A black and white logo

Description automatically generated

Like many before her, Lauren Daigle’s journey has not been without its challenges and the route often not as planned. But beneath her feet lies the road upon which she *has* traveled, and at its core is a determined, infectious spirit, whose deep-seated love of music reveals a singular talent.

Lauren’s next chapter opens on September 8th, when the 2x Grammy Award winner releases the full 23-track self-titled album, which Lauren explains, “is the completion of a journey that began when we first started writing for the album. I knew all along that we’d need to release these songs in two parts. This second part not only adds a lot of intensity, but it also reveals music that’s just as deep and meaningful to me.”

This latest release completes a body of work that debuted in May 2023 when Lauren released the first ten songs from *Lauren Daigle,* including the chart topping first single, “Thank God I Do” which reached #1 on six different radio charts. From the roof-raising “Salvation Mountain,” featuring the blazing guitar of Gary Clark Jr., to the incredibly beautiful and intimate, “Sometimes,” Daigle, now a two-time Grammy, seven-time Billboard Music Award, and four-time American Music Award winner, has completed her vision with a display of grace and power. These songs embody all that makes Lauren who she is –an inspiring and optimistic spirit whose creative curiosity and authenticity drive her hope that somewhere in her lyrics, catchy melodies or groove, people will come together and connect.

When Daigle’s first world tour (2020) shuttered due to the pandemic, she took the disappointment of cancelling dates very hard. After a hiatus, she began taking tentative steps back towards her music, working with some of the finest songwriters in the world, including Natalie Hemby, Shane McAnally, Lori McKenna, Jason Ingram, and Jon Green.

“When we started writing, I felt voiceless,” she says. “There was always something I wanted to say and deliver, but this just felt like absence, nothing but a void, and I sat with that for months.”

But then things clicked into place and Lauren was back home. “It was so inspiring to be with these amazing writers,” she continues, “people that spend so much time on the simple craft of a lyric or a melody. The way they labor over one note—the differentiation of one note can have the biggest impact on a song. So, I learned not to settle, but instead to think, did this song mean the most? Did it bring joy to the room when you were writing it? Did it make you feel what you needed to feel?”

As Daigle gathered more material, several of her collaborators independently suggested the same producer to her—Grammy winner Mike Elizondo, who has worked with everyone from Dr. Dre to Carrie Underwood, Fiona Apple to Mary J. Blige, even co-produced the *Encanto* soundtrack with Lin-Manuel Miranda.

“Mike put not only wings on the songs, he gave me confidence,” she says. “I told him that I didn’t want to make something restricted by genre—I didn’t want a track to be *like* a pop song, or like a ballad, or like a soul song. I want it to be valid, to be a song paying homage to the history that was there before me. And he put up the best type of guide rails, because I can go in a million different directions and he's someone who can say, ‘Okay, let's take that one idea and really expand it and make it true and good.’” (In fact, Daigle’s vocal on “He’s Never Gunna Change” is not only the untouched demo vocal she cut for the track, but it also marked the very first time she and Elizondo played together in the studio.)

Another song on *Lauren Daigle*, “Be Okay,” connects her empathy to her musical heritage. “Ellie Holcomb was on her way to meet me in California to write, and she received this gut-wrenching email from a child who was passing away,” says Daigle. “And she said to me, ‘Lauren, I really want to write a song that we can give this little girl in the midst of this situation that she's going through.’ I think it’s the song that not only that little girl needed to hear, but a lot of people needed to hear—I needed to hear that message as well. In the midst of everything that we're facing in the world right now, this song can deliver incredible hope to people and make them feel like they're not alone. And that’s the through line of every song on this record—that during a time of chaos, hope can still be present when we unify as people instead of tearing each other apart. That's what I hope people can walk away with.”

