

Jennifer Knapp & Levi Lowrey

Supplican̄t

Released on April 11, 2026



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Who We Are

Jennifer Knapp

Jennifer Knapp is a Grammy-nominated singer-songwriter and author whose career is defined by raw, introspective storytelling. Rising to fame in the late 1990s with platinum-selling albums like *Kansas*, she later became a pivotal voice for LGBTQ+ advocacy within faith communities through her non-profit, *Inside Out Faith*. A recent graduate of Vanderbilt Divinity School, Jennifer blends folk-rock sensibilities with deep theological inquiry. She remains a defining "Renaissance woman" of the Americana scene, expanding her influence as an artist, author, and advocate.

Levi Lowrey

Singer-songwriter, producer, and master storyteller, Georgia native Levi Lowrey carries forward the rich musical lineage of his great-great-grandfather, fiddler Gid Tanner. As a CMA-nominated songwriter, he is widely recognized for co-writing multi-platinum hits like Zac Brown Band's #1 song *Colder Weather*. Levi's artistry is marked by its "brutal honesty," earning him a reputation as one of the most authentic voices in modern folk music.

The Collaboration

Longtime friends and kindred spirits, Jennifer and Levi join forces on *Suppliant*. This project merges Jennifer's soulful, questioning spirit with Levi's gritty, Southern storytelling, creating an acoustic-driven dialogue that explores the complexities of faith, life, and the human condition.





Porch Conversations

This project didn't begin in a boardroom; it began in the artists' back pockets. For over a decade, Jennifer had been carrying these songs—ancient melodies and half-remembered verses—waiting for the right moment to release them. In the summer of 2022, she and Levi finally sat down together at Levi's studio, Nebari, in Athens, GA, to see what might happen.

They didn't have a commercial goal or a looming deadline; they just wanted to play in the sandbox of traditional song. The project's original working title, *Hymns of God and Man*, captured the essence of their curiosity: a snapshot of the human condition that wasn't strictly religious, but deeply spiritual. These tracks were recorded "just for fun," resisting the tyranny of the urgent to find a moment where they could simply be present. What the listener hears is the result of those porch-and-whiskey conversations, two friends exploring the mystery of how a melody can change its skin through time while keeping its heart perfectly intact.





What They Carry

Supplicant is an exploration of the common thread that runs through the human heart—the instinctive reaching for something beyond ourselves. By gathering a collection of songs spanning from the 17th century to the present, Jennifer Knapp and Levi Lowrey have traced a journey of lament, loss, and rebirth. These recordings serve as proof that while musical styles evolve, the human need to sing through suffering remains constant. Rooted in the folk tradition, these pieces show how a song can carry a story across centuries. They morph with every new artist who breathes life into them, yet the core mystery at the heart of the music remains untouched.



The Tracks: Centuries of Longing

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Goin' On To Heaven In The Sanctified Way ***Sister Cally Fancy***

When Jennifer first discovered Sister Cally, she was initially taken aback by her overt religiosity. Yet, there was something sincere and unashamed about the recordings that kept her leaning in.

"I was intrigued by her fearlessness—the way she just showed up as herself to tell her story. Her writing and performances remind me of why I began playing music in the first place." - Jennifer

For Jennifer and Levi, "Sanctified" became the foundational song that sparked the journey of *Suppliant*. Together, they set out to discover songs that reflected their urge to reclaim the right to be inquisitive and unafraid to lean into spiritual expression through music.

This modern reimagining of "Sanctified" is intended to champion Sister Cally's lasting voice and remind us that we are not merely consumers of music; when we sing, we become part of a living musical legacy.



The Tracks: Centuries of Longing

Explore the History

Sister Cally Fancy was most likely a traveling music minister who moved through the American South in the 1920s. Her surviving work was part of the early 20th-century “location recording” boom—an effort by labels to capture regional folk and “ethnic” music. At the time, these were referred to as “Race Records.” It wasn’t until 1949 that *Billboard* officially designated music created and performed by African Americans as “Rhythm & Blues.”



Listen to Sister Cally's original 1920s recording [[here](#)].

The Tracks: Centuries of Longing



The Blackest Crow

This is an old Appalachian ballad that has passed through countless hands, its true origins lost to time. There is a shared belief in this project that folk music is a living thing, a melody that morphs with every performer. In this arrangement, Jennifer and Levi leaned into the song's "core mystery."

When they first performed the piece together, it felt like a traditional "breakup song." However, as they lived with the music, they realized it touched on a much larger, more powerful longing. It became a meditation on "forever loss"—the kind of grief that feels like standing on the edge of an abyss. The goal was to capture that critical moment where one must reconcile a void, whether it is something lost or something still being reached for.



Explore the History

As you listen to this version, you might hear echoes of other traditional melodies; the track shares a familiar tune with many old Appalachian songs, demonstrating how these melodies travel and transform through the years.

The Tracks: Centuries of Longing

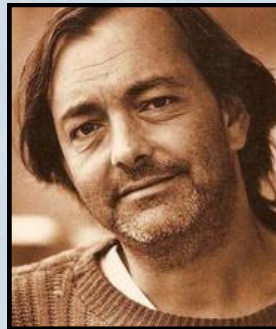
Hard to Get
Rich Mullins

Rich Mullins is a more modern figure than the others represented in this project, yet this song feels as if it were pulled from an ancient, weathered journal. It was part of a project he never lived to formally record, leaving it as a raw, honest look at the "edge of uncertainty." Jennifer and Levi found old, grainy footage of Mullins performing the song that felt like reading a private confession.

