

Mary Halvorson – guitar
Ron Miles – cornet
Greg Saunier – drums and voice

SIDE ONE

- 1. JONATHAN
(Fiona Apple, Arr. Mary Halvorson)
- 2. SYMPHONY #6 (SECOND MOVEMENT)
(Vincent Persichetti, Arr. Greg Saunier)
- 3. I WOKE UP IN LOVE THIS MORNING
(From *The Partridge Family*)
(L. Russell Brown and Irwin Lewine, Arr. Ron Miles)
- 4. VIGNETTE
(Gary Peacock, Arr. Mary Halvorson)
- 5. LUKE AND LEIA
(From *Return of the Jedi*)
(John Williams, Arr. Greg Saunier)

SIDE TWO

- 1. SNOWY MORNING BLUES
(James P. Johnson, Arr. Ron Miles)
- 2. EVERYTHING MEANS NOTHING TO ME/
LAST CALL
(Elliott Smith, Arr. Ron Miles/Mary Halvorson)
- 3. DAY DREAM
(Duke Ellington and Billy Strayhorn,
Arr. Ron Miles/Mary Halvorson/Greg Saunier)
- 4. LITTLE PAD (THE BEACH BOYS)/
CAUGHT IN THE GAME (SURVIVOR)/
KITTY KAT (EMPRESS OF)
(Brian Wilson/Jim Peterik and Frankie Sullivan/
Lorely Rodriguez, Arr. Greg Saunier)

RON MILES (BMI) DISTANCE FOR SAFETY MUSIC • GREGORY LOWELL SAUNIER (CAE/IPI #521699735) FUN LA LA (CAE/IPI #725005969) ADMINISTERED FOR THE WORLD BY TERRORBIRD TRACKS (CAE/IPI #641885425) • MARY HALVORSON (BMI) • LUKE AND LEIA THEME (FROM "RETURN OF THE JEDI") (WARNER-TAMERLANE PUB. OBO BANTHA MUSIC) • I WOKE UP IN LOVE THIS MORNING (SCREEN GEMS-EMI MUSIC INC/ SPIRIT ONE MUSIC OBO IRWIN LEVINE GRAND MUSIC) • DAY DREAM (SONY/ATV HARMONY/ RESERVOIR MEDIA MUSIC) • LITTLE PAD (IRVING MUSIC, INC.) • CAUGHT IN THE GAME (SONY/ATV MELODY OBO THREE WISE BOYS MUSIC/ KOHAW MUSIC, INC. OBO EASY ACTION MUSIC) • KITTY KAT (WORDS & MUSIC OBO BEGGARS MUSIC AMERICA) • EVERYTHING MEANS NOTHING TO ME (UNIVERSAL MUSIC-CAREERS OBO SPENT BULLETS MUSIC) • LAST CALL (UNIVERSAL MUSIC-CAREERS OBO SPENT BULLETS MUSIC) • JONATHAN (FHW MUSIC) • SYMPHONY#6 (SECOND MOVEMENT) (THEODORE PRESSER OBO ELKAN VOGEL INC ASCAP) • VIGNETTE (AMERICAN MUSIC RIGHTS OBO MOKUTO MUSIC) • SNOWY MORNING BLUES (UNIVERSAL MUSIC CORPORATION ASCAP)

Produced by Greg Saunier, Ron Miles, and Mary Halvorson

Recorded January 12th by Greg DiCrosta Firehouse 12 Studio New Haven, CT. Mixed and Mastered by Greg Saunier.

Produced by Nate Wooley for Sound American Productions. Graphic design and cover illustration by Lasse Marhaug. For Sound American: Lisa Kahlden, President; Nate Wooley, Editor-in-Chief. Anthology Of Recorded Music, Inc., Board Of Trustees: Herman Krawitz, Chairman; Amy Beal; Thomas Teige Carroll; Robert Clarida; Emanuel Gerard; Lisa Kahlden; Fred Lerdahl; Larry Polansky; Paul M. Tai.

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listen to his music opens the audience to a picture of him as a human being: gentlemanly, quiet, thoughtful, and warm.

