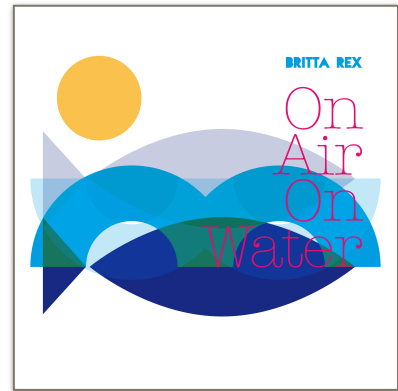


BRITTA REX:

On Air On Water

Cattitude Records VÖ 4/2021



Britta Rex dares to do something. There are countless ways to define jazz. When the singer and poet from Braunschweig postulates jazz as total individual freedom, she is certainly not alone in doing so. But the intuitive boldness with which she lives out this postulate is unparalleled. Britta Rex not only strictly refuses to conform to predefined patterns, rules or expectations, she also lays out new tracks from song to song, only to arrive at the respective song and take up a completely new track again in the next one. **The sum of all these different moods, reflections, statements and paths is Britta Rex.**



"I make a song out of silence, I make a song out of light", she muses in the album opener "Vor einem Winter", one of two German-language songs on the album. The fact that "On Air On Water" sounds like a top-class "Best Of" of Britta Rex's career so far is no coincidence.

The songs were written over the long period of ten years. A lot has happened in this decade. The singing poet has collected all that she has experienced in songs, and now some of it has to come out.

The moment of silence, the elements of air and water, the cycles of nature, our organic movement patterns form the common thread that runs through the songs.

Each piece describes a new state, but the diverse sparkle of this hybrid of jazz, chamber music, ambient and poetry, the different incidence of light in the respective situation corresponds exactly to the personality of the singer, who does not want to be limited by anything or anyone. Not even by herself. The only criteria she allows to apply to her are the unrestricted identification with every single song in which she is currently spreading herself out, and the organic unity of all the tracks despite or precisely because of their differences.

Not only are the songs themselves highly diverse, but as **a song architect**, Britta Rex finds an unmistakable portal for each track that leads the listener into an entrance hall before

the song concretises itself as a cohesive unit. These overtures go far beyond the usual intro. They function more like musical mottos that precede the theme of the song. The listener can collect himself in this entrance hall, throw off his ballast and open up to what is to come in a purified way.



For Britta Rex, writing and performing her songs is not enough. **The sensitively conceived and conscientiously staged arrangements are the link between composition and interpretation.**

Four more or less separate levels run through each of the nine songs, corresponding with each other. The basis is the instrumental jazz trio with pianist Christoph Münch, bassist André Neygenfind and drummer Edward Filipp, which sometimes eludes the singer, sometimes becomes completely

independent, only to envelop the voice again like a warm winter coat in the next moment. Britta Rex, for her part, enjoys the freedom of not having to bind herself to the instrumental substructure, but occasionally being able to switch vocally and mentally to completely different time levels. **Between these two spheres of band and singer is a string quartet** that sometimes allies itself with one level, sometimes with the other, in order to set its own accents in many parts.

The fourth level, which arches over the three layers like the firmament, is the philosophical superstructure of the album. **Through various poetic angles of incidence, Britta Rex succeeds in listening into herself, enabling the listeners to find their own centre in the songs, if they want to.** These songs act like a mirror that reacts differently to each observer and reflects each self anew via the catalysts of music, lyrics and mood. Although the creator of the songs has by no means made things easy for herself, there is an effortlessness and lightness to these songs that reveal themselves without any precondition. The album, which in its conceptual run-up spans ten years of life, undoubtedly bears autobiographical traits. Britta Rex reveals a lot about herself. But as the singer and her songs enter into a symbiosis, her own ambitions recede into the background as the ear takes in her generous offerings.

"All words will be spoken, all notes will be played", says the text of the piece "The Cosmic Scheme". **The word is just as important to Britta Rex as the sound.** Only the intimate embrace of musical precision and poetic free spirit unleashes that subtle sensuality that makes us believe we can smell the breath of these songs and feel it on our skin.

The title "On Air On Water" corresponds to Britta Rex's need to finally release these songs into the public space. And yet the album title also suggests something else. **Once released, the thoughts and moods of the songs spread like aerosols from one head to the next.** They are contagious in the most positive sense of the word, penetrating beneath the surfaces of our perception and sticking to us so that we carry them on.

(Wolf Kampmann, translated by Britta Rex)

Die Musiker*innen:

Britta Rex – Vocals, Komposition, Arrangement

André Neygenfind – Bass

Christoph Münch – Piano

Edward Filipp – Schlagzeug

Rebecca Czech – Violine

Katharina Pfänder – Violine

Maria Pache – Viola

Nora Matthies – Violoncello

Tracks:

- | | | |
|----|---|------|
| 1. | Vor einem Winter (L.: Eva Strittmatter, M.: Britta Rex) | 4:25 |
| 2. | Weightless | 4:55 |
| 3. | Quiet | 9:20 |
| 4. | On a clear day (L.: Alan Jay Lerner, M.: Burton Lane) | 5:11 |
| 5. | Intro Mondlicht - Improvisation | 2:34 |
| 6. | Mondlicht | 6:02 |
| 7. | Black Crow (Joni Mitchell) | 5:11 |
| 8. | The Cosmic Scheme | 5:14 |
| 9. | Travel Light | 6:59 |

Music and Lyrics by Britta Rex except 1, 4, 7, All Arrangements by Britta Rex,
Produced by Eddie Filipp & Britta Rex, Recorded, mixed and mastered by Eddie
Filipp @ Wyrwas Studio, Braunschweig, Artwork & Cover Design by Ulla C. Binder,
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Infos Band:

Britta Rex is a jazz singer. She presents her own compositions as well as arrangements of hand-picked classics from jazz and pop history live with an expressive voice and infectious energy.

With great curiosity and an open mind, she travels the world and draws from a colourful wealth of musical experience. However, it is the freedom, the depth and the complexity of jazz that she has taken to. She skillfully makes use of different genres and elegantly mixes together cross-stylistic elements and colours - modern vocal jazz!

Here, jazz songwriting combines complex harmonies and unconventional melodies with her own lyrics in English, German or fantasy languages.

It sounds light and effortless.

Musical influences from artists such as Joni Mitchell, Tom Waits, Maria Joao, Rhiannon and Norma Winstone have inspired and shaped Britta Rex as a singer and are reflected in her music.

Especially the intensive occupation with vocal improvisation and the collaboration with Rhiannon (Hawaii, USA) in 2018 have left deep spiritual traces, which are musically reflected in the concert.

The current band with Edward Filipp on drums, Christoph Münch on piano, André Neygenfind on double bass, which has been working together for 10 years, impresses with its joy of playing, communicative musicality and gripping grooves.

And Britta knows how to use her voice quite naturally in scat improvisations instrumentally and experimentally.

She does all this with deep feeling and great naturalness.

Translated with www.DeepL.com/Translator (free version)

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