

for immediate release

small sins

volume II



biography

After a decade of silence, there is finally new music from Small Sins, the pet project of Canadian writer/performer/producer Thomas D'Arcy. The curiously titled Volume II (his fourth release) is a loving mix of synthetic sounds and organic textures. It showcases synth-driven pop that you could dance to or fall asleep to. With orchestral string arrangements alongside arpeggiated Moogs and overdriven guitars, layered vocals and deeply intimate deliveries, Small Sins Volume II is a unique musical experience that borrows from many but sounds like none.

Back in 2006, Small Sins was the first project that brought D'Arcy significant attention. He was earning five-star reviews, awards, a few magazine covers, and even some interest south of the border. After a clichéd New York showcase attended by nearly every major label in America, Small Sins was signed to Astralwerks Records, home of many of his favourite contemporary influences of the time, like Air, Simian and Phoenix. The future looked bright—but then it just sort of didn't.

With a budget that was a curse in disguise, and a name change he was forced into (originally The Ladies and Gentlemen), D'Arcy became overly experimental. His silky low vocal delivery was replaced with screeching highs and genre hopping that was too difficult for fans to latch onto. After six tours across America, nothing seemed to capture attention like that first release. Gone were the real drums processed like machines, the machines made to sound real, and the unique brotherly feeling of acoustic instruments fighting alongside their synthetic counterparts. But more than anything, something personal was missing - something human that connected with people on a different level.

After Small Sins, D'Arcy stayed busy. He became a producer (The Sheepdogs/Yukon Blonde) and in 2019 was nominated for a Juno. He released a side project with Hawksley Workman (Tommy Hawkins) and July Talk (White Hot Guilt). He wrote music for movies, television and advertising, and opened his own studio (Taurus Recording). He even started a family. Things were going well, but he always remembered that first Small Sins release: the one that got away.



So now, 15 years later, Volume II seeks to rewrite history - made how the first record was made, with the same instruments, production techniques and relentless curation, but with new knowledge and experience. Sounds he could never quite execute in the past had become second nature. But more than anything, a familiar honesty had re-emerged. Every song is personal and inspired, echoing bands like Grandaddy or Sparklehorse, but with a new sense of imagination, maturity and realism.

Small Sins: Volume II is a snapshot in time and an ode to complexity in the simplest forms, like a haiku of music. Beck made a sequel to Sea Change twelve years after the fact; hell, even Terminator made a new part III as if five sequels never happened. Small Sins Volume II similarly seeks a revision of the past. Is it a sequel? A reboot? Whatever it is, it is beautiful, it is personal, and it is finally here.

smallsinsmusic.com



THOMAS D'ARCY
MUSIC