Printing words about MARY HALVORSON seems almost redundant at this point. She is easily one of the most talked about (and rightfully so) musicians in jazz...period. In the early 21st century she has built a guitar sound that will be the influential sound moving forward...as soon as someone is able to catch up to it. Until then, we are given the rare opportunity here to enjoy her rigorous compositional mind as it takes on the *American Songbook* – her asymmetrical lines unmistakably hers and yet somehow imbued with musical history.

Finally, GREG SAUNIER. A joyous volcano. An eruption of rock energy combined with one of the most inquisitive musical minds of our time. His work with Deerhoof provides the point of reference for most mainstream listeners, but his questioning nature and musical power cannot be bound by a single band or genre. In this session he was the voice that told everyone to keep pushing and trying for something new, inspiring a group of musicians that usually inspire others! He was the one who reminded us of the rarity of the occasion and made us all revel in the chance to do something truly fantastic.

What you are about to hear, then, is the product of these three musical minds only. The repertoire was picked and arranged by each of the members of the group and ranges from the early stride piano of James P. Johnson to the post-electronica of Empress Of with some digressions into the songs of Elliott Smith and Fiona Apple, jazz works by Gary Peacock, wind band literature of Vincent Persichetti, and movie and film music from *Star Wars* and The Partridge Family.

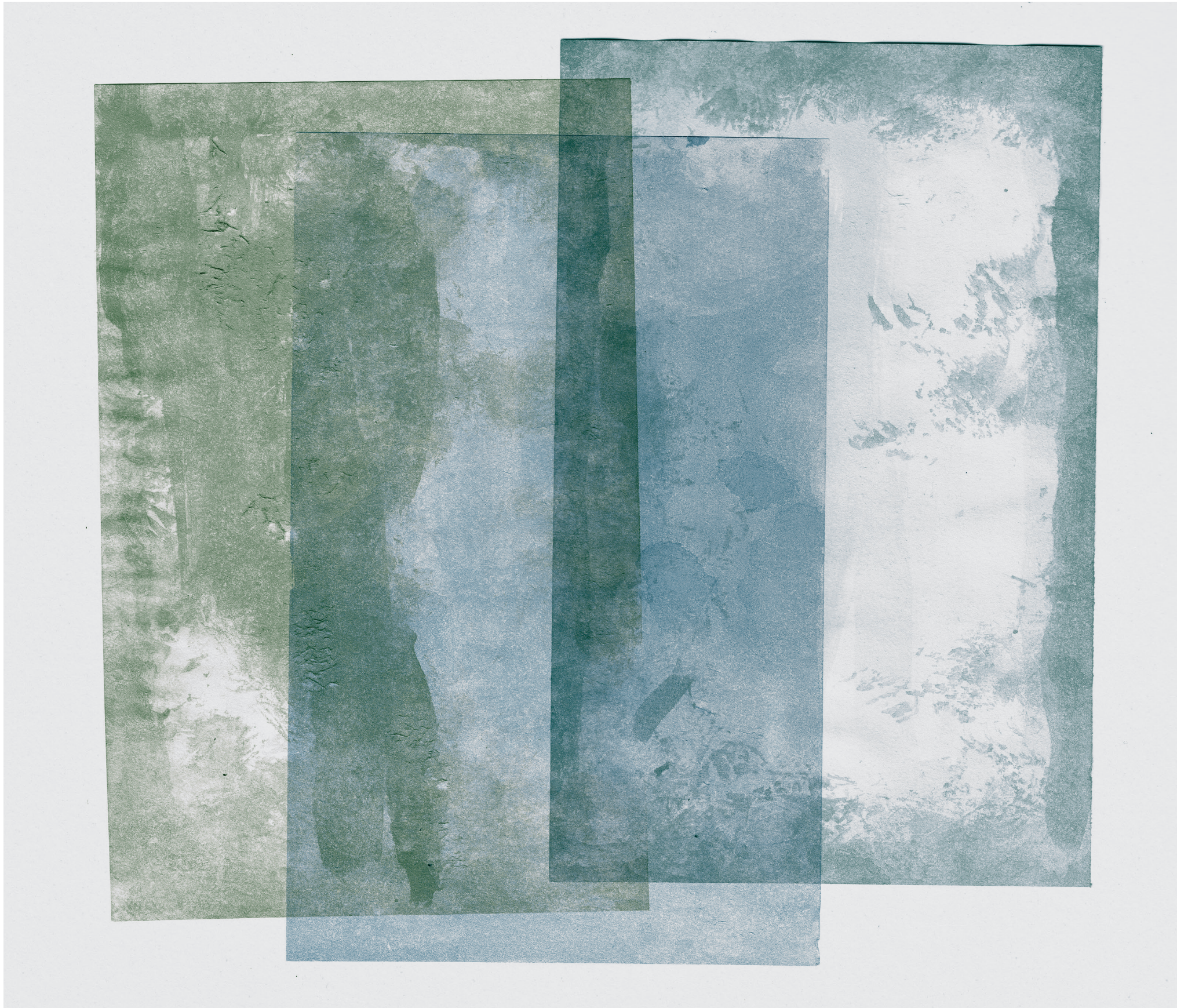
The musicians met for two days of rehearsal, during which they developed an almost family-like rapport. After setting up and sound-checking at the glorious studios of New Haven's Firehouse 12, the group wholeheartedly agreed on the intimate sound you hear on this LP – three people in your living room, having fun and making beautiful music that surprises not only the listener, but themselves. This is the way I felt, as one of the few live audience members, and I think you'll agree that the warmth carries through the vinyl.

