



### Peter Mulvey “**Ten Thousand Mornings**” Signature Sounds Recording Company

Let's dispense with the Hyper element of this album, from the outset. The CD contains a five-minute long video segment wherein Mulvey talks about making the album, and can also be seen in a *non-subway* performance of a number of songs. The latter is by way of a promoting a Peter Mulvey DVD release planned for 2003.

This eleven-track disc was recorded on the Boston subway at the Davis Square T-stop in Somerville, Mass. over a period of some ten months, commencing in June 2001. Although the songs performed were all composed by other writers, it's Mulvey's desire that the contents are judged [by the listener] as a series of interpretations. So, let's be clear folks, this is not a covers album. The average time between trains on the Red Line of the Boston subway system, at Davis Square, is some four minutes. Maximising the elimination of train sounds, all but the closing cut, and Dar Williams composition, “The Ocean,” clock in at under four minutes. The other songs featured include works by Paul Simon, Marvin Gaye, Los Lobos [Messrs. Hidalgo and Perez], Leo Kottke, Dylan, Gillian Welch, Randy Newman, Elvis [Costello] and Lennon/McCartney – an eclectic and diverse mix. Among the musical compatriots who assisted Mulvey with this project are, the shoes of Chris Smither and the voices of Erin McKeown and Jennifer Kimball.

I guess in the cavernous void that is a subway station, delicate and intricate finger picking is hardly the order of the day and so there's certainly only a modicum of it present on this collection – “Comes Love” and “For No One” come readily to mind. And Dave Goodrich is the guitar picker in the instance of the former cut. What particularly stands out on much of this disc, is Mulvey's deep, gruff voice and the aggressively percussive approach he adopts with the six strings at this disposal. His vocal interpretation of the aforementioned “The Ocean” is particularly strident, and as the volume of his voice increases on the closing chorus, so does the sounds of a train pulling into Davis Square. Proof, I guess, that timing sometimes counts. The disc opens with an upbeat interpretation of the obscure Paul Simon “**Greatest Hits**” track “Stranded In A Limousine.” Chris Smither's shoes tap out the beat on the later cut. Come to think of it, there's also a powerfully soulful edge to Peter's vocal style and it definitely surfaces on “Inner City Blues,” taken from the 1971 Marvin Gaye collection “**What's Going On.**” The latter song became a #9 Pop Chart entry when issued as a single that year. The interpretation of Newman's “In Germany Before The War” is particularly fine, with Peter almost replicating Randy's world weary voice, while on the traditional “Rain And Snow” Mulvey's vocal appears somewhat ragged. Ten straight hours of singing in the subway can do that to you.....

Folkwax Rating 6 out of 10

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