

Rômulo Duarte (BRA) – bass – is one of Brazil's foremost bassists. With his superb playing, he has been at the very top together with many of Brazil's great masters such as Gilberto Gil, Milton Nascimento, Caetano Veloso, and Hamilton de Holanda. For the last 3 years living in Denmark where he has performed with Thomas Clausen and in the Niels Lan Doky International Jazz Collective.

Ale Damasceno (BRA) – drums – one of Brazil's leaders of the new generation, living in Lisbon. Masters in music at Unicamp within musical performance, he has a Ph.D. in Artes Musicais at the Universidade Nova in Lisbon. He has over 20 years of experience as a teacher and drummer. He has recorded several CDs with Brazilian Instrumental Music and appeared on singer Zizi Possi's DVD. He has appeared in concerts and recordings with artists around the world, such as Caetano Veloso, Jaques Morelenbaum, Guinga, and Gal Costa.



Lyrics with explanation

Carnaval fora de época

Deixa como está
Não precisa falar nada
Sua boca na minha
Poucas palavras

O que andam por aí
Dizendo de nós não chega
aos pés
Do que os vizinhos escutam
Quando estamos a sós
É batucada
Um tal de pique no repique
A balastrada
Já não aguenta o tremilique

Carnaval fora de época
À quatro paredes
Não tem cerva, não tem
água
Que mate essa sede de nós

Samba que eu toco
Bole que eu gosto
Deixa quem quiser falar
A festa é nossa sem hora
pra
Acabar

Samba que eu toco
Bole que eu gosto
Deixa tudo como está
Vou abrir caminho pro
bloco
Passar

Laiara Laiararaiá
Laiara Laiaiá ô
Laiara Laiararaiá
Laiara Laiaiá

Carnaval fora de época

Explanation: Carnival Out of Season

The song “Carnaval Fora de Época” is inspired by a romantic episode. The lyrics talk about love and affection that have no time or place to be demonstrated or enjoyed. Just like Carnival, which is so good that it should be celebrated all year round, love, the romance in the song, should be celebrated without a date on the calendar. Without worrying about other people’s opinions.

O Que é O Amor

Se perguntar o que é o
amor pra mim

Não sei responder, não sei
explicar

Mas sei que o amor nasceu
dentro de mim

Me fez renascer, me fez
despertar

Me disseram uma vez
Que o danado do amor
pode ser fatal
Dor sem ter remédio pra
curar

Me disseram também
Que o amor faz bem e que
vence o mal
Até hoje ninguém con-
seguiu definir o que é o
amor

Quando a gente ama, brilha
mais que o Sol
É muita luz, é emoção, o
amor

Quando a gente ama é o
clarão do luar
Que vem abençoar o nosso
amor

Quando a gente ama brilha
mais que o Sol
É muita luz, é emoção, o
amor

Quando a gente ama é o
clarão do luar
Que vem abençoar o nosso
amor

Se perguntar o que é o
amor pra mim
Não sei responder, não sei
explicar
Mas sei que o amor nasceu
dentro de mim
Me fez renascer, me fez
despertar

Me disseram uma vez
Que o danado do amor
pode ser fatal

Dor sem ter remédio pra
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Me disseram também
Que o amor faz o bem e
que vence o mal
Até hoje ninguém con-
seguiu definir o que é o
amor

Quando a gente ama, brilha
mais que o Sol
É muita luz, é emoção, o
amor

Quando a gente ama é o
clarão do luar
Que vem abençoar o nosso
amor

Quando a gente ama, brilha
mais que o Sol
É muita luz, é emoção, o
amor

Quando a gente ama é o
clarão do luar
Que vem abençoar o nosso
amor

O Que é O Amor

Explanation: The Essence of Love in Verses:

The song O Que é O Amor by renowned samba singer Arlindo Cruz is a lyrical expression that explores feelings of passion and love in an intense and questioning way. The lyrics begin with the lyrical expressing an urgency to communicate his feelings, but he finds himself in doubt about how to start this confession. The presence of the loved one awakens an almost unbearable desire, suggesting a deep emotional connection beyond simple physical attraction.

Shyness is presented as an obstacle that, until then, prevented the expression of these feelings. However, the intensity of what he feels drives him to overcome this barrier. The admiration and the need to be close to the loved one are so strong that they are compared to breathing itself, reinforcing the idea that love is as essential as air for life. The repetition of the phrase 'I think it's passion' reveals uncertainty, a search to understand the nature of this overwhelming feeling.

The chorus raises the question that gives the song its title, "Is it love?", and suggests that the feeling experienced is even more intense than conventionally defined love. The song evokes poetic images such as 'my angel, my flower' and 'my song of peace', which symbolize the purity and tranquility that love brings to the life of the lyrical self. The light in the gaze of the loved one is described as something that illuminates existence, and the desire for a lasting union is emphasized with vows of eternal love. The song ends with a plea for love not to be lost, comparing it to an inexhaustible ocean of feelings.

