

Praise for *One To The Heart, One To The Head*:

"Two talented songwriters lay their pens down for a cover album that's one of the best folk records in recent memory."

- PopMatters

"These are two heavyweights and they bring their considerable collective talents to bear on a great release."

-Twangnation

"Peters is an intuitive singer whose lovely voice projects warmth and sincerity. Russell is her deep-toned counterpart. Together, they convey the truths of each lyric with subtle artistry. Peters and Russell have crafted an album as interesting as it is entertaining -- an early candidate for album of the year."

- Raleigh, NC News & Observer

"Quietly extraordinary. This was not dreamed up in some marketing meeting. It's from the heart."

- El Paso Times

"Unusually for Peters every track is a cover, but her choices are impeccable. The pick of them is "If I Had A Gun", a song powerful in any hands but here the listener is given a bit of a shock by having her hauntingly beautiful and rich voice sing the bleak and nihilistically violent lyrics. Not far behind is the duet on Bob Dylan's "Billy 4" from his Pat Garrett and Billy the Kid soundtrack, where Russell provides bitter granite vocals while Peters sings with gumption and conviction. That said, there really isn't a weak track on the album... Peters' performances are a career high, and Russell continues his astonishing late run of success on what is, quite simply, as good an album as you'll hear all year."

- Americana UK

"...a stunning collection of mostly western-themed songs. Several tracks, including Bob Dylan's "Billy 4" – featuring terrific Tex-Mex accordion playing by Joel Guzman which underscores the song's borderland theme – and Townes Van Zandt's "Snowin' On Raton", are performed in duet with co-producer Tom Russell. Peters does strikingly gorgeous versions of Russell's "Guadalupe", which also features some evocative accordion playing by Guzman weaving in and around her voice, and Rosalie Sorrels's "My Last Go Round". These songs do, indeed, hit directly into the heart and the head. Four and a half stars of five"

- Montreal Gazette

"Peters the songwriter understands, intimately, the genetic code that guarantees the song will touch the listener. 10 out of 10"

- Folkwax Magazine

"We're talking Gretchen Peters' and Tom Russell's soulful cowboy-music universe paralleling the musical universes of, say, Alison Krauss and Robert Plant, of Emmylou Harris and Mark Knopfler. Beyond the prowess of the vocals, however, and beyond the virtuosity--especially the keyboard artistry of Barry Walsh flashing us back like glass-plate sepia-toned photographs of piano-men sitting 16-hands-tall aboard opera house stages of the horseback 1800s--and beyond the top-shelf production work in the studio--beyond all the tangible radiant facets of this gem of a record--shines Gretchen Peters' genuine love for the emotional landscape, solace to chaos, of our contemporary West and the songs that keep it honest."

- Paul Zarzyski, poet, spoken word artist and recipient of the 2005 Montana Governor's Arts Award For Literature

Praise for *Burnt Toast & Offerings*:

A wondrous, wrenching personal reflection on love... Deep and deeply beautiful, *Burnt Toast & Offerings* is a fully realized work of art.

-David McGee, Barnes & Noble

...This is Gretchen Peters' finest moment as a recording artist, and perhaps her finest as a song-lyric poet as well. Her rhymes and melodies are sometimes stretched here, pushing at the meaning of words themselves to communicate what is clearly beyond them. And it is here, in these grooves, that the strength and determination in her voice -- illustrated by musical accompaniment and production verging on brilliant -- carry these songs from the depths and the darkness of her private well into the open air to be kissed by the light.

...*Burnt Toast & Offerings* is the most sophisticated and truthful recording about love since Nick Cave's *The Boatman's Call*. It's not the next step for this contemporary singer and songwriter, but a giant leap, an aesthetic milestone that

sets the bar higher not only for her but for anyone wishing to write songs honestly about the inside of a life in the process of being lived, a life that holds love as its zenith...
-Thom Jurek, Allmusic.com

Emerging from the ashes of a 23-year marriage she chose to end, Gretchen Peters (aided by co-producer Doug Lancio) has fashioned a wondrous, wrenching personal reflection on love. Setting her personal reflections to music and arrangements that have, at times, a spare beauty and, at others, a soaring but demure grandeur, Peters makes sure that nothing's overdone... Deep and deeply beautiful, *Burnt Toast & Offerings* is a fully realized work of art.
- David McGee, Barnes & Noble

