

## FIREWORKS

## ROCK METAL

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had about sixteen ideas and began developing and mapping out rough structures for the songs. A few weeks later I decided on the seven tracks that would become the album. I recorded in some basic guide tracks and took them to Kaffe at Fusion Farm Studios where he recorded all the drums within two days, after never even hearing the songs before. We chatted about the feel on different tracks, he jammed the songs through one or two times then hit the record button. Once I received the drum tracks I began recording the guitars and bass at home," he tells me. Matharu had a quite simple set-up, guitar - amp - computer, and software such as Two Notes' Wall Of Sound that really helped him achieve the sound he was after without having to blast his neighbours with a cranked amp at all hours of the night/day. "I completed all the writing and recording as planned within one hundred days. I hadn't really thought about the mixing and mastering side as I had never planned on releasing the album. Kaffe had an acquaintance Max Nyström who was a seasoned veteran of mixing and mastering so we talked and he did it all in his spare time." Now that the album is released he would love get a band together and start playing these songs live. "I never ever thought about being a solo artist before and it's all very new to me. I've always been a guitarist in a band. This album really gave me inspiration to write even more music, and I have so many other ideas for new songs. Depending on my schedule, I'll start writing for a follow up album early next year although this time I won't set myself a one hundred day deadline. I have a few other projects in the pipeline too but nothing I can reveal just now. In the long term it would

be nice to be able consistently put out music and go on the road to share the music with audiences worldwide," concludes Jay, bringing an end to our conversation. Check Jay Matharu out at <http://jaymatharu.com/epk/> <https://jaymatharu.bandcamp.com/releases/> <https://store.cdbaby.com/cd/jaymatharu/> [www.facebook.com/Jaymatharuguitarist/](http://www.facebook.com/Jaymatharuguitarist/) [www.instagram.com/jaymatharu\\_guitar/](http://www.instagram.com/jaymatharu_guitar/) [www.youtube.com/channel/UC1j5oTpWKd1W9NLypmasDw](http://www.youtube.com/channel/UC1j5oTpWKd1W9NLypmasDw)

From Nice, France we find the extremely talented **XAVIER BOSCHER**, an instrumental progressive rock/metal solo artist who has a new nine track CD out now called 'Embryogenesis' which runs in at around seventy minutes long and is Boscher's tenth album. Joining him on the album are special guests: Benjamin Masson (Nebuleyes) - lead guitar solo on the song 'Cornucopia', Loïc Manuelle (Darktribe, Unchained) - lead guitar solo on the song 'Illumination', Jean-Jacques Moréac (Misanthrope) - bass guitar on the song 'Cells', and Antoine Monsch - piano & synth on 'Embryogenesis' 'Cornucopia' opens up the CD and is a superb melodic track with fab performances and atmosphere. There are some vocals chants throughout the song and this is the perfect melodic piece and a track you can get lost in, right up there with Satriani. There is of course some progressive funky movements that add to the character of the songs groove. 'Illumination' is again based around a melodic edge, it's a beautiful peace again superbly performed and once again as the song progressives we

hear some magical complex playing.



'Female Architecture' has a more atmospheric melodic feel and gets very catch as the song builds. imelessness Kingdom' is a favourite mine, this track has so many wonderful textures, its melodic, with a light summery feel, the guitar work is again played with feeling, superb musical performances throughout. The next song, 'Hybrid' is another highlight, this is such an enthralling melodic track, a lot going including symphonic and electronic instrumentation, a fabulous track, complex, yet subtle. Up next, is the up-tempo catchy 'Blastocyst'. Again, melodic and catchy with perfect performances. One is led to imagine the type of album he could make with a killer vocalist on board, something to think about Xavier to drive the melodic rock audiences wild. My reasons on this as this song is an example of how his melodic playing would benefit a band outlet, hell he could do both, the music is soaring and captivating. 'Cells' is more of a loose jazzy experimental jam number, it grows into a tasty complex progressive ditty. Next up is the dramatic and slightly heavier 'O Negative' yet the song has a captivating subtle melodic feel full of

