



For review copies contact:
Paula Mlyn;
646-330-5254 pmlyn@naxosusa.com

For more information or for an Ute
Lemper interview contact:
Janet Appel Public Relations;
212-258-2413 JanetAppel54@aol.com

SELF-PENNED SONGS FEATURED ON UTE LEMPER'S NEW ALBUM

UTE LEMPER: BETWEEN YESTERDAY AND TOMORROW

UTE DEPARTS FROM USUAL REPERTOIRE

FOR A MORE CONTEMPORARY AND REFLECTIVE VOYAGE

THROUGH THE WORLD AND THROUGH TIME

RELEASE DATE: MAY 5, 2009

FOR IMMEDIATE RELEASE:

(New York, New York) Ute Lemper, the internationally renowned multi-faceted singer–songwriter, actress, will release her new album *Ute Lemper: Between Yesterday and Tomorrow*, on May 5, 2009. The album is a collection of songs written by Lemper, who will also perform selections from the new CD in a unique, one night only concert at Le Poisson Rouge in New York City on June 9, 2009. (Preview the full album on the press page www.utelemp.com/press_media.html).

Between Yesterday and Tomorrow presents Lemper's clearest most subjective vision of storytelling in music to date. The album signifies a departure from Lemper's Pan-European cabaret style, songs from the Weimar era, and American Song Book, to what Lemper says is a more "groovy, intimate, jazzy and sexy, but also political work." It is a poetic and philosophical journey through the world and her life. The songs were inspired by events that intrigued, fascinated, shocked or hurt the artist. Explains Lemper, "Cities and years passed before me like a movie: close ups of people's faces, places of poetry or doom and insights into my own heart are some of the images I drew from."

"The songs on the album form an epic journey," says Lemper. "*Ghosts of Berlin* is a song that walks through cinematic and political territories, focuses on my memories of Berlin, contrasted with the Berlin of today. It depicts the city during the cold war as the little scarred island in the middle of the East Block: Berlin with a wall separating East from West." Furthering this image is the artwork featured in the album booklet, a collage of graffiti from the Berlin Wall (actually the East Side Gallery, which is still a strip of wall in the former east side of Berlin) a reminder of what was, and the changes that occurred. The faces used in the artwork were taken from Lemper's own paintings, and include a couple of self-portraits.

Lemper's interest in historical and current events, politics and philosophy are blended into the themes of several songs on the CD including *Nevada*, *Nomad*, and *September Mourn*. *Nevada* takes a hard look at the bombs blowing off in the Nevada desert in the 50's and 60's, spreading rays of light and death in the air, and then underground. *September Mourn* is a return to September 11, another day when explosions ripped through the air. Lemper says "the horror was so visual in the bright blue sky that morning, and the abuse in our souls and minds was so deep, that one could not speak about the pain and later the fear."

Nomad, the centerpiece of the album, is a journey through the Middle East. It is based on an old Arabic Poem written by the Islamic teacher Ibn al Arabi, in the 12th century. The poem is about the highest purpose of religion and faith being love. Lemper says that she "connected the symbolic and political vision with the voyage of those who are beyond all religions and nationalistic identities – the Nomads." The Arabic prolog and the

Hebrew epilog is a poem for humanity and tolerance, vividly expressing the connections to the past and the future.

For Lemper, who lives in New York City, the aim and the goal is the journey, not the status and material gain. Her days are packed with responsibilities, challenges, and, she says “elements of love, worry and curiosity and definitely unconditional love for my 3 kids.” These thoughts are most pronounced in *The Greatest Ride*, *Stranger Friend*, *Wings of Desire*, *Here is Love*, *Luna* and *Blood and Feathers*. These songs tell the story of life and love, and a never ending evolution of doors that open and close, only to surprise you with something new or old, that presents the opportunity to reflect on yesterday and tomorrow.

The album will be available on iTunes, amazon.com and from major retailers. For further information about Ute Lemper visit: www.utelemp.com.

ABOUT UTE LEMPER:

Ute Lemper's performing career grows out of a passionate and enduring commitment to art, politics and history, and out of a contentious and complicated relationship with her homeland and its past. Her panache, versatility and sophisticated repertoire - including Berlin cabaret songs and the dark gems of Bertolt Brecht and Kurt Weill - have led her to international acclaim as a recording artist, and in the theatre, cabaret and film worlds.

She was named Billboard Magazine's Crossover Artist of the Year in 1994. She has won French, US and British theatre awards for her numerous performances in Plays and Musicals including the Laurence Olivier Award and the American Theatre Award for her portrayal of Velma Kelly in Chicago, and the Moldier Award for her Sally Bowles in the Parisian production of Cabaret, as well as many awards as an international recording artist.

CRITICAL ACCLAIM FOR UTE LEMPER:

Stephen Holden, *The New York Times* 2009: “fearless and witty new cabaret show... a surreal multi cultural, multi lingual history journey... songs are interwoven with stream of consciousness fantasies...”

Frank Scheck, *New York Post*, 2009: “There's no sexier language lesson these days than the one given nightly at the Café Carlyle, where Ute Lemper sings in German, French, English and Yiddish and manages to sound provocative in each one.”

Stephen Holden, *The New York Times* 2005: Ute's material is invested “with a ferocity that infuses the art (and artifice) of cabaret with a dramatic intensity.”

Stephen Brookes, *The Washington Post* 2006: “Her voice is a wonder; one moment a husky growl, the next a lilting soprano, the next a strangled cri de coeur-all while shifting effortlessly among French, English, and German. But the most striking thing about Lemper's singing is its authenticity.”

Pat Craig, *Contra Costa Times* 2006: “A vocal range that can be measured in miles rather than octaves.”

Production:

Album Production by Ute Lemper and Todd Turkisher.
Special Arrangements by Vana Gierig and Mark Lambert.
Mixed by Kevin Killen and mastered with Bob Ludwig.

####