
Fires Of Denmark

Fires of Denmark Releases '*Somedays I'm A Forest*' An Intimate Acoustic Journey Through Grief, Hope, and Reflection

Rochester, MN artist Michael A. Terrill, known for the ever evolving project **Fires of Denmark**, unveils ***Somedays I'm a Forest***, the most vulnerable release in the project's catalog. Known for cinematic synth-pop, this album trades electronics for raw acoustic intimacy, shaped during a winter retreat following his father's fentanyl overdose, loss of friends, multiple health issues, and post-election disillusionment led to Fires of Denmark to scrap their dance punk focused landscapes for a small, intimate sound.

Written and partially recorded in an isolated farmhouse, the album reflects Terrill's grief, resilience, and critique of societal systems. Echoing the spirit of Nick Drake, Iron & Wine, and early Bright Eyes, each track invites listeners to slow down and sit with what hurts—and what heals.



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Fires of Denmark Unveils *Somedays I'm a Forest*, a Haunting Acoustic Odyssey Through Grief, Resilience, and Societal Reflection

Fires of Denmark, the evolving project of Rochester-based artist Michael A. Terrill, announces the release of its most intimate album yet, *Somedays I'm a Forest*. Available now on Spotify, Apple Music, Bandcamp, and all major streaming platforms, this "sad boi acoustic" collection marks a stark departure from the band's earlier synth-driven soundscapes. It offers a raw, unflinching journey through grief, societal critique, and the search for peace. For new listeners, *Somedays I'm a Forest* is a profound introduction, a forest of sound where vulnerability meets resilience.

A Journey Through Sound and Solitude

Fires of Denmark began over a decade ago with the lo-fi whispers of *2h0017* in 2017, evolved into the cinematic synth-pop of *With Love* in 2018, and reached the hypnotic dreamscapes of *Relativity* in 2021. But *Somedays I'm a Forest* was born from a darker chapter. In the wake of the 2024 U.S. election, Terrill retreated to an Amish farmhouse in southern Minnesota, grappling with a cascade of personal trials including COVID, melanoma, the flu, an infected biopsy, his father's near-fatal fentanyl overdose, the loss of friends to suicide, and a nation in crisis. There, he shelved *Magnetism*, a finished dance-punk album meant for brighter days, and turned to the quiet of his guitar. Partly recorded at the farmhouse, the album captures the creak of wooden floors and the hush of winter winds as companions to introspection.

A Forest of Grief and Grace

Somedays I'm a Forest channels the gravity of Terrill's grief. His father's overdose serves as a piercing echo of the opioid crisis, while the suicides of close friends remain an open wound. Yet this isn't an album of despair. It is a forest where hope and sorrow grow side by side, reflecting Terrill's emotional duality, rooted in pain and always reaching toward light. With echoes of early Bob Dylan, Nick Drake, Iron & Wine, and Bright Eyes, Terrill has created a haunting, strangely comforting space to confront shadows and maybe, just maybe, find your way through.

Somedays I'm A Forest

Track-by-Track Exploration

Somedays I'm a Forest comprises ten tracks, each a distinct clearing in the forest of Terrill's mind. Here's a closer look at what lies within:

1. Somedays I'm a Forest (3:40)

The title track opens the album with a tender, introspective whisper. A delicate acoustic piece, it sets the tone with its poetic reflection on emotional distance and the hope for connection. It's a quiet invitation into Terrill's world, where vulnerability becomes the first step toward healing.

2. Your Favorite Songs (3:41)

A heartfelt ode born from a place of love, this track captures a joyful moment of dancing in the afternoon, with nostalgic nods to The Beach Boys' 'Wouldn't It Be Nice' and Patsy Cline's 'Sweet Dreams (Of You)'. It's a soft, uplifting contrast to the album's heavier themes, a reminder of the light that keeps us going.

3. Lies for Power and Profit (3:32)

A scathing critique of systemic corruption, this song burns with the fury of betrayal. Inspired by Terrill's disillusionment with political deception, the opioid crisis that nearly took his father, and media manipulation, it becomes a firebrand's lament, calling listeners to see through the hollow promises that keep us small. The raw acoustic arrangement amplifies its urgency, letting every word land like a hammer.