atmosphere. Lastly, we end up at the title track itself. 'Embryogenesis' is almost twenty minutes so long, so grab a drink and soak it up. The song itself is a massive achievement, its full of outstanding musicianship, melodic, technical, complex, progressive, but without losing the structure of the music, the way it builds is almost hypnotic, it is an exciting performance throughout, and begs to be heard, wonderful. Multi-instrumentalist Xavier Boscher began to play music in 1994 when he was fourteen, He then went on to record his first album when he was sixteen, and now at now 22 years of age he has released 'Embryogenesis', which is his tenth solo album, which is a concept album. What is impressive about Boscher's music, is the maturity of the composition, each song is slick and technical but played out with feeling. "It is an intra-uterine journey of progressive metal instrumental. The soundtrack of the biological sequence of creation, melodic, symphonic and progressive with a powerful sound," says Boscher.



The stem mastering was done by the mighty Brett Caldas-Lima from Tower Studio who works with Ayreon, Devin Townsend and more, and the beautiful artwork designed by the great Aurélien Macarrelli ([theartofkingg.com](http://theartofkingg.com)).

At the beginning of his career, Xavier played in different bands of extreme metal (like Misanthrope) and his first solo albums were more pop and rock new-age. The new album is more powerful, more progressive, more metal. "It's back from the source," he enthuses. Xavier's inspirations come from love and people whom he loves. "Recently, I have a renewal of faith, Christian faith, God is in each of us," he adds. In his down time outside of music, he stresses that love is his first hobby, along with writing, art, opera, a little bit of sports. "I like dinner with friends. I like France history and genealogy," he tells me. Musically, he is a one-man project, and Boscher likes to invite friends and great musicians to join him on guest parts. "I play everything except drums. It's incredible to be the only brain of a piece and it's so amazing," he says with spirit. He loves the progressive music because of the progression of the different part of the song. "For me it's a fantastic journey. The track that I'm glad is Embryogenesis. It's the most inventive piece that I write." One day, he hopes to create a one man live show. "I think it's a lot of work for purpose an original concert. I hope I release this dream to play this album in public in 2018." Boscher wrote, recorded and produced 'Embryogenesis' except stem mastering as mentioned above by Brett Caldas-Lima. "This guy does an incredible job on stereo image for a very large and powerful sound," he enthuses. Boscher is currently hard at work on his next eleventh album, "I have a lot of writing and recording projects. I think about my music every day and I compose a lot of things. What I miss most is time," concludes Xavier, bringing an

end to our conversation. 'Embryogenesis' is available on Digipack CD, USB Key (with complete discography), download and streaming on all digital stores. Check Xavier Boscher out at [www.xavierboscher.com](http://www.xavierboscher.com)

From Basel, Switzerland, we find **THE UNIVERSE BY EAR**, a psychedelic prog blues-based trio, who have an awesome new nine track self-titled CD which runs in at around forty-five minutes long and is the band's debut album.



The Universe By Ear are: Beni Buergin - drums/vocal, Pascal Gruenenfelder - bass/fx/vocals, Stef Strittmatter - guitar/fx/vocals. Guitarist and singer Stef Strittmatter remembers hearing 'In the Army Now' on his father's car radio when he was about eleven and immediately deciding to become a fan of A-ha. Shortly later he realized, that the band's name was Status Quo and that their earlier albums were way better. "The album 'Dog of Two Head' was so dirty and raw sounding it fascinated and frightened me at the same time," he smiles. "But mostly I was drawn to the guitars. They were the driving force, but also the melodic hook. One year later I forced my best buddy to spend our summer holidays inside a garage building mock-up telecasters. We actually performed a full one-hour playback-show to our parents, before deciding to actually learn how to play the real thing. This I have been doing in several bands for the