


Nightlight Daylight

Muriel Anderson



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Double CD, one to go to sleep to, one to awaken to. It's music to remind you that the world is full of beauty and a wonderful place to be. It's the first CD to include fiber optics. Press the moon - the stars and fireflies light up. See it and get a **FREE BONUS TRACK** at MurielAnderson.com/nightlight

A woman with long blonde hair, wearing a red top and blue jeans, is sitting on the body of a large acoustic guitar. She is smiling and looking towards the camera. The guitar has a light-colored wood finish and a decorative inlay on the fretboard. The background is a dark blue gradient with some light rays.

The first woman to have won the National Fingerstyle Guitar Championship, host and founder of the renowned Muriel Anderson's ALL STAR GUITAR NIGHT[®], she enjoys sharing her joy of music via her charity, the MUSIC FOR LIFE ALLIANCE, and everywhere she tours.

Composer, guitarist, and harp-guitarist Muriel Anderson is one of the few world-class guitarists equally at home with classical, bluegrass, jazz-influenced and international music. Unified by her unbounded love of music, Nightlight Daylight is a culmination of her creative spirit.

Nightlight

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- 1 Ferryboat Crossing
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 - 4 The Looking Glass (vocal)
 - 5 Prayer Without Ceasing
 - 6 Dandelions
 - 7 It Takes A Little Time (vocal)
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 - 11 Wait For The Light (vocal)
 - 12 Prelude To Joy
 - 13 Sweet Child
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Nightlight (50 min)

Many of the tunes were created as a present for a best friend's new baby.



1. FERRYBOAT CROSSING 4:05

(Muriel Anderson, ©2013 Heartstrings Attached Music, BMI With Phil Keaggy, electric guitar; Mark Kibble, vocals)

On a busy European tour, I was so looking forward to the relaxing ferryboat ride from Estonia to Finland. I composed a tune to capture the mood and played it then to the gentle tugging of the ferryboat.

2. NIGHT LIGHTS 4:24

(Muriel Anderson, ©2013 Heartstrings Attached Music, BMI) With Victor Wooten, bass; Raughi Ebert, flamenco guitar; Leo Henrichs, guitar.

When I wrote Night Lights I had in mind Leo and Raughi of Tierra Negra, who play the melody and beautiful improvisation. The sparkly texture underneath is a combination of harmonics and natural notes played together on the guitar, a technique I developed based on a concept used by Chet Atkins and Lenny Breau.



3. LULLABY FOR LEO 4:34

(Muriel Anderson, ©2013 Heartstrings Attached Music, BMI) With Victor Wooten, bass; The Endless Road string quartet. **It seems that sometimes the parents need lullabies as much as the children. This is one written for the father of the baby.**



4. THE LOOKING GLASS 3:31

(Muriel Anderson, ©2013 Heartstrings Attached Music, BMI.

Muriel Anderson, lead vocal, with Mark Kibble, harmony vocals;

Lovesponge String Quintet, Nashville, TN. **Based on the traditional lyrics "Hush Little Baby," this original melody and chord progression comes around to a less materialistic and purely symbolic version of the lyrics towards the end. Members of the Nashville Chamber Orchestra fill out the string section and Mark Kibble layers twelve vocal parts to create the impressive harmonies.**

5. PRAYER WITHOUT CEASING 4:12

(Muriel Anderson, ©2013 Heartstrings Attached Music, BMI)

With Phil Keaggy, guitar; FirstString Orchestra. **It started simply as a prayer of gratitude, allowing my guitar to say it for me. I brought it to Phil Keaggy and we improvised on it together. Carl Marsh then orchestrated our improvisation for FirstString, who put their hearts into it. Having been in the Northridge earthquake, I remember feeling so genuinely thankful for life and for my friends around me that for about a year afterward, I knew what it was like to pray without ceasing.**



6 DANDELIONS 3:14

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI) Solo guitar

Dandelions was written for someone dear to my heart who was leaving. A little fawn was resting near my back step, so I went to play it for her. She seemed to like the music and I recorded it for you very shortly after it was written.

