

# PATRICK COMAN

"City Folk Music from Boston"

[WWW.PATRICKCOMAN.COM](http://www.patrickcoman.com)

## BIOGRAPHY



Patrick Coman is an artist of two minds. On one hand, he is a southern bred Oklahoma native and former Nashville resident with a record collection heavy on American roots music, rural blues, and Hank Williams albums. On the other, he is a man of the world who made his bones as a solo artist in gritty German capital of Berlin before returning to the United States and immersing himself in Boston's growing DIY scene.

**"His travels have served him well ...his plainspoken and sometimes gruff delivery reveals the restless soul of a wandering minstrel"**

-Dan Bolles, Seven Days

His debut album *Southern Storms* is an attempt to pay homage to his rural upbringing and his gradual transition to New England city dweller, in a style he refers to as "city folk". To achieve this end, Coman crafted the album's ten tracks using traditional Americana song structures and instrumentation, even going as far as recording in a farmhouse in rural Connecticut. The subject matter however, veers towards the chaotic, claustrophobic, and occasionally isolating environment of city life.

Although this is his debut full-length release, Coman has two EPs already under his belt, including a 2009 4-song effort *Used Records*, which was recorded during his time in Germany. Despite releasing the album independently, it attracted attention on both sides of the Atlantic, and was described as a **"strong release that deserves to be heard by many"** (Wildy's World) and **"reminiscent of an early Neil Young"** (BalconyTV, Hamburg).

The momentum from the success of this release combined with his return to the United States eventually led Coman to tackle a more ambitious project. To complete the album he teamed with producer Eric Lichter, who also played everything from keys and organs to drums and pedal steel, giving the album more depth and density than any of his previous work. In celebration of the release of *Southern Storms* Coman will be touring throughout the Northeast this summer and fall. Complete information, as well as samples of the album, can be found at [www.patrickcoman.com](http://www.patrickcoman.com).

**Listen to *Southern Storms* [HERE](#)**

**Check out the band in action [HERE](#)**

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## PRESS

**"One of the strongest local albums of the year"**

-[The Noise](#)

**"begs comparison to some of Townes Van Zandt's finest work"**

-[Northampton Media](#)

**"Subtle and mesmerizing ... [his] music pulls you in"**

-Deidre Randall, "Writers in the Round" Portsmouth WSCA

**"A great album, chock full of stellar songs ... his original songs are modern takes on timeless themes, told with the inclinations of an urban balladeer"**

-John O'Hara, [Call It Folk](#)

**"he laments and introspects with the quiet intensity of Neil Young and the earnest exhaustion of Jeff Tweedy"**

-Stephie Coplan, The Deli

**"In the end it's not an understatement to say he is reminiscent of Neil Young."**

-BalconyTV, Hamburg

**"His plainspoken and sometimes gruff delivery reveals the restless soul of a wandering minstrel, very much in the dusty-soled tradition of wayfaring strangers such as Gram Parsons, Steve Earle and Neil Young"**

-Dan Bolles, Seven Days (Burlington, VT)

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## SELECT PERFORMANCE CREDITS

### Previous Live Performances:

Diversafest (Tulsa, OK)  
Fete de La Musique (Berlin, Germany)  
Catweazle Festival (New York, NY)  
Exit/In (Nashville, TN)  
Armory Center for the Arts (Somerville, MA)  
Regent Theatre (Arlington, MA)  
Weathervane Music Hall (Brattleboro, VT)  
Davidson College (Davidson, NC)  
Sunapee Coffeehouse (Sunapee, NH)  
Middle East Upstairs (Cambridge, MA)  
Langdon St. Café (Montpelier, VT)  
Church (Boston, MA)  
Junction Bar (Berlin, Germany)

### Radio/Television Appearances:

WERS "On The Verge" (Boston, MA)  
WMBR "Lost and Found" (Cambridge, MA)  
WMBR "Troubadour" (Cambridge, MA)  
WMPG "Us Folk" (Portland, ME)  
WSCA "Writers In The Round" (Portsmouth, NH)  
WMUD (Bridport, VT)  
BalconyTV (Hamburg, Germany)

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## ALBUM REVIEWS

### ***Southern Storms* review in "The Noise":**

"Coman has easily put together one of the strongest local albums of the year. His country-infused rock recalls the mellower side of Neil Young, but only if the songs were sung by Wilco's Jeff Tweedy. Coman was raised in the South, and his background colors his songs with an outsider's feeling of urban isolation. Despite this, there is never a lack of warmth. The record doesn't veer much off its laid-back path, but there is so much variety and richness in the songs' construction (a touch of pedal steel here, a flourish of strings there, velvet harmonies throughout) that at no point does listener fatigue set in. The only bad thing I can say is that there aren't any liner notes to allow me to give proper credit for his excellent and tasteful backing band. And I don't mean "tasteful" as a euphemism for "safe"; they simply know exactly the right part to work into a song, even if it isn't the showiest. It's a lesson many could stand to learn, and listening to this excellent record would provide a solid first lesson." (*Kevin Finn*)

### ***Southern Storms* review in "Deli Magazine":**

Thick with both rural twang and urban sophistication, Boston singer/songwriter [Patrick Coman](#) combines folky poetry and country-style storytelling on his latest release, *Southern Storms*. Violin, organ, and a silky lap steel swell under Coman's weary voice as he laments and introspects with the quiet intensity of Neil Young and the earnest exhaustion of Jeff Tweedy. Moody and rife with meteorological metaphors, the album feels at times like an Elliott Smith ode to isolation, but the monotony breaks with the southern-fried "Nights Like Tonight" and "Fortune Cookie." The wistful, soft-spoken "Rear-view Mirror ("Why am I lonely on New Year's Eve?") brings to mind a *Dressed Up Like Nebraska*-era Josh Rouse while tracks like "Gram Parsons" reveal obvious leanings towards erstwhile Drive-By Truckers frontman Jason Isbell. Patrick Coman's power as a songwriter lies in his ability to bravely delve into the haunted parts of our ego that grapple with yearning, loneliness, and regret. Without trepidation, he uncovers desperate, self-pitying stones that are instantly and painfully recognizable to anyone who has ever felt unbearably overwhelmed by sorrow and alienation. Perhaps this isn't the best album for a Sunday drive (unless it's off a cliff), but when you're ruminating over a past lover or lost opportunity, no album will feel more right. (*Stephie Coplan*)