

**OMER
KLEIN**

**FEARLESS
FRIDAY**



NEU KLANG

FEARLESS FRIDAY The theme is short and intricate, with lots of melodic and harmonic material, but everything is actually based on one simple motif. Playing this song is always an edgy and surprising trip.

With **YEMEN**, we develop the music step by step until it gets to the exhilarating coda. It reflects our desire to reach an ecstatic state through music.

I GUESS THAT'S WHY THEY CALL IT FALLING The title is a homage to other songs that deal with love and have long titles, like "Spring Can Really Hang You Up The Most", or "I Get Along Without You Very Well". Some parts of the composition are inspired by French composer Francis Poulenc.

In **NIGGUN** we are connecting to our Jewish roots. The title (Niggun is a form of Jewish religious song) serves to show that this is our modest contribution; one song of our own to be added to the book. Shostakovich said he liked Jewish music, since it sounded to him like the musicians were laughing through their tears.

AZURE Duke Ellington wrote a simple - and yet not so simple - melody, with Irving Mills contributing the haunting lyrics. We love Ella Fitzgerald's way of singing this song. She is our guide in creating our version.

SHWAYE SHWAYE is fun to play. Some of our music can get pretty intense, so we wanted to also have a song that creates a simple and relaxed atmosphere. Also, listening back to this song in the studio always made us get up and dance.



Produced by Omer Klein, Philipp Heck and Eva Bauer-Oppeland
Recorded on October 27th and 28th 2014, mixed and mastered
by Philipp Heck at Bauer Studios, Ludwigsburg
Yemen was recorded June 7, 2014 by Quentin Fleury
at Studio Sextan, Paris.

Photographer: Simon Hegenberg
Graphic Design: felantix.de

CALLA LILY is named after a flower. It's a set of chords that keeps seducing us to make more and more music with it. The song has a nice effect on people; it seems to make them relax and open up. In our concerts, we always feel how the room changes after we play Calla Lily.

TURQUOISE MEMORIES We all remember meaningful moments from our early lives. What do we remember correctly? What have we added to the memories later, in our adult years? Is there a difference between memory and fiction?

DIMENSIONS is inspired by an extremely intense short story by Alice Munro. There's a duality in the song; on one hand it is elegiac, dealing with mourning and loss. On the other it is triumphant and empowering. You could say it depicts a victory in a personal battle.

With **TEARS ON A BIONIC CHEEK** we try to touch the complex topic of technology, our relation to it, and how it effects our lives; in fact, how it effects our humanity.

In the title, Tears - a human symbol of emotion, are falling from a Bionic Cheek. The song constantly plays a game of masks. At times the music can be touching, moving and human. At others it can sound like it was made by machines. The tension between the two elements is the heart of this song.

Omer, Haggai and Amir.



I'D LIKE TO THANK:

Haggai and Amir, Philipp, Eva, Rico, Michael, Simon, everyone at Bauer Studios, Monika, Nanna, Lena and Oren, Sarah Kim, Kati, Voicu and Rozana, Alon, Shahar, my family and Viola.

Omer Klein

- 1 Fearless Friday [6:41]
- 2 Yemen [7:53]
- 3 I Guess That's Why They Call It Falling [6:19]
- 4 Niggun [6:17]
- 5 Azure [4:34]
- 6 Shwaye Shwaye [7:55]
- 7 Calla Lily [6:07]
- 8 Turquoise Memories [7:08]
- 9 Dimensions [6:26]
- 10 Tears On A Bionic Cheek [6:10]

OMER KLEIN Piano

HAGGAI COHEN-MILO Bass

AMIR BRESLER Drums

All Compositions by Omer Klein (Dvash Music/ASCAP)
Except Azure, by Duke Ellington & Irving Mills



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