7 IT TAKES A LITTLE TIME 2:51

(Muriel Anderson/Lisa Aschmann, © 2013 Heartstrings Attached Music, BMI/Nashville Geographic, ASCAP) Muriel Anderson, lead vocal, with Mark Kibble, harmony vocals; Victor Wooten, bass; Karlton Taylor, piano

I started writing a waltz, but then put it in 5/4 time. The little stumble in the rhythm reminded me of a child just learning to walk, so I got together with Lisa Aschmann to finish up the lyrics. I put a little pause at "it takes a little... time" until finally on the line "you'll get it all in time" it's all in time.

lyrics

Little feet walking funny
Little bee making honey
As you totter to and fro
Maybe now you're moving slow
But it takes a little... time
First you crawl then you're falling

Pretty soon standing tall, then
Pencil marks upon the door
Show when you turn three and four
It takes a little... time
Soon you'll be running in the park
You're the child always in my heart



Stanley Jordan

9 THE WINTER SHORES 1:58

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI)

My poem to accompany this melody on solo harp guitar is posted at murielanderson.com/nightlight

Every moment as you grow
Baby mine I'll love you so
You'll know that all in... time
Every step
Closer to the next
And you'll get it all in time!

8 FAINT OF HEART 4:05

(Vince Gill/Al Anderson © 2006 Vinny Mae Music, Mommy A Monster Music, admin by Songs Of Windswept Pacific (BMI). With Stanley Jordan, electric guitar; Earl Klugh, nylon string guitar; Victor Wooten, bass; Mark Kibble, vocals.

I went to hear The Time Jumpers who sang what seemed to be an old jazz classic yet with a unique melody, and found that it was actually written by Vince Gil and Al Anderson. It's a beautiful tune, and I thought of no better set of changes to let Stanley Jordan and Earl Klugh play over as an instrumental.



Earl Klugh

10 HAWAIIAN LULLABY 4:05

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI. Lyrics by Queen Lili'uokalani.

Additional melody and chorus by Makana, ASCAP/BMI). With Victor Wooten, bass; Muriel Anderson and Mark Kibble, vocals.

I was invited as a guest to the slack key and ukulele festival in Hawaii.

I had no idea how much I would fall in love with the beautiful culture of these islands, really experiencing the welcome, the joy and peace of Hawaiian aloha. I wrote Hawaiian Lullaby as an instrumental. Just before going on stage together, Makana found an ancient poem written by Queen Lili'uokalani that fit the feel of the music. He spontaneously sang a melody over the top while the traditional choir, Hi'ikua, improvised the chorus. Mark Kibble and I sing their parts in this recording, and offer to you the same aloha.

11 WAIT FOR THE LIGHT 3:20

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI) Muriel Anderson, lead vocal; Mary Gilmore and Mark Kibble, harmony vocals; Tom Shinness, cello.

lyrics

We'll wait for the light before we decide

Sometimes it seems it's in our dreams

Truth is in sight

Time for the rain to come falling down again

Time to give thanks time to relax

Time to lay down our heads

We'll wait for the light, wade through the tide

Wait till we find some kind of sign

Wait for the right time,

And in our dreams we'll fly above the clouds

All bright and clear love without fear

That's where we find ourselves

We'll wait for the light

Wade through the tide

Wait 'till we find

Some kind of sign

Wait through the night

Ah, Goodnight, goodnight

12. PRELUDE TO JOY 3:04

(Muriel Anderson/Ludwig Van Beethoven, © 2013 Heartstrings Attached Music, BMI) Solo guitar

When I first came to Nashville, I arranged Beethoven's ninth symphony for guitar orchestra. In doing this for the Dove Awards, I found a quick interlude played by the horns just before the chorus sings "Joyful joyful." I slowed it down, changed it to $\frac{3}{4}$ time, and play it as a solo guitar tremolo piece in drop G tuning. I only changed one note of the harmonies, and the melody belongs to my prestigious co-writer, Beethoven.



Tom Shinness

13. SWEET CHILD 3:04

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI)

When I set out to write an album's worth of lullabies as a surprise present for my friend's first baby, I wanted to write one to express tenderness for the new child. I found the 21-string harp guitar with the high treble strings was a good instrument to capture the feeling, and recorded this in the two days while composing it.

14. THE SIGHT 3:30


(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI) With Victor Wooten, bass; Muriel Anderson and Mark Kibble, vocals.

Some years ago I was gently stretching in a steam room dreams with the same clarity I remember my waking life. There was a certain chronology, but not linked to time as we know it. In composing music to describe this place between sleep and awake where the dreams live, I tuned down to A432 (a frequency that is said to be calming and more in harmony with nature) and found a rhythm that I feel but don't count, based on the golden mean that has its own aesthetic balance.



