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“BOLD AND BRILLIANT” (POP MATTERS, BOSTON GLOBE) KRIS DELMHORST RELEASES HAUNTING NEW ALBUM ‘THE WILD,’ ON SEPTEMBER 22

FIRST COLLABORATION WITH HUSBAND JEFFREY FOUCAULT PRESENTS A DARKLY HOPEFUL, FIERCELY WISE COLLECTION CENTERED ON THE WORK OF LOSS AND RETURN, ALIENATION AND HOMECOMING.

“Brilliant” (Pop Matters, Boston Globe) singer-songwriter Kris Delmhorst marks two decades of a life in music with the release of THE WILD on September 22. The arc of the album describes "losing the path, finding the path: losing your connection to your lover, to the muse, to your sense of self, and dead reckoning the way back," says Delmhorst. The record juxtaposes a wide open sonic template - dark washes of electric guitar and pedal steel, bright layers of acoustic guitars underlined by cello and keys - against lyrics that travel from deep melancholy to the joy of inspiration and connection. Miles Davis famously said, "Music is the space between the notes. It's not the notes you play; it's the notes you don't play," and Delmhorst uses that philosophy to create an uncluttered embrace of mystery and questioning.

THE WILD is her first studio collaboration with her husband and fellow songwriter Jeffrey Foucault (“Contemporary and timeless,” NY Times), who co-produced and contributed lead guitars and backing vocals. Additionally THE WILD features bassist Jeremy Moses Curtis (Booker T. Jones, Twinemen) and drummer Billy Conway (Morphine, Treat Her Right), veteran players and longtime associates in the course of Delmhorst's career. The result is an album that brings together all the threads of a life in music, and a rare intimacy between players. Of the process of recording with such a close-knit group, Delmhorst reflects, “The best moments in the studio are the ones that feel like a bunch of kids working on a sandcastle, with a dead serious teamwork devoted to something that's essentially play.” Delmhorst and Foucault will tour together in the fall of 2017, taking turns fronting the band, and playing on each other's sets in a rare confluence of the two respected artists' paths.

THE WILD's highlights include the darkly rollicking Americana of "All The Way Around," an urgent, simmering meditation on the poles of loss and return; the searching, Faces-inflected "Rules To Games"; and the uptempo longing of "Foolish Blood," reminiscent of Wildflowers-era Tom Petty. Title track "The Wild" explores the animal self buried under the detritus and nonsense of culture, a haunting lament for what we've lost, both inside and out. "I Don't Need to Know It All" celebrates the elemental mystery of existence. "We have a whole lot of data at our disposal, and all of it adds up to no more than a rickety little raft on which we attempt to ride a vast, deep sea of things beyond our ability to understand." The closer, "The Light In The Hall," ends with an eye to the road forward, making an elegiac plea to stay awake to life and everything it brings.

"Captivating and very intriguing... This artist is subtle in her approach with music that comes up behind you and a voice that breathes through the speakers." -*Allmusic*