

Brothers Osborne Bio

With TJ's far-away stare and John's concealing beard, there's always been something mysterious about Brothers Osborne, as if they weren't quite ready to show everyone their cards. But on their fourth studio album — self-titled *Brothers Osborne* — the sibling country-music duo reveal all.

“We've always had a lot of mystery intentionally around the things we have done,” TJ says. “But with this album, we decided to be all in. And doing that reminded me of what it was like when I first started playing music, when it was an outlet for my angst or just a way to have fun.”

“Since our last record, we've been very forthcoming with who we are,” John says. “By acknowledging TJ's personal life and my mental-health struggles, we are more ourselves creatively and publicly than we've ever been. So, it's time to lean into who we are.”

And who they are is country music's most consistently adventurous band, a Grammy-winning duo bonded by both their own blood and a shared blue-collar upbringing in Deale, Maryland. They are songwriters, they are musicians, they are the reigning CMA and ACM Vocal Duo of the Year, and they are the torchbearers for a progressive yet still classic type of country music.

Like the title of their new album, they are *Brothers Osborne*.

But in order to fully show their current selves, singer-guitarist TJ and lead guitarist John had to make some changes, which meant the tough call of switching producers. “Our time with Jay Joyce was the most incredible learning experience,” John says of the three superb albums they recorded with Joyce. “Jay helped make us what we are today.”

This time, however, the brothers enlisted Mike Elizondo (Keith Urban, Turnstile, Fiona Apple) to produce, entrusting him with curating his own band of studio musicians, including Paul McCartney's drummer Abe Laboriel Jr. behind the kit. The result is a more urgent and transportive sound for Brothers Osborne, a record written, as John points out, “sounds first.”

While TJ's unmistakable voice and John's sonorous guitar tone anchor every one of the album's 11 tracks, there are also moody synthesizers, irresistible grooves, and even a piano ballad — making the LP the Osbornes' most musically diverse yet.

“We made a constant decision very early on to make a hard turn into territories where we've never been before,” John says. “Mike Elizondo is an avid instrument collector, specifically of guitar pedals and synthesizers, and we wanted to incorporate that. The

song that bridges the gap between this album and our last is 'Younger Me,' which was very synth heavy. That's the tie that binds *Skeletons* and the new album."

"This record has the widest spectrum of music we've ever done, but it's also oddly lasered in on what it is that we do," adds TJ. "You can really hear John and me and the characteristics that make us Brothers Osborne more than ever before."

Lead-off track "Who Says You Can't Have Everything" embodies all of that. Written by the brothers (TJ and John co-wrote every song on the album) with Casey Beathard, it soars on a message of optimism and gratitude. "Got the one I love, blue sky above, grass growing underneath my feet," TJ sings, while synth, keys, and Laboriel's drumming power the song toward a ringing guitar-solo crescendo by John.

"That's one of the songs we wrote with a synthesizer behind it," John says. "I remember starting the writing session with just a synth pad and it built naturally from there."

"When I hear that song, it makes me emotional," TJ says, "because I feel every word."

Lead single "Nobody's Nobody," written with Elizondo and Kendell Marvel, connects with fans of all stripes with its message of inclusion: "Sun goes up, sun goes down/it takes all kinds of kinds to make this world go 'round," sings TJ, who publicly came out in 2021 and, along with John, has become a leader for a more welcoming country music.

John, meanwhile, has been bravely open about his battles with depression and anxiety, and it's the siblings' personal transparency that helps elevate the new album. "I feel at peace with myself for the first time ever, but that's not just with my sexuality," TJ says. "That's about growing into myself, liking myself, and liking what we do. You can hear that, for me and for John, all over this album."

Fans who pay close attention can also hear the record's sole guest spot on the smoldering "We Ain't Good at Breaking Up": the harmonies of Miranda Lambert. The country superstar co-wrote the song about animal magnetism between two people and sang on the demo. It was so captivating that the brothers asked her to sing on the final track. "We wanted this album to be just John and I — which is why we're self-titling it — but Miranda's voice is like an instrument," TJ says. "You don't hear a lot of female vocals on our songs, and it helped create a tone and a texture."

The stark piano that closes out the album also adds a very distinct texture — "Rollercoaster (Forever and a Day)" is Brothers Osborne's first-ever piano ballad.

"It's the most un-Brothers Osborne thing to do," John laughs. "And then we threw strings on it! We said, 'Fuck it. Whatever happens, happens.'"

With its Eagles “Desperado” vibes, the ballad underscores the courageous spirit of *Brothers Osborne*, an album that is both highly personal and yet instantly relatable.

“We are always pushing ourselves, always evolving and not afraid to change,” John says. “But at the end of the day, we are also who we are.”

“This is a defining record at this point in our career, where we needed to put it all on our shoulders,” TJ says. “And we did. Like it was when we were growing up, it’s just John and me.”

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