Victor Wooten

Daylight

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- | | |
|-------------------------|------------------------|
| 1 Here Comes The Sun | 9 Crystal Horizon |
| 2 Train To Arnhem | 10 A Baker's Dozen |
| 3 Perfect Ten | 11 Tracy's Tune |
| 4 Two Shores | 12 Bluegrass Medley |
| 5 Daylight | 13 Superstition |
| 6 I'll See You Someday | 14 Liberty Bell |
| 7 Continental Breakfast | 15 Bells of Lingenfeld |
| 8 Close To You | 16 Pray |

Daylight (59 min)

1. HERE COMES THE SUN 3:28

(George Harrison ©1969 Harrisongs Ltd ASCAP)
With Mark Kibble, vocals; Victor Wooten, bass;
Danny Gottlieb, drums; Beth Gottlieb, percussion;
Karlton Taylor, piano.

In putting together a CD of music to wake to,
I thought of no better way to start than this
Beatles classic. It was great fun to record!

2. TRAIN TO ARNHEM 3:12

(Muriel Anderson, ©2013 Heartstrings Attached
Music, BMI) With Danny Gottlieb, drums;
Mark Kibble, vocals; Victor Wooten, bass;
Leo Henrichs, guitar; Raughi Ebert, flamenco guitar.

This tune was composed on the train after
a two-day jam with Leo and Raughi of
Tierra Negra. I was on my way to Arnhem,
Holland to continue a tour of the Netherlands.
To capture both the joy and the feeling of
missing something, I left a beat out of every
other measure in the main theme.



Roy (Futureman), Victor, Mark, Muriel, and Stanley

3. PERFECT TEN 5:19

(Muriel Anderson, ©2013 Heartstrings Attached
Music, BMI) Muriel on vocals with Mark Kibble,
harmony; Stanley Jordan, electric guitar; Earl Klugh,
nylon string guitar fills; Victor Wooten, bass;
Roy (Futureman) Wooten, percussion;
Danny Gottlieb, drums; Tom Shinness, cello.

After the freeform improvisation played on my
flamenco guitar with Victor Wooten on bass,
the song goes into 10/8 time, hence the title.
Where Stanley Jordan and Earl Klugh
improvise for 10 measures of 4/4 time,
percussionist Futureman continues playing
in 10/8 time and we all come out together
at the end. And yes, this was written for
someone before I actually met him.

4. TWO SHORES 4:37

(Muriel Anderson, ©2013 Heartstrings Attached
Music, BMI) With Phil Keaggy, guitar;
Victor Wooten, bass; Tom Shinness, cello;
Danny Gottlieb, percussion.

My brother asked me to play Two Shores for
his wedding. In the process I rediscovered it.
The first section has a gentle Celtic feel, then
builds with a series of harmonic techniques set
off by Phil Keaggy's distinctive slap harmonics.



with Phil Keaggy



6. I'LL SEE YOU SOMEDAY 2:37

(Muriel Anderson © 2013 Heartstrings Attached Music, BMI) Muriel Anderson, lead vocal with Mark Kibble, harmony vocals; Victor Wooten, bass.

I'll see you somewhere, I'll see you some way
I saw the coy spark in your eye, I know I'll see you some day
I'll see you in time, I'll leave you your space
You don't have to say exactly the day, there'll be a time and a place

I have no regret about being alone, since we have met my heart has a home
I'll see you some time not too far away
I know that I'm perfectly fine, 'cause I know I'll see you some day

Is it the sunshine lighting my face, is it your smile that brightens my days?
I'll see you somewhere, I'll see you some way
I saw the coy spark in your eye, I know I'll see you some day
Ooo, oo, I know I'll see you some day



breakfast with Tommy, Muriel, Mark (producer), Beth, Danny

7. CONTINENTAL BREAKFAST 4:02

(Muriel Anderson/Tommy Emmanuel © 2013 Heartstrings Attached Music/Universal Music Publishing, Australia) With Tommy Emmanuel, steel string guitar; Howard Levy, harmonica; Danny Gottlieb, drums; Beth Gottlieb, percussion; Victor Wooten, bass.

Tommy and I were talking about how much we enjoyed breakfasts while traveling in Europe, so we call this tune "Continental Breakfast." I had set up a drum set in the studio made from oatmeal and cereal boxes and a teapot, which Danny Gottlieb plays with wooden spoons. We went over the arrangement once in the studio, recorded only one take, and when it came time for the ending Tommy, smiling, kept on playing and it morphed into a jam session. We decided that was "it" and kept everything, even everyone laughing at the end.



rehearsing with Tommy Emmanuel

8. CLOSE TO YOU 3:28

(Burt Bacharach © 1963 Casa David LP ASCAP)
With Victor Wooten, bass; Howard Levy, harmonica; Danny Gottlieb, cymbal.

