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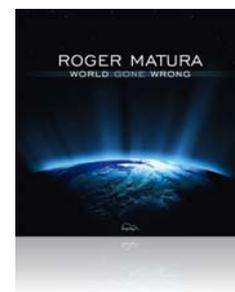
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## Roger Matura World Gone Wrong



„The songs of Roger Matura are both angry and tender – and he is delivering them with a charming wilfulness ...“

**Frankfurter Allgemeine Zeitung**

„How come this man isn't topping the charts or going gold? And why isn't he being driven to his gigs in a stretchlimo? Firstly, probably because once again, no one was listening. And secondly because he'd then no longer be the Roger Matura we know - a uniquely gifted folk-rock-blues-poet whose music is capable of taking your breath away ... Even Willie Nelson would be proud of a song like „True Love Dies Young“. „Shacktown Howl“ oder „Talkin' World 2029 Blues“ could just as well have been penned by Tom Waits. And there are echoes of Dylan on „Bye, Bye Alley Cat“ or „I'm Fallin' Apart On You Tonight“.

**Musikexpress**

„There's a tendency in the music business to squeeze the last drop of personality out of a talented artist. Roger Matura is a notable exception to this rule. If this man were from the States rather than the Ruhr area, he would no doubt by no be a cult sensation.“ **Folker**

„When listening to Roger Maturas voice, I'm reminded of a somewhat broken or tender Tom Waits, who's slowly loosing his anger.“

**www.jazzdimensions.de**

### The hoarse poet raises his voice again

If you were a folk singer in the 1960s and 70s, Greenwich Village was the place to be. And so Roger Matura, who was born in Gelsenkirchen as a coal miner's son, grabbed his guitar and made his way towards New York to discover his musical home – and make it his. Thanks to his brittle and forever-hoarse voice, his performances at the „Village“ soon caught the attention of Moses Asch. It would prove to be a valuable association: Asch was one of the two founders of Folkways Records, the most famous and renowned folk label of the USA and home to the likes of Woody Guthrie, Pete Seeger and Lead Belly. Between 1979 and 1981, Matura released a total of three folk-rock-records on Folkways - two of them in conjunction with the Niss Puk Band - all of which have by now been re-issued on CD by Smithsonian Folkways. After the deal with Folkways ended, Matura followed these up with various German, English as well as purely instrumental works for different labels, which raked in unanimously enthusiastic responses by the critics, including features in major German print publications as well as renowned British music mag Melody Maker - and even on German national TV. His last three albums, as well as his latest full-length, were published on Ozella Music, and have included two instrumental CDs as well as a luxurious 3-CD box-set on the Ozella sublabel Songways.

The release of „World Gone Wrong“ marks Roger Matura's first album of vocal material for over a decade. There are 22 tracks on the album and their stylistic spectrum ranges from angloamerican folk, melancholic singer-songwriter pieces and celtic influences to blues and late-night-jazz. Although all of them were written by Matura, who also plays different guitars, piano, harmonica and accordion here, various guests have contributed to „World Gone Wrong“: Soprano-, alto-, tenor- and baritone-saxophonist Ean Gidman, Norbert Gottschalk on flugelhorn and trumpet, violinist Thomas Kagermann, percussionist Michael Küttner, Dane Roberts on violono as well as Helena Ruegg on bandoneon. Although each of them adds their unique personality to the music, Roger Matura's lyrics are always at the heart of the new album - ranging from social criticism to tender confessions of love and dealing with topics like loss and death, the sensation of feeling trapped, fear and loneliness. And yet regardless of what Matura may be singing about, his songs are always, as the Münchner Abendzeitung once wrote, imbued with „an immense emotional power“.