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## Roger Matura

Roter Mohn



### More Original than the Original

It's not the first time Roger Matura has published three albums in one year. And yet, his current trilogy is different from anything he's done before. Whereas his previous releases sported a recognisably warm vintage sound, Matura had something altogether more current in mind this time: *"I was inspired by the music of Bon Iver,"* he confesses. *"The song 'Holocene' was playing in a movie I was watching and I was instantly captivated by his incredible voice, his unique style and soundscapes. I went out and bought the album straight away."* This, he decided, was going to be the direction he would take for his new album.

And yet, the road was paved with setbacks. To keep an open mind, Matura rejected working with an outside producer, opting instead to record and mix the music himself. This, however, meant studying the necessary technology first. Two years of "hair-tearing, nerve-wrecking and occasionally frustrating production work" ensued. Despite the unavoidable breakdowns, there was a happy ending after all: All three albums display a completely personal sound, building self-contained worlds from elements of electronica, acoustic instruments and Matura's recognisable voice.

Surprisingly, this is probably clearest on the cover versions contained on *Roter Mohn* (Red Poppy). In these radical interpretations, listeners are granted deep insights on how Matura's mind works. He turns John Lennon's "Jealous Guy" into an ambient ballad propelled by softly gyrating kalimbas. "Get it On" by T. Rex rises like a psychedelic phoenix from the ashes of feedback and multilayered vocals. And Franz Schubert's „Leise flehen meine Lieder" returns as a far-out trip hop track with an angry analog bass line.

This not just an artist covering his favourite tunes. Rather, Matura internalises the pieces until they have truly become part of his own, inner galaxy. The result is remarkable: Some of these songs sound more personal than his own, original songs.