The London-based artist’s sixth studio album is his most insular and intimate to date, and his first fully self-produced effort since second album Krystal. Hers exists in a twilight world, pairing heartfelt songwriting and dry witticism with the gentle quiver of strings, a flourish of woodwind or the sound of a creaking old piano  
  
As anyone who has fallen for the charms of Maltese’s music over the past decade can attest, his catalogue displays his talents as one of the most quietly artful songwriters at work right now. Much like similarly droll ascendants such as Randy Newman or his most obvious current counterpart Father John Misty, lurking beneath Maltese’s sumptuous melodies and classic songwriting chops there’s always been a line or turn of phrase that snags, stopping you in your tracks, causing a double take and-more often than not-raising a smile. “Of course, I think songs with honesty and emotional weight are powerful, but I think lightness is an important counterpoint to me,” he says. “You can have the cry, but then there’s the turn and the smile.”  
  
Maltese’s wit is always present across these eleven tracks, but it’s wielded more sparingly. More often, it comes across in the self-deprecation and vulnerability these songs display, and what that in turn reveals. “I’ve said this before, but I do think the best work is where you allow yourself to look pathetic,” Maltese says. “The job is not to be the coolest guy, the job is to be vulnerable. On this record, I think I’ve done more of that.”  
  
Having first established himself as a songwriter with a knack for dry one-liners and a keen eye for self-deprecation, Maltese released debut album Bad Contestant back in 2018.The three albums that followed over the next five years cemented his position as one of the UK’s finest young songwriters. Critics were unanimous; Matt Maltese’s piano harmonies, playful approach and quintessentially British wit saw ‘the mundane transformed into fantasy.’ Late 2024 saw Maltese embark on a headline tour of Asia, Australia and New Zealand, following live runs through the US, Europe and the UK, including his biggest show to date at the Wiltern, Los Angeles, and a sold-out show at London’s Brixton Electric. His global appeal as an artist is undeniable, with sold-out shows from Sydney to Sao Paolo and Jakarta to Tokyo to his name.