Lembra de mim

Lembra de mim
Dos beijos que escrevi
Nos muros a giz
Os mais bonitos
Continuam por lá
Documentando
Que alguém foi feliz

Lembra de mim
A gente sempre
Se casava ao luar
Depois jogava
Os nossos corpos no mar
Tão naufragados
E exaustos de amar

Lembra de mim
A gente sempre
Se casava ao luar
Depois jogava
Os nossos corpos no mar
Tão naufragados
E exaustos de amar

Lembra de mim
Nós dois nas ruas
Provocando os casais
Amando mais
Do que o amor é capaz
Perto daqui
Há tempos atrás

Lembra de mim
Se existe um pouco
De prazer em sofrer
Querer te ver
Talvez eu fosse capaz
Perto daqui
Ou tarde demais

Lembra de mim
Se existe um pouco
De prazer em sofrer
Querer te ver
Talvez eu fosse capaz
Perto daqui
Ou tarde demais

Lembra de mim

Lembra de mim

Explanation: The song Lembra de Mim, performed by renowned Brazilian artist Ivan Lins, is a delicate and profound reflection on longing, memory, and love that endures through time. The song's lyrics evoke images of a past romance, marked by affectionate gestures and moments of intense passion, such as kisses written on walls in chalk, which symbolize the ephemerality and, at the same time the permanence of feelings.

The song uses metaphors to describe the loving relationship, such as getting married under the moonlight and throwing the bodies into the sea, suggesting total surrender and a union that goes beyond the physical, reaching the spiritual. The narrator's repeated request for the loved one to remember reinforces the idea that, despite time and distance, the love experienced still resonates and has meaning. The mention of the pleasure that can exist in suffering suggests the complexity of the feelings involved in longing, where the pain of absence mixes with the sweet memory of happy moments.

Ivan Lins, known for his moving and sophisticated compositions, manages to touch the hearts of those who listen to him in Lembra de Mim, by bringing to light the universality of the experience of love and the melancholy of what was beautiful and remains in our memories. The song becomes an invitation to reflect on the marks we leave in the lives of the people we love and how these memories become part of who we are.

Samba Dobrado

Vai ser pior ainda
Quando amanhecer
Tudo que se tem pra cantar
Não dá pra embalar
Nem pra devolver

O direito de escolher
A música melhor para se
dançar

Vai ser pior ainda
Quando amanhecer
Tudo que se tem pra cantar
Não dá pra embalar
Nem pra devolver
O direito de escolher
A música melhor para se
dançar

Quem faz parte dessa cena
Gravando!
Pode rodar
Pra cumprir a mesma pena
Não é preciso ensaiar
Tá combinado

Basta aprender sambar
dobrado
Basta aprender sambar
dobrado
Basta aprender sambar
dobrado iê-iê
Basta aprender sambar
dobrado

Vai ser pior ainda
Quando amanhecer
Tudo que se tem pra cantar
Não dá pra embalar
Nem pra devolver
O direito de escolher
A música melhor para se
dançar

Quem faz parte dessa cena
Gravando, vai!
Pode rodar
Pra cumprir a mesma pena
Não é preciso ensaiar
Tá combinado

Basta aprender sambar
dobrado
Basta aprender sambar
dobrado
Basta aprender sambar
dobrado iê-iê
Basta aprender sambar
dobrado
Vai ser pior ainda

Samba Dobrado

Explanation: The Dance of Life in Djavan's Samba Dobrado

Djavan's song Samba Dobrado is a poetic reflection on life and its inevitable difficulties. The lyrics begin with a melancholic observation: "It's going to be even worse when dawn breaks". This suggests that, despite the hopes that the new day may bring, challenges and disappointments persist. The idea that 'everything that can be sung cannot be wrapped up or given back the right to choose' indicates a feeling of impotence and resignation in the face of life's circumstances.

Djavan uses the dance metaphor to illustrate the need for adaptation and resilience. The phrase 'The best music to dance to' can be interpreted as the search for moments of joy and lightness, even when life does not offer many options. The repetition of 'Just learn to dance the samba' reinforces the idea that to face adversity, one must learn to dance to the beat of the music, that is, adapt and move forward, even if the rhythm is challenging.

The lyrics also subtly criticize conformity and lack of authenticity. 'Whoever is part of this scene, recording! Can shoot, to serve the same sentence, no need to rehearse' suggests that many people follow a predetermined script, without questioning or seeking something different. The repetition of the chorus "Just learn to dance the samba" can be seen as a call to action, a reminder that, despite the difficulties, it is possible to find a way to move forward and dance to the rhythm of life

Story behind the compositions

Time to Change: A samba-cancão that I composed in Denmark in 1991 when my 10-year relationship with Nilza ended.

Pão de Cada Dia – Daily bread: It's a reference to the Lord's Prayer. For those who work a lot in two shifts, there is baião in the morning and samba at night.

É Bom – It's good: I composed it in Denmark in 1992. It is good to play music, the audience is good, being in Denmark, etc ...

Frutos do Nagé – Fruits of Nagé: I composed it in Nordeste de Amaralina in 1983 on Rua Nagé. Inspired by Samba de Roda. To counteract the residents on the street who could not play samba because of their religion. Nagé is also a clay bowl used to offer food to the saints in Candomblé.

Cadê a Marreca - Where's the Dock: Arismar was having dinner at his aunt's house and they ate Merraca. He liked it so much that when he woke up he wanted more. Where's the Marraca?

Tetê: David Feldman composed this for his wife – Tetê.