

## Blood Music “Don Quite”

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*”I found an old drawing in the attic of my grandfather’s house just after he had passed away. The house was about to be emptied and it was during a final check to see if we had forgotten anything, that it suddenly popped out. The charcoal drawing was lying between two paper-thin walls in the attic and had supposedly been doing so since the Beatles released ”Rubber Soul”. It had been drawn by my mother when she was at school and represented a man on a horse — very similar to the famous character who fought against windmills. On the top of the paper that was yellowed with age, it said ”Don Quite”. I am not sure what she was thinking. If she had misunderstood, misspelt, or created a new relative to Don Quijote? I just knew I needed to take the drawing home. After having it at home for a while I decided to make a song dedicated to the somewhat awkward horseman, and a couple of weeks later I made a deal with Don Quite that his name would also become the title of the new Blood Music album.*

Half a year later, after Karl-Jonas Winqvist, (aka Blood Music) had taken this Don Quite into Tom Hakava’s studio ”*Up and Running*” in the suburbs of Stockholm – together with some amazing guest musicians like James Huggins (Of Montreal), Lars Skoglund (Laakso), Sara Wilson (First Floor Power, Andreas Söderström (Ass), Leo Svensson (The Tiny), Simone Rubi (Rubies) – we are now happy to present the finished result. “*Don Quite*” is the awaited second album, following Blood Music’s critically acclaimed debut album “*Sing a Song Fighter!*” from 2005. This contained amongst others the now classic anti-war hymn “*There is a War in Almost Every Corner*”, as well as the poignant post card from the class reunion “*It’s a Party*”. The album was released in the rest of Europe by Static Caravan and made one of the reviewers in the UK appoint Blood Music as “*Sweden’s finest export since Ikea and Abba...*” (Ian Fletcher, Record Collector, September 2006)

The new album is recorded live in an analogue studio and has a partly lighter and more spontaneous feel compared to the last album, that came about in a longer digital process, which was slowed down also due to Winqvist’s numerous visits to hospital. During the process of the recording of “*Don Quite*”, Winqvist, who himself has produced and arranged the music, also worked with three temporary EP structures, all with a somewhat different character in between, but which finally, on the record were fused together into an experimental and very unique and personal whole. The ensemble is still grounded in Winqvist’s main instruments; keyboards - here in the shape of a honky-tonk piano, synthesizers and organs. But from here you can hear saws, a base-harmonica, strings and a shimmering hammered dulcimer move in and out in a playful and delightfully beautiful way. The result of Winqvist’s own arrangements is a music without restriction that does not follow any given set of rules and that does not sound like anything else.

In the eleven newly written songs on the album, Blood Music’s ingenious narrative voice guides the listener through a number of loosely linked songs. Often the songs appear to be inhabited by people who desperately seem to want to change their life or current situation, people who sometimes feel isolated or seem to have a problem reaching out to each other “*You call me up in the middle of a fight and say you finally hear the real me...*” from for example “*The Night Lies*”. Or they find themselves new ways to communicate – through the anonymous note in the paper that pops up in “*Moon Talk*” where the storyteller is having a dialogue with the moon, or in the deeply moving “*A Telegram for Rose-Marie*”, the ”live favourite” that has been in the repertoire since Blood Music first started playing six years ago, in which the disillusioned civil servant proposes to the single mother living next door to him, whom he does not really know, via a telegram. There are people who sometimes even lose contact with themselves – in relationships with others - as in the acoustic ‘up beat’ “*Eagles in the Water*” where Winqvist against a background of tremolo violins, sings “*You cut my hair in different ways, it’s hard to know what’s me...*”