

# KRIS DELMHORST

## the brand new album *SHOTGUN SINGER*



"Beautifully flaunts [a] minimalist artistic approach...among the best tunes Delmhorst has ever recorded...they get better each time you revisit them." - **No Depression**

"An amazing and risky new sound...these moody textured songs make a powerful impression."  
-**UTNE**

Kris Delmhorst's arresting new album *Shotgun Singer* began as an act of solitary creation. Holed up in a rural cabin with minimal recording gear and a houseful of instruments, Delmhorst recorded her new songs alone and off the clock, in late night sessions that yielded layers of intimate vocals combined with nylon string and electric guitars, cellos, keyboards, and percussion. She treated the work like oil painting, allowing the canvas to breathe and change over the course of many months until the picture emerged. With the core of each song patiently assembled, she brought in a diverse cast of players to add sparse backing lines of drums, keys, guitar, and vinyl-based samples, and then signed on co-producer Sam Kassirer (Josh Ritter) in arrangement and mixing, enlisting him meanwhile to play keyboards and percussion on several songs. The result is collection of songs fully realized and even lush at times, but retaining a hushed intensity, a spirit of lo-fi intimacy and unhurried exploration.

An electric guitar figure twines with the beat of an analog drum machine in the opening bars of "Blue Adeline", the cryptic and haunting ballad that opens the record. Ethereal vocal layers carry the melody as the drum kit picks up the machine beat with a syncopated line, everything remaining spare and rhythmic until the bridge, where suddenly the pulse lets free and the vocals soar over spacious piano and strings, the transition from minor to major like the sun breaking through fast moving clouds.

From the irresistibly infectious pop of "1000 Reasons" - constructed from various pairings of guitars, live drums, drum machines, synthesizers, Rhodes, and Cuban-flavored piano - to the ravishing minimalism of "Freediver", with its nylon-string guitar, vibraphone, and distorted cello, the songs on *Shotgun Singer* inhabit a fluid landscape where both the music and the lyrics display a decided openness. Favoring perceptions over conclusions, and showing a willingness to evoke emotion but not to pin it down, Delmhorst leaves the mystery of creation intact at the heart of each song, while exploring the transformative power of love, as in "Birds of Belfast:" 'Who are you without your sadness?/Who am I without my shame?/ When did all the birds of Belfast learn to sing your name?' Or the sense of universal connectedness in "If Not for Love": 'We blow like weeds upon the wind, we hold the ground, we drink the rain/ We throw our seeds into the world before we go the way we came/ If not for love what are you for?'

With a back catalog that includes two darkly rollicking roots records produced by Morphine's Billy Conway (2001's *Five Stories*, and 2003's *Songs for a Hurricane*), and the 2006 release *Strange Conversation*, a vibrant collection of Americana songs inspired by the work of famous poets ("a remarkable album...as seamless and brave as it is brilliantly creative" - Irish Times), Kris Delmhorst has built a thriving career and a devoted following from the ground up, and without major label hype.

With *Shotgun Singer*, Delmhorst has trained that voice on a series of gracefully open lyrics and figures that transcend genre, ranging into the borderlands between indie-rock and folk, that nameless territory inhabited by such hard-to-classify artists as Juana Molina, Feist, Iron & Wine, and Laura Veirs. Adventurous, elegant, lucid, and haunting, the record is the work of a musician at full stride who has found a musical language equal to her vision.

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## Praise for Kris Delmhorst's *Shotgun Singer*

"Beautifully flaunts [a] minimalist artistic approach...among the best tunes Delmhorst has ever recorded...they get better each time you revisit them." - Scott Brodeur, **No Depression**

"A tour de force of singing, writing and production that gains in richness with each repetition" – Bob Cannon, **Performing Songwriter**

"...[Delmhorst] digs deep, but then detaches, often leaving lyrics obtuse and couched in slow mesmerizing rhythms, creating an ethereal realm that's both quieting and uneasy." – Linda Laban, **Boston Globe**

"On several of *Shotgun's Singer's* 12 tracks [Delmhorst] lets her easy, sultry alto slide into hazy, sonic reveries and all but submerge there. The gentle patchwork of sounds on "Blue Adeline" (a hovering melody and blooming loop drum), "Heavens Hold The Sun" (whirs, pings and chant like vocals) and "Kiss It Away" (a modal meditation set to a tribal pulse) are positively hypnotic." – Jewly Hight **American Songwriter**

"An amazing and risky new sound...as a collection, these moody, textured songs make a powerful impression. Delmhorst rightly puts her silky voice front and center in the arrangements. It feels almost wrong to listen..." – **Utne Reader**

"Perennial Boston Music Award nominee Delmhorst makes a stunning transformation by moving from the countrified folk of her previous three releases to a dreamier and denser sound brimming with atmosphere and muted-but-infectious melodies. Following the recent model of Patty Larkin and Dayna Kurtz, she holed up in a cabin to spark the creative process. With Delmhorst playing 11 instruments and spare contributions from rhythm players and co-producer Sam Kassirer (Josh Ritter), "Shotgun Singer" is a work of lo-fi beauty, and evidence of an artist taking flight." - Nate Dow, **Boston Herald**

"...what is obvious is that Kris Delmhorst picks up on great work and uses what came before to interpret her new ideas, forging a sound that is both original and appealing. Picture Joni Mitchell deciding to step into Brian Wilson's treasure chest of sound effects and very consciously – and cautiously - blending them like some aural chemist to interact with the words and melodies." - Joe Viglione **All Music Guide**

"Working on her own terms and in her own time, [Delmhorst] continues to cleverly work the borderland between indie-rock and folk." – Mary Houlihan, **Chicago Sun-Times**

"On a gorgeous, wetly melodic new album, "Shotgun Singer," Delmhorst makes our interior lives seem ripe with raw beauty and honest grace." – Scott Alarik, **Boston Globe**

"*Shotgun Singer* is the jaw-dropping song collection that I have always felt Delmhorst was capable of bringing to fruition. My litmus test is, do I really want to hear this record again - for instance, straightaway? This disc assuredly ticks that box." - Arthur Wood, **FolkWax**