**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.

*Divinity*, their newest single (releases June 17th 2022), 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 2022 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. The instrumental EP *Falling Stars*,a collection of reimagined instrumental remixes from the band’s 2020-2021 singles, 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.

Always ambitious in their quest to create unique compositions that stand out from other string-heavy chamber-pop, their 2021 release *California* is a beautiful art-song reminiscent of Damien Rice or Joanna Newsom. Departing from the massive, 100+ string-sections and near-operatic highs of previous releases, *California* is newly surrounded by Katie’s own vocals, an airy, Enya-esque choir that haunts the piano-driven bridge, and then boldly carries the song forward in it’s latter half. The song begins immediately in warm orchestral depths, with Williams’ delivering the song’s hook, “Do you remember?…”, in delicate yet sanguine tones, setting us up for the tug-of-war between fond recollection, consolation, and sorrow that permeates the compact 2’30” song, floating upon multi-instrumentalist and producer Katie Mosehauer’s elegant violin melodies and choral soundscapes suggestive of contemporary soundtrack composers Yann Tiersen and Jocelyn Pook.

The video, conceived and directed by Mosehauer, finds Glass Heart String Choir unraveling the complexities of memories and dreams, where the borders of the real world and the mythical one of our recollections are intertwined, slipping between remembrance and history. Filmed with specialty lenses that accentuate light and refract and reflect the edges of our visual field, the video serves as a metaphor for myth, hallucination, mirage; a cognate of the heart, imagined, speculated, remembered, both in stunning detail and hazy, alluring beauty.

2021 single *Wounds* is a delicate folk-pop offering reminiscent of Sufjan Stevens and Damien Rice. Set within the alluring visuals of Joshua Tree and the Coachella Valley, the video finds Katie 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. Wounds creates a world in which anyone who has or is sitting with those lonely emotions will have a friend sitting with them to celebrate the escape, to mourn the setbacks, and to offer a 2’30” reprieve to share that space with someone who understands.”