During rehearsals, one specific line stopped the duo in their tracks: *"I'm lost enough to let myself be led."* It became the emotional anchor for the entire project. This is a song for those moments of distraction, hunger, or need, a raw admission from a man who spent his life in prayer and yet still found God to be a mystery. The arrangement aims to share that piece of wisdom as a quiet prayer, helping the listener readjust to the present moment.

Explore the History

While Rich Mullins never produced a studio master of "Hard To Get," the song lived on through the private demos and live sets later curated for *The Jesus Record*. Jennifer and Levi sought to honor the vulnerable, unpolished spirit of those original recordings.



[Listen to an original recording [here](#)]

The Tracks: Centuries of Longing

Death and The Lady

This track represents a marriage of two distinct worlds. Jennifer and Levi were inspired by a video of an Appalachian banjo player performing the song while wearing a skeleton suit; they sought to pair that raw, eerie energy with the song's 17th-century European roots.

Of all the musical explorations on this project, this arrangement stands as a point of particular pride for the duo. It illuminates the way a song can be reborn in a new season, allowing them to be the stewards of the music rather than just observers. It serves as a “memento mori”—a reminder of mortality—reframed through a collaboration that feels both ancient and modern.



Explore the History

Dating back to the 1600s, this song depicts a woman's desperate attempt to bribe Death for more time.

Explore the versions that inspired this arrangement.

The Traditional Roots:

Waterson:Carthy's formal English folk version.

[\[Watch here\]](#)

The Appalachian Energy:

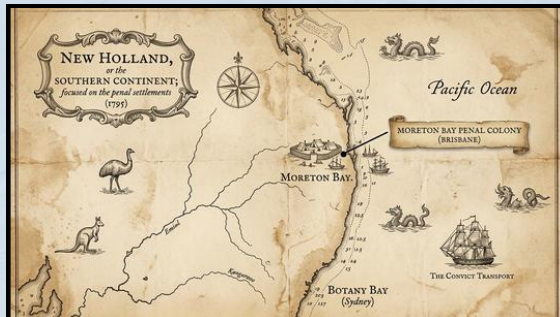
Clifton Hicks' raw, banjo-driven performance. [\[Watch here\]](#)

The Tracks: Centuries of Longing

The Ballad of Moreton Bay

This song travels back to the 18th-century penal colonies of Australia. While numerous versions exist, Jennifer and Levi returned the ballad to the 6/8 swing of traditional Irish music, deliberately staying "out of the way" to let history speak for itself.

There is a beautiful sentiment that an invisible thread connects everyone who has ever carried a song. By performing this piece, the artists connect to the land where it was born and the voices that walked before them, honoring their role as the current caretakers of this story.



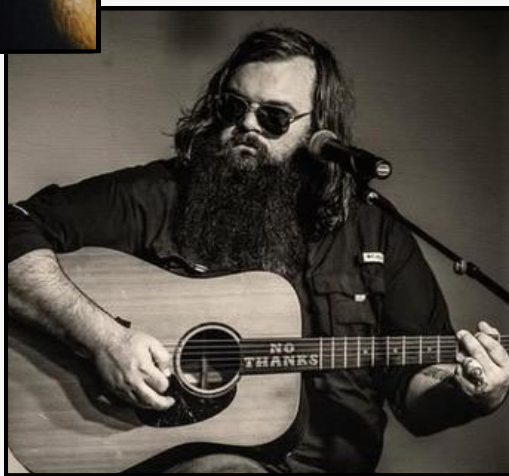
Explore the History

Moreton Bay (now Brisbane) was a notorious penal settlement where Irish convict traditions heavily shaped early Australian folk music. Often attributed to poet Francis MacNamara, this song remains a cornerstone of that heritage.

Listen to other historical versions [[here](#)] and [[here](#)].



We didn't set out to record a history lesson or a museum piece. Instead, we went looking for songs that had enough "weight" to hold our own contemporary questions. Curation, for us, became a form of alchemy. We took disparate elements—the scratchy 1920s field recordings of Sister Cally Fancy, a 17th-century dialogue with Death, and a modern prayer left behind in a notebook by Rich Mullins—and waited to see if they could live in the same room together.



The Alchemist's Choice Why these songs?

We found that they could, because these songs aren't fragile. They have survived centuries of travel, trauma, and transformation. They were strong enough to handle our interpretation and our curiosity without breaking. These specific tracks were chosen because they represent a shared, timeless longing—a thread of human experience that doesn't belong to any one era, but to anyone willing to listen.



Performance Over Perfection

In an age of digital correction, we made a conscious choice to lean into the "human" side of these tracks. We wanted to capture the sound of two people actually in a room together—breathing at the same time and reacting to each other's instincts.

There are cracks in the vocals and wood-thumps on the floorboards, and we left them there on purpose. We prioritized the performance—the honest, unvarnished delivery of the story—over technical perfection. These songs were born in churches, penal colonies, and mountain porches; they weren't meant to be sterile. They were meant to be felt.



Credits

Recorded at Nebari Studio | Athens, GA
Produced by Levi Lowrey & Jennifer Knapp
Engineered & Mixed by Levi Lowrey
Mastered by Piper Payne
Neato! Mastering | Nashville, TN

The Band:

Tom Ryan – Bass
Lawrence Nemenz – Drums
Michael Smith – Mandolin
Phil Madeira – Electric Guitar

Original Artwork by Shawna Bowman



For those who wish to hold history in their hands, physical editions of the *Suppliant* EP and exclusive project merchandise are available in our shop. Your support allows us to continue chasing these threads and bringing these songs to life.

[Visit the Collection Here!](#)

Our deepest gratitude to the community that made this recording possible. To our patrons, our families, and every listener who has ever kept a folk song alive by humming it under their breath...

This music belongs to you.

Jennifer & Levi