Daigle reached back to her Louisiana roots by adding a saxophone quartet to the arrangement. “In New Orleans, we have second lines,” she explains, “where whenever you're in the process of mourning, you start with a slow second line into a funeral procession. But once the funeral is over, it leaves with this explosive, joyous sound, saying, we're going to celebrate life. We wanted to have that sound represented on the record, and this song felt like the one that was the truest and the purest for that sound to land on.”

“Love Me Still” is another track inspired by and written in New Orleans. Says Daigle, “Jason Ingram had gone out for a walk and saw some graffiti that said ‘Love Me Still…’

We just took that and ran with it. Every person that has heard it felt like a train hit them, it was a moment that took me by surprise…we try to fight sometimes what’s innate but sometimes the wiring of us or a song is just the way it’s meant to be…we need to accept that rather than fighting it and this song is one of those moments. I am super grateful for it.”

“Inherited” which was written with Natalie and Jon Green is one of the dearest songs to Lauren on the album. The conversation about this song flowed naturally because it’s all about the singer’s family. “I inherited the lines on my face from my mom, my grandmother – we used to play cards all night long,” says Daigle. “The line – ‘I’ve got lines from laughter late at night’ – that was the genesis of the song. My family all came to a show, and I got to play the song for them, I felt the weight of the song because it really is all about them and what they have given me.”

She points to the closing song on *Lauren Daigle*, “You're All I'll Take with Me,” as a signpost for the album, both musically and emotionally. “I feel like it showcases the type of music that I would love to be writing in the future,” she says. “You have moments where it's low and mellow, you have choir moments, you have horns—it's kind of the jam band moment of the record. And it’s super personal to me. It’s about my grandfather passing and the message that I feel like my grandmother would have left for him on the other side of his passing. That story is just so rich and so deep.”

Daigle was born in Lake Charles, Louisiana, and grew up in Lafayette, singing constantly and absorbing the local zydeco, blues, and Cajun music. She loved pop stars like Celine Dion and Whitney Houston and soul icons like Aretha Franklin Al Green and James Brown; at her elementary school, they played “Respect” every morning before the Pledge of Allegiance.

But she didn’t take music seriously until an illness kept her out of high school for two years, and she began taking voice lessons. She planned to enter the medical field and did mission work in Brazil before starting at Louisiana State University, where she would go on to lead the choir and commit to a lifetime in music. The success that started with her 2015 platinum debut album, How Can It Be, which produced three Number One songs—“First,” “O’ Lord,” and the Grammy-nominated “Trust in You”— accelerated with the GRAMMY®-winning Look Up Child, making Daigle a mainstay on the Billboard charts.

Off stage, Daigle remains committed to investing her time to promote music education, work with at-risk youth, and provide care for children, the elderly, and those in need through The Price Fund, which she founded in 2018. To date, she has distributed over $2.5 million to 42 nonprofits around the world, from programs in New Orleans to the construction of a school in the Congo, which will serve more than 300 children in Goma, a conflict zone near the border of Rwanda.

With all of her work, Lauren Daigle—one of the biggest stars to emerge in music over the last decade, with a billion worldwide streams—is demonstrating her ongoing growth and curiosity, as evidenced by the completion of her biggest and boldest project to date. She reveals, though, that the seeds of *Lauren Daigle* may have been planted seven years ago, when she wrote a song called “Turbulent Skies” (“and yes, I did write it on a plane in the midst of a lot of turbulence”) that she’s been waiting for the right time to release.

“It’s really different,” she says. “It showcases my voice in a way that I've never played with on record before and it boasts a really new energy.”

When Daigle got back home, she recalls sitting in a Sonic parking lot with two of her best friends and playing “Turbulent Skies” for them. “My one friend just exploded into tears,” she says. “She said, ‘This is the first time I've ever heard you sound like yourself. It’s great that you're working on a bunch of other stuff, but this is actually who you are.’ And that really changed things for me. I love my other records, but this was the record that I really always wanted to make. I knew that the second I got to put this song on a record, it meant that I've actually arrived to what I've been longing to do musically.”