The thing that most intrigued me about the Carpenters recording of "Close To You" was the slightly detached and persistent feel of the piano. I worked on matching the feel of the piano and the bass, while allowing the melody to flow freely over it. Howard Levy adds original and beautiful harmonica lines to Victor's subtle bass line, and Danny Gottlieb gently adds sparkle on one cymbal.

9. CRYSTAL HORIZON 3:21

(Muriel Anderson, © 2013 Heartstrings Attached Music, BMI) With Mark Kibble, vocals; Victor Wooten, bass; Jeff Coffin, soprano sax; Roger Weissmeyer, english horn and oboe; Howard Levy, harmonica at ending.

I wrote the middle section during final exams week in college, inspired by the music of Earl Klugh. The first and last sections were written in 5/4 time for a fiddle-player friend named Crystal. For me, it has a gently uplifting feel. I've recorded the piece with several different lead instruments and finally decided upon an interplay of soprano sax, English horn and oboe.



Howard Levy

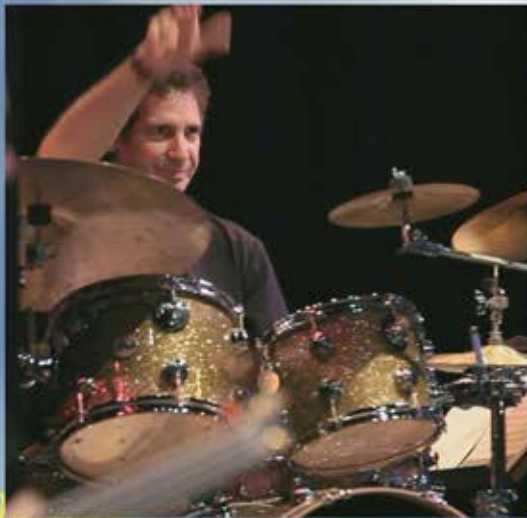
Jeff Coffin

10. A BAKERS DOZEN 2:50

(Muriel Anderson, © 2001 Heartstrings Attached Music)

Muriel on 21-string harp guitar; Danny Gottlieb, drums.

The first time I heard Bulgarian folk music I was a teenager. I asked my parents to pull the car over and I ran to join the line of folk dancers. The unusual time signatures spoke to me and felt natural under my feet. I was reminded of that time again at the annual Greek festival in my hometown and danced until the band packed up its instruments. By the morning I had a new tune in my head. I'd written the entire piece before I discovered it was in 13/8 time. Played on just two instruments, it takes full advantage of the 21-string harp guitar and Danny Gottlieb's colorful drumming.



Danny Gottlieb

11. TRACY'S TUNE 2:57

(Muriel Anderson © 2013 Heartstrings Attached Music, BMI) With Phil Keaggy, guitar;

Danny Gottlieb, drums; Cathy Chalmers, perc.

Cathy Chalmers adds a hint of African flavor with udu and African drum, and Phil Keaggy's soaring melodic lines fill this tune that I wrote for the mother of the baby.



12. BLUEGRASS MEDLEY 3:39

(Arr. Muriel Anderson) Solo flamenco guitar, with Danny Gottlieb & Beth Gottlieb, body percussion.

On a flamenco guitar, I imitate the sounds of clawhammer banjo, five-string banjo, mandolin, bass and fiddle. I'm joined by Beth and Danny Gottlieb's thigh-slapping and hambone that had us all laughing in the studio.



Mark Kibble

13. SUPERSTITION 3:57

(Stevie Wonder © 1972 Black Bull Music Inc.

ASCAP/Jobete Music Co Inc. ASCAP) With

Mark Kibble, all vocals; Danny Gottlieb, drums;

Adam Wooten, drums; Victor Wooten, bass.

When I play Superstition as a solo guitar piece, I catch the lines of bass, guitar, vocal, and horn parts all at once. I thought it would be fun to play together with Danny Gottlieb, and why not add Howard Levy on harmonica and my favorite singer, Mark Kibble, letting loose on vocals! Victor Wooten's low bass part and his son Adam's driving drums add intensity. Voila!



Adam Wooten

14. LIBERTY BELL 2:39

(John Philip Sousa 1893) With Danny Gottlieb, drums; Beth Gottlieb, percussion.

I arranged this as a tribute to my grandfather, who played saxophone in John Philip Sousa's band . . . and also as a tribute to Monte Python's Flying Circus.