4. Twelve, Twenty Four (2:06)

Originally from *With Love* (2018), this track is reimagined as an intimate acoustic meditation. Its lyrics reflect on sensory overwhelm, impermanence, and self-trust—"colors they blind the eye, sounds deafen the ear, the heart is open as the sky"—offering a quiet resilience that balances the album's emotional weight.

5. Will Always (2:55)

A haunting reworking of the 2021 song 'Time Will Always Wear You Down' off their album "Relativity" (2021) this track explores detachment, the erosion of time, and the toll of modern life. With a ghost-like tone that seems to drift through trees, it reflects both the burden of grief and a longing for something eternal.

6. Either/Or (4:29)

Originally released on *Interference* (2019), this reimagined version is a bittersweet meditation on longing, searching, and the tension between hope and futility. Stripped down to its emotional core, it reveals a quiet ache for connection in a world that often feels just out of reach.

7. The Zoo (4:28)

Written at the farmhouse, this new original is a haunting portrait of societal confinement. The song frames the USA as a metaphorical zoo, where distractions and systemic pressures keep us caged. With stark acoustic instrumentation, it captures the weight of feeling trapped in a society too vast to escape, echoing Terrill's post-election disillusionment.

8. Here and Now (4:39)

Also born at the farmhouse, this track offers a fragile sanctuary within the chaos. The chorus—"you are in the here and now, where nothing is to be feared"—acts as a tender mantra, creating a soft space to rest. Its quiet optimism brings balance to the album's darker themes, reflecting Terrill's own search for peace.

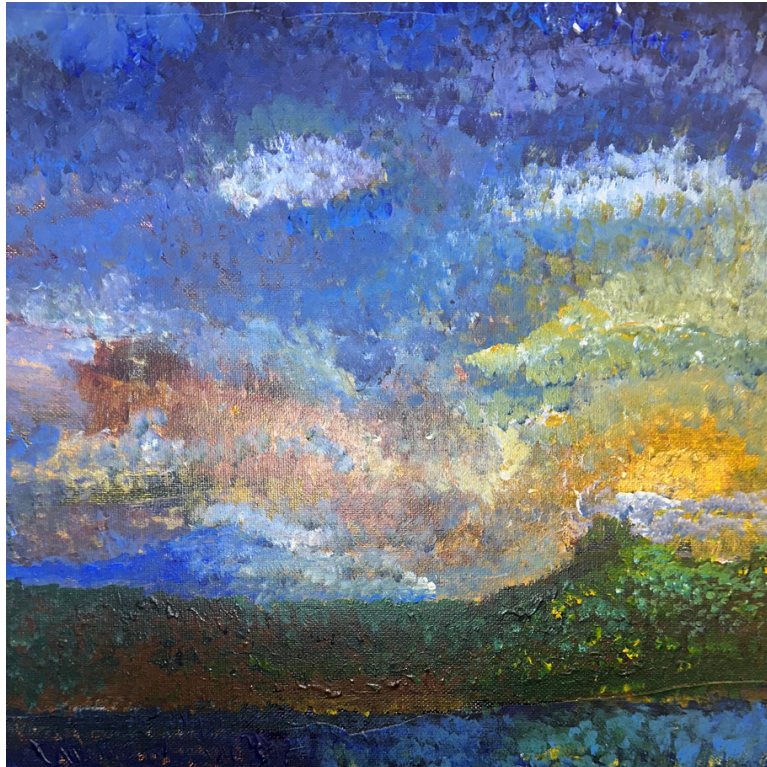
9. Frameworks Labeled Home (5:53)

Reimagined from the debut EP *2h0017* (2017), this track explores waiting, longing, and the search for a place to belong. During his winter of isolation, the idea of home felt distant for Terrill. The sparse acoustic build culminates in a layered vocal harmony, offering a moment of transcendence and the sense that home may be more feeling than location.

10. Twelve, Twenty Five (2:56)

The album closes with a reversed, atmospheric transformation of "Twelve, Twenty Four." Anchored by the haunting resonance of a singing bowl, this final piece turns themes of impermanence into a meditative epilogue. It feels like a deep exhale, leaving listeners with a sense of stillness and resolution—a reminder that even in the darkest forest, peace is possible.

Somedays I'm A Forest



Original Oil Painting by Michael A. Terrill