Writing as a vulnerable every person as opposed to a wronged crazy ex-girlfriend, Peters grabs the brass ring again with a set that can rate right up there with classics like Joni Mitchell's *Blue* for feelings about disintegration and resurrection.
-Midwest Record Review

...this album isn't about hits; it's about art. And by that measure it may be Peter's biggest success....
-Vintage Guitar Magazine

...Peters is not composing confessional tales as therapy. She's reflecting on the conflicting impulses of her life and writing pop songs. This leads to some real interesting observations that resonate on a number of levels. Beware— even the simple songs have hidden depths...
-PopMatters

She hasn't recorded a pile of albums like some artists, but she's recorded nothing but first rate material when she has. This one looks to be a turning point for her though. Working with producer Doug Lancio this is a fully realized gem. Among some wonderful new originals she slips in a cover of the Sinatra standard "One For My Baby" and it fits like a glove. She's another artist that has been known to most as a songwriter but it's definitely her time now. This one is special.
-Village Records

...Quite possibly the finest New Urbanist divorce record a Nashville performer has yet released, Gretchen Peters' *Burnt Toast & Offerings* gets the artist out of herself. It spruces up Peters' preoccupations in ways that usually elude the country artists who cover her songs, and it's as relaxed as a Sunday morning when children and husbands are still asleep. With rich, distanced sonics from co-producer Doug Lancio, it's far more adventurous than her four previous records, but works as a classically self-involved singer-songwriter statement....

Nashville Scene

...On this, her fifth album, songwriter Gretchen Peters ("Independence Day," "The Secret of Life") delivers honest, often heartbreaking observations of life at the end of a 23-year marriage. Not surprisingly, there's plenty of bitterness and melancholy in many of the tracks here, but there's hopefulness as well. It's a breathtaking tightrope act that could have gone horribly wrong for a lesser artist. Gretchen Peters makes it look way too easy, even when every track tells you there's no way it could have been...
-CountryHound.com

...an album of middle-age regret, broken relationships and faded dreams wrapped in a classy production...bright, articulate and insightful, reflecting broadly on the withering of hope and expectation and its replacement with routine emotions. Peters's performance and that of her band impressively mixes the sassy and the subtle.
-The Irish Times

... a deeply personal collection of songs that reflect the bitterness and rejoice in the concept of finding a new life, empowerment and what she calls her "midlife epiphany."
...treads in a darker aural atmosphere, with producer Doug Lancio's haunting guitar hovering in the shadows. Already released in the U.K. where she has a solid following, *'Burnt Toast'* is finally seeing release stateside. It's about time.
-Direct Current (On The Radar)

A writer who's never been afraid to lay her personal life open to dissection, she really surpasses herself here...one of the finest albums you'll hear all year.
-Belfast Telegraph (UK)

The croon, the croak and that hard-won huskiness: what else can it signal, but the return of country chanteuse Gretchen Peters? Make no mistake though: a collection of songs that will weigh heavy on heart and soul it may be, but *Burnt Toast & Offerings* is her most accomplished album to date.

-Hotpress (Ireland)

Praise for *Trio*:

it is a major treat that one year on from Gretchen's third studio release, we have these songs stripped bare in concert interpretations, since Peters possesses an edgy singing voice that will break your heart as easily as her stories and lyrics. *Trio* would be a sort of greatest hits collection, except that to do Gretchen's song catalogue justice the reality would have been a multi-disc set.

-Folkwax magazine

...her songwriting is better than 99% of writers working in this or any other genre. Not only that, but she has a serious voice too, one of those effortlessly pure instruments that clutches at your heart and guts and twists them out of shape. So, for those who've missed out so far *Trio* is the perfect place to begin. A live album, recorded with a pianist and bassist as accompanists, hence the title, it cherry-picks the best bits from her previous studio recordings and presents them in a stripped down form. Virtually without exception they work better in this style, as it allows concentration on Peters voice and superlative songs.

