



# KISHI BASHI

Light

RELEASE DATE : April 29, 2014

CATALOG # : JNR149

AVAILABLE FORMATS : CD / LP / digital

GENRE : Indie / Folk / Alternative

TERRITORY RESTRICTIONS : X: Japan, Australia, New Zealand

BOX LOT QUANTITY : 25 CD / 12 LP

PACKAGING : digipak / jacket

VINYL NON-RETURNABLE.



6 5 6 6 0 5 4 8 4 0 1 3

LP



6 5 6 6 0 5 4 8 4 0 2 0

CD

JNR149LP: 656605484013

JNR149CD: 656605484020

JNR149 MP3: 656605484068

## TRACK LISTING :

- 01 DÉBUT - IMPROMPTU
- 02 PHILOSOPHIZE IN IT! CHEMICALIZE WITH IT!
- 03 THE BALLAD OF MR. STEAK
- 04 CARRY ON PHENOMENON
- 05 BITTERSWEET GENESIS FOR HIM AND HER
- 06 IMPROMPTU NO 1
- 07 Q&A
- 08 ONCE UPON A LUCID DREAM (IN AFRIKAANS)
- 09 HAHAAH PT. 1
- 10 HAHAAH PT. 2
- 11 IN FANTASIA

**HOMETOWN:** Norfolk, VA, has lived in NYC, and currently Athens, GA.

## RELATED DISTRIBUTED BACK CATALOG TITLES:

JNR092 "151a", JNR111 "7" singles", JNR98 "Room for Dream" EP

## PRESS QUOTES / SELLING POINTS:

*Received NPR's "Best New Artist of the Year" in 2012.*

*Placement in major commercial spots: (Smart Car, Sony Xperia, Windows 8, American Express, 2013 Grammy Awards Promo)*

"A triumphant celebration of joyous noise that combines violin, keyboard and vocal chants to build and swell in ways that would make Animal Collective proud." - **CMJ**

"I really felt like I was witnessing history... in a couple of years we'll be talking about, 'Man, I saw him at this intimate little show.'" - **NPR**

"Grand and transcendent... the layers of beautiful sound, homage to Japanese culture, and use of violin make 151a a dreamy, pocket-sized symphony, perfect for anyone needing a lift." - **BUST**

"Sumptuous orchestral brilliance... It's a stunningly good record, not merely chirpy, zany, and whimsical-but also packed full of harmonious, heart-stopping beauty. If you can imagine ELO's very best moments combined with Andrew Bird and a bit of weird Bjork introspection-well, even that doesn't really do it justice. Apart from Pet Sounds, perhaps, I can't think of a record that's as singly captivating in its sonic beauty." - **THE PORTLAND MERCURY**

"Kishi Bashi's music sounds surprisingly basic and natural. He's got such a great way of thinking about production and melody that I've yet to hear a bad song from him." - **YOU AIN'T NO PICASSO**

"The music is off-kilter, particularly the opening chants and swirl of guitar and drums. The middle section, though, takes a more even-keeled approach to pop, balancing the looped whistles with peaceful, yet evocative vocals." - **CONSEQUENCE OF SOUND**

"A weightless, cartwheeling, electro-pop romp that's all fizz and no fuss" - **SPIN**

## OVERVIEW :

Violinist, singer, and composer Kishi Bashi is slated to release his new album on April 29, 2014. The album entitled "Light" (pronounced "Light") continues and expands the sound of his critically acclaimed debut, "151a" - which earned Kishi Bashi the \*title\* of "Best New Artist" by NPR. Since the profoundly successful release of "151a" two years ago, Kishi Bashi has toured relentlessly, captivating audiences across the globe with his loop-based live show, and fostering a groundswell of devotees.

"151a" was crafted over a four-year period while Kishi Bashi was touring and recording with Regina Spektor, Sondre Lerche, and of Montreal (where he was a full-time member and co-producer). In late 2012, after the success of "151a", Kishi Bashi decided to focus solely on his own music and began composing the new material which has become "Light".

"Light" takes its title from the one-word poem by minimalist poet Aram Saroyan. As Kishi Bashi explains, "The poem's blatant assault on literary convention and classical form was attractive to me." It is apparent that such an approach informed the new album, which has both broadened and redefined his classical foundations.

"Though I have studied classical composition, I prefer to take an unconventional path when it comes to creating and thinking about music," says Kishi Bashi.

Though violin remains his primary instrument and songwriting muse, Kishi Bashi has expanded his palette to include more diverse and nuanced instrumentation. Bright and soaring avant-pop songs are prevalent, as are Eastern-tinged arrangements, gentle ballads, Philip Glass inspired improvisations, and more than a few moments that flirt with 70s prog (in the tradition of ELO or Yes).

If this sounds jarringly kaleidoscopic, that's because it is. But it works. Listen and see.



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