And so, here it is...the first in what will hopefully become a national project that extends past *Sound American* and this set of recordings. A building of repertoire, an invitation to ignite a cultural conversation – but, ultimately three people in a room making music and smiling.

GREG SAUNIER • MARY HALVORSON • RON MILES

NEW AMERICAN SONGBOOKS VOLUME 1

Greg Saunier Mary Halvorson Ron Miles
NEW AMERICAN SONGBOOKS VOLUME 1



SA004

The American Songbook is one of those cultural turns of phrase that seem to exist only in order to contain a set of ideas so vast, vague, and tied to memory that they need some form of a priori term under which to be gathered. This, however, does not mean that the phrase offers itself as a defining qualification. The term above should, if taken objectively, mean a collection of songs inextricably linked to the Americas. While this definition is commendable de jure, the *American Songbook's* de facto usage is narrower and quite arbitrary.

Within this practical usage of the term there are certain – roughly con- sented upon – parameters that inform the content of what contempo- rary culture understands as the *American Songbook*. To provide a critique of the troubling ways in which we limit the definition of “America” to a single nation or the many possibilities of what a “song” can mean would take more words than the back of an LP, and maybe our attention, can support. Suffice to say that, historically, possibilities for inclusion in the American Songbook have been, with some notable exceptions such as Duke Ellington and Billy Strayhorn’s music, painfully limited to musi- cal theater and Tin Pan Alley—excluding the majority of folk, jazz, late 20th-century pop and blues music.

The mission of *Sound American* has always been to broaden the way we, as a culture, experience American (and all) music. It follows, then, that we find this limited version of the *American Songbook* in need of critical and creative discussion. What you hold in your hands is the first volume in our attempt to start such a conversation about the possibilities of a *New American Songbook* compiled by those directly involved in modern American song: the musicians themselves.

New American Songbook, Volume 1 is an attempt to extend the tradition of the American Songbook into the 21st century by asking three musi- cians from different geographical and musical backgrounds to spend a few intense days together. Their goal is to create something that tran- scends their separate artistic voices by building a set of music they think should be an essential part of the American song experience.

About the Musicians:

RON MILES is one of those musicians that organically translates human experience into sound. His tone is as easily recognizable as Miles Davis or Don Cherry, with a profoundly heartbreaking voice that can somehow encompass the high lonesome sound of Roscoe Holcomb while simultaneously embracing the absolute joy of Albert Ayler. One

listen to his music opens the audience to a picture of him as a human being: gentlemanly, quiet, thoughtful, and warm.

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