-Americana-UK.com

..."Like Water Into Wine" is a carnal piece simmering with just the right amounts of hope and desperation. (Barry) Walsh and (Dave) Francis shade the song in all the right places and provide a soft place for Peters' crystalline vocals to fall. The lump-in-the-throat "This Used To Be My Town," from last year's *Halcyon* album, has Gretchen climbing into the skin of a departed girl who hovers over her lifeless body, the people, and the town that defined who she was when she was alive. The haunting track is one of the best songs Peters has ever written.

Countryreview.com

...some singers were born to perform and Gretchen Peters is definitely one of them. *Trio*, on which she and her guitar are sparsely supplemented by piano and acoustic bass, is a startling record - her voice arrestingly beautiful, her delivery perfect and the songs divine.

-HMV magazine (UK)

...her songs are like micro-novels: they have settings, plots and are inhabited by utterly believable characters, such as the lonely performer in "Circus Girl". Indeed, her evocation of a murdered girl's return to her home, "This Used To Be My Town", brings to mind Alice Sebold's recent bestselling novel, [The Lovely Bones](#). Peters brings almost as many heart-rending details and almost as profound a sense of lost promise as most writers could manage in a novel.

-Country Music People (UK)

...this whole CD sees the incisive singer-songwriter at a peak of melodic, immaculately-crafted brilliance. Tracks such as the Patty Loveless hit "Like Water Into Wine", the poignantly reflective "Main Street" and "This Used To Be My Town" are fine-cut gems of contemporary rootsy songcraft.

-Maverick magazine (UK)

Praise for *Halcyon*:

...Like Gillian Welch, Lucinda Williams and the great Emmylou Harris, Gretchen Peters is a precocious talent. The tag for her work is alternative country but with a voice as haunting and controlled as this, she could sing anything put in front of her. *Halcyon* is jam-packed with gorgeous musical moments, particularly the beautiful "Aviator's Song" and "If Heaven."

-Belfast (UK) Telegraph

...unlike the competition she regularly approaches the subject from an oblique angle lyrically and in the process draws you inexorably into her world. *Halcyon* is a solid contender in the "Best of 2004" stakes...

-Folkwax Magazine

...No flowery prose, no false sentiment, no artificial anger or angst, just simple messages of life, love and loss wrapped up in elegant, organic arrangements. Peters has something of the same potent sincerity which makes Bruce Springsteen an enduringly fascinating songwriter.

...a masterly lesson in the art of effortless, fluid writing - with pared down arrangements and a lightness of touch that oozes confidence.

...more restrained than her previous outings, *Halcyon* still packs an emotional punch, with the bittersweet 'Imogene' and 'Tomorrow Morning', both as intelligent as we've come to expect from this introspective mistress of rootsy, lo-fi country.

...A brave and beautiful collection.

-Manchester (UK) Online

...absolutely essential listening

-Shakenstir.co.uk

... In a word, superb. Gretchen is one of USA's best singer-songwriters, and this ranks as her finest moment. Refreshingly frank, even caustic.

-Leicester (UK) Mercury

Praise for Gretchen Peters:

... If Peters' '96 debut, *The Secret of Life*, had the answers, her edgier follow-up poses the questions, mostly about how to navigate rough emotional terrain. Full of surprises - "Eddie's First Wife" has a randy lesbian at its center - Peters brings the pop sensibility of Sheryl Crow to meditations on Amelia Earhart and Picasso's cat. Easy to see why she's already captured the Brits. B+

-Entertainment Weekly

This is not jukebox music - the stuff that exists to fill in the pauses in conversation. This IS the conversation.

-AP Wire

Rarely has a singer-songwriter had a better showcase than *Gretchen Peters*, and she has mostly herself to thank for it. The lovely, leisurely paced album finds Peters co-producing; singing all the harmonies; and playing many of the instruments, including electric sitar and six-string bass... Peters displays a keen, off hand observational sense - she's a Sheryl Crow worth, well, crowing about - on the likes of "Love and Texaco" and the sly tale of "Eddie's First Wife," who takes up with someone just like the girl who married dear old dad. Even more remarkable, her singing is so winning, she manages to top even Patty Loveless' earlier version of her exquisite "Like Water Into Wine."