15. BELLS OF LINGENFELD 4:50

(Muriel Anderson © 2013 Heartstrings Attached Music, BMI) with Mark Kibble, vocals; Victor Wooten, bass; Danny Gottlieb, drums.

Waking up one Sunday morning in Soave Italy to the sound of church bells. I stumbled out of bed, grabbed my guitar to find the chords, and sang a melody over them into a portable recorder, catching the bells as they faded away; the actual recording is at the end of the piece. I recorded the bells at the beginning some years earlier in a cow pasture in the mountains in Switzerland. They were very old bells, so to match the pitch of the ancient tuning, I tuned my guitar down to A432. I named the tune in honor my friend Uwe Spann, who brought me to Lingenfeld, Germany to play a benefit concert for new bells for their church tower.



Lingenfeld bell tower

16. PRAY 4:17

(Muriel Anderson/Beth Nielsen Chapman, © 2013 Heartstrings Attached Music/Songs of Prismlight Music) Muriel Anderson, lead vocal, with Mark Kibble harmony; Beth Nielsen Chapman additional vocal; Phil Keaggy, guitar; FirstString Orchestra.

When I was in Oceanway studio recording the strings for "Prayer Without Ceasing," Beth Nielsen Chapman and Keb Mo were there recording with the same orchestra. While the strings were playing, Beth had ideas for a melody line with lyrics over the top of the music. She told me she cried while writing it and sent me the powerful completed lyric with harmonies as a surprise a mere two days later.

When the days of sorrow come
With more than our hearts can face
Surrendering us into the hands of grace
Grief and loss entangle us,
Forsaking the trust we've known
Now nothing but our love can lead us home
Pray without ceasing, Pray...
That God in heaven's hearing every word
We say

And in our darkest hour's distress
When most of our hope is gone
One tiny thread of light unfolds the dawn
Pray without ceasing, Pray...
God in heaven's hearing every cry
Every child, every day
God is hearing every word we say
Pray, pray



Beth Nielsen Chapman

CREDITS:

Produced by Muriel Anderson and Mark Kibble. Musicians include Mark Kibble (Take 6), vocals; Victor Wooten, bass; Danny Gottlieb, drums; Beth Gottlieb, percussion; Phil Keaggy, steel string & electric guitar; Stanley Jordan, electric guitar; Earl Klugh, guitar; Howard Levy, harmonica; Tommy Emmanuel, guitar; Raughi Ebert and Leo Henrichs (Tierra Negra), flamenco guitars; Roy (Futureman) Wooten, electric drums; Beth Nielsen Chapman, harmony vocal; Jack Pearson, mandolin; Jeff Coffin, soprano sax; Tom Shinness, cello; Karlton Taylor, piano; Adam Wooten, drums; Mary Gilmore, harmony vocal; Cathy Chalmers, African drum and udu; FirstString, Lovesponge, Endless Road Strings, and Carl Marsh, orchestrator.

Mixed by David Schober. Additional audio engineers Fett, Charlie Chadwick. Recorded at Azalia Studios, Oceanway, Vertical Sound Studio, Vix Mix, M studio and OGM, Nashville. Mastered by John Mayfield, Mayfield Mastering, with assistant Justin. Photo-art and inspiration by Bryan Allen. Typesetting by Susan Mangen, LED prototype by inventor Paul Regen. Special thank you to Sofia and Zach, the young and talented firefly catchers and dandelion-seed flyers.



Check out the physical CD cover at: www.MurielAnderson.com/nightlight

An especially great gift for new moms, it's delight to the eyes. Remove the shrink-wrap to get two front covers, when you push the moon, you'll experience the first ever CD cover with interactive fiber optics. The stars and fireflies light up, flicker, then there is a shooting star! Open it up and you'll see the Nightlight CD looks like the moon and the Daylight CD looks like beams of sunshine. I created my first prototype for IMP Illuminated Media Packaging™ in 2005, and had been waiting for just the right music and visual art to debut the concept. One day my friend Phil Keaggy emailed me an illustration called "The Lightning Catchers," and I discovered the work of Bryan Allen, who then designed the covers.

IT TAKES A VILLAGE - I believe that good music created and played with love has the power to bring more love and joy into the world, I really appreciate the support in many ways that my friends have given me in order to create this project including my parents, Bob Keenan and Vivian Fabbro, Ellig String Instruments, Bob Cerceo, Jim Dunn, Anne and Charlie Roos, David Kramer, Dave and Patti MacCormack.

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www.murielanderson.com/nightlight

Tour schedule - MurielAnderson.com

