

## Glass Heart String Choir - Full Bio

At first listen, one might assume that the intricate music created by these friends-in-arms, reveling at the intersection of classical virtuosity, existential poetics, and art-film surrealism, would require careful discussion between musical partners, but songs are the one thing Ian Williams and Katie Mosehauer never talk about.

While occasionally verbose when discussing the nuances of nature (especially birds) or poetry, Ian is a person who generally prefers to stay silent. He's someone prone to long pauses while searching for the perfect word or metaphor to describe his own inner mechanics— you may have an uncomfortable, indefinite wait for sentences that never finish or metaphors that remain unfound. It is songwriting that allows him ample time to plumb the more faceless emotions of life and dredge for exactly the right words to capture them. "When I can refine my emotions through these songs, I feel like I can speak with eloquence and complexity," Williams says. "And when Katie and I communicate, whether performing live or in our letter-exchange of evolving recordings, there's always a sense that we're weaving a tapestry, an elaboration... it's a language that I feel I can speak better than that of everyday conversation."

And in these exchanges, Katie constructs finely-detailed visions that weave a unique counterpoint and architecture to his lyrics and songs. Greatly inspired by monolithic artists like Werner Herzog, Leonard Cohen, and Salman Rushdie, and their "beautiful impracticality and complete disregard for convention", Katie takes their boldness to heart in her pursuit of the arts. She's not only the composer, multi-instrumentalist, and engineer for the duo, but also the dreamer and director responsible for the band's music videos and other artistic output. While her journey as an artist began as a classically-trained violinist, it has spiraled and blossomed into multiple disciplines. The path to big ideas is rarely paved with small efforts and safe choices; Katie takes the intrepid nature of her mentors as a blueprint for her explorations, both sonic and visual. "Werner Herzog dragged a literal ship over a mountain for a film and walked half-way across Europe in the hopes that the sheer force of will would extend the life of a friend. Leonard Cohen abandoned the world to live in solitude with monks and only after an epiphany, reemerged, simultaneously anew and unchanged. Salman Rushdie wrote a book that was so incendiary, he was forced to live in hiding for years," she states. "I take example from them that more women should pursue these impractical dreams, these 'so-crazy-it-just-might-work' schemes." And with Ian's lyrics and the songs they write together, she found the emotional core around which to build and sculpt these prodigious ideas.

Following 2022's instrumental EP *Falling Stars* ("Blending cinematic, folk, and classical in a way that is almost exclusive... [Music Dances While You Sleep]) and single *Divinity* ("...steeped in imagery and genuine emotion" [York Calling]), *Exit Music (For A Film)* begins true to the original, with Ian Williams' acoustic guitar and close vocal drawing on the power of the source material,

before violinist/composer Katie Mosehauer reconfigures the dramatic musical cues with authoritative violin and a heady assortment of synths and swirling sound effects, leading to a climactic double-build worthy of its cinematic roots.

“Blending cinematic, folk, and classical in a way that is almost exclusive” (Music Dances While You Sleep), the 2022 instrumental EP *Falling Stars* focuses on violinist/composer Katie Mosehauer’s classical influences and string arranging prowess, bringing both to the fore while maintaining the duo’s penchant for gliding gracefully between melancholic-folk and sweeping orchestral beauty.

*Divinity*, their previous single, takes us on a journey through the careful tending of love and relationships, when the tools we have aren’t made for the task at hand; our knives too dull, our fingers inelegant, our words graceless. “Even though the song’s central realization is that of the hopeless, I somehow remain a blind optimist regarding the future”, states singer Ian Williams. “Maybe in the awareness that the approach we’ve taken doesn’t work, our eyes are opened to another door. Let’s try that one.” Floating elegantly upon Katie Mosehauer’s violins and string quartet, *Divinity* carries the string-orchestra vitality found in the work of My Brightest Diamond, Bjork, Father John Misty, and other sweeping, cinematic music.

Previous releases include *Call It Dreaming*, a cover of Iron & Wine's indie-folk hit, a special recording that came to life by request from a longtime supporter of the band as a wedding gift to their partner, and *Wounds*, a delicate folk-pop offering set within the alluring visuals of Joshua Tree and the Coachella Valley. The *Wounds* video finds her attempting to escape the confines of memory, artfully moving through unforgiving landscapes, endlessly looped back to a pool that should be a reprieve from the heat, but is instead a beguiling entrapment. Katie explains, “There are so many emotional spaces that we occupy alone, carrying a burden of psychic wounds and emotional scars that we never speak of to anyone. Music is an important place to give names to those spaces and make them visible to everyone.”

2021’s *California* is a lyrical tug-of-war between fond recollection, consolation, and sorrow, with vocalist Ian Williams’ sanguine delivery floating upon Mosehauer’s elegant violin melodies and choral soundscapes suggestive of contemporary soundtrack composers Yann Tiersen and Jocelyn Pook. The 100+ string-sections and near-operatic highs of their Light EP are replaced with an airy, Enya-esque choir that haunts the piano-driven bridge, and boldly carries the song forward in its latter half, bringing a soft new dimension to the traditional repertoire.

*Exit Music* releases world-wide April 21st, 2023 on all streaming platforms.