-San Diego Tribune

...her own girlish Alice-In-Wonderland instrument provides an ideal guide for exploring her picturesque scenarios and exotic characters. There's no filler or empty cliches here. Peters' every line seems weighed and considered with a master jeweler's squinting precision, her best songs imbuing the sweat and confusion of everyday lives with the serenity of the blessed.

- Music Row Magazine

...the genre hardly matters when you have such penetrating material. From the soulfully romantic "Like Water Into Wine" to the jazzy, provocative "Eddie's First Wife," Ms. Peters' musical vignettes explore life's gray areas with honest eloquence.

-Dallas Morning News

Praise for *The Secret Of Life*

"offers 10 fresh reasons to elect her to the country songwriter's Hall of Fame... Peters, whose choir-girl voice has a seductive hint of late nights and cigarettes, knows the tunesmith's secret: crafting a good love song... The passionately elegiac "When You Are Old" is a declaration of eternal devotion: "When your brave tales have all been told/ I'll ask for them when you are old." In Peters' music every tale is brave, unique, beautiful."

-Time Magazine

"If Peters never delivers another tune as achingly beautiful as "On a Bus to St. Cloud,"... she has already earned herself a spot among country's upper echelon of contemporary composers."

-People Magazine

"she has more in common with the romantic sensibilities of Rickie Lee Jones... Peters' songs about emotional thirsts that never get quenched have a quiet power all their own..."

-Entertainment Weekly

Praise for Gretchen's live shows:

...a night of many stunning songs with strumming and fingerpicking acoustic guitar, backed by pianist Barry Walsh. As he played exquisite chords, and rhythmic and melodic embellishments, Peters took a sold-out house on a tour through the terrain of her musical imagination... Peters, who is a major Nashville tunesmith but has a large cult following in Europe as a singer, has a lovely voice that's haunting in the upper register, where she likes to take her lyrics... While most of Nashville is in thrall to formulaic hits, Peters pushes the envelope. She sings duets with Texas troubadour Tom Russell and raves about her favorite poets (Yeats), songs (Leonard Cohen's, Joan of Arc) and authors (Zora Neale Hurston).

-Columbus Dispatch (Columbus, OH)

...from the aching lament of "Germantown" to the exotic romance encapsulated within "Over Africa," Peters scoured the depths of lyrical discord. And backed by Barry Walsh's exquisite piano playing, the elocution of the emotional truth set forth was only intensified by its execution. Nowhere was this more apparent than within their poignant performance of the Sinatra-propelled classic "One for My Baby (And One More for the Road)." During her set, Peters observed that there are two types of people in this world-those who think sad songs are depressing and those who find them cathartic. Gretchen Peters irrefutably belongs to the latter.

-Santa Barbara Independent (Santa Barbara, CA)

...in front of an audience that could not have been more reverent had the ghost of Johnny Cash just drifted into the room, she proceeded to produce an epic set... The first thing that strikes you about Peters is her voice. The vast array of singers she has written for obviously have their own appeal but it is hard to imagine how her own crystalline vocals could ever be bettered.

Reminiscent of both Dolly Parton and Emmylou Harris, yet maintaining a jazzy edge that sets it apart from standard C&W, Peters' high register vocal style gives her material an extra push that overcomes the inevitable cliches that songs of lovelorn heartache throw up... With exemplary backing on stand-up bass and electric piano, the early part of Peters' performance set the tone for the rest of the evening. Kicking off with three exercises in effortless minor-chord melancholia, it didn't take long before the audience were entranced.

-The Scotsman (Edinburgh, Scotland)

...Double headliner Peters was the show stealer however, providing lush contrast to Russell's sometimes spare and hard-driving delivery. This ex-Coloradoan with the sultry voice and beautiful face had the audience spellbound, offering the best of Nashville today - solid musicianship, effortless delivery, vivid and penetrating lyrics and captivating presence... Accompanied by keyboard artist Barry Walsh, (also on accordion and xylophone), every song was enriched by the rare magic of piano and guitar. Peters nailed the audience from her opening with "Circus Girl," followed by "If Heaven" (off her recent "Halcyon" album.) Her riveting "Independence Day," made famous by Martina McBride, exposes domestic abuse and her one cover, Paul Simon's "American Tune," offered hope in a troubled world, even more meaningful now than when it was first written.

-Country Standard Time (November 2006)