



GEGENWIND

PORTAL DLA FANÓW NIEMIECKIEJ MUZYKI

The year 2019 is full of premieres of albums representing the Neue Deutsche Härte genre. And so on October the 4th the premiere of the album “Zorn” from Maerzfeld took place. Bavarians announced the latest release already in 2018 during the interview they gave us at the Nacht der Helden festival [1] and promised that it would be something special. Later trailers revealing more and more details about both the album and the Zorn Tour assured fans that from that moment it would be impossible to mistake Maerzfeld with Stahlzeit (tribute band Rammstein, run in parallel by part of the composition). It is a pity that none of the discussed features appeared on the album, although it did not harm it in any way. The premiere of “Zorn” was preceded by the presentation of two singles: “Schwarzer Schnee” and “Zorn”. Both the clips and songs themselves received positive reviews among fans, thus increasing the already high expectations. So, a few words about the compositions you will find on the album:

- 1. Zorn** – second single promoting the album, which was also accompanied by a clip referring to the song’s text - enslavement (in this case - by anger). Based on a melodic and catchy chorus, a heavy guitar piece.
- 2. Ohrblut** – slow-tempo composition and more recited than sung, but still heavy.
- 3. Die Sünde lebt** – a faster, slightly electronic song in which the catchy chorus plays a big role.
- 4. Schwarze Schnee** – the first single, it combines memorable chorus and heavy riffs. The accompanying clip is maintained in the style of black and white and we do not mean old school movies. Fans received a booklet with lyrics with similar art style.
- 5. Reich** – lighter, but still a guitar-oriented number with a slightly “overtalked” chorus. It stands out among other tracks thanks to English parts and guitar solos.
- 6. Bittersüss** – at first lighter and slow, in time it becomes faster and heavier thanks to dynamic riffs and drums. Noteworthy are women’s vocals in the chorus and quite controversial lyrics.
- 7. Einer wie alle** – a cheerful song compared with the rest of the album, it speaks about mediocrity and the consequences of a false sense of being perfect. It’s catchy thanks to the guest vocals on the chorus.
- 8. Flammenhände** – pleasant, NDH-industrial riff and singing chorus. Keyboard instruments are very catchy making the song the real ear-worm.
- 9. Menschling** – probably the most electronic song on the album. Here, too, the chorus is memorable, thanks to Heli’s relation to melodic electronics. Lyrics are worth of your attention - a few words about ourselves.



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10. Die Welt reisst auf – the song at a slow pace and heavy guitars interspersed with orchestra samples; it perfectly harmonizes with the somewhat apocalyptic vision of the coming years presented in the lyrical layer.

11. Zeig Mir die Nacht – clearly pop, but still guitar-based cover of Münchener Freiheit, has a good melody and guitars in the background.

In our opinion, the album is definitely a step in the right direction and a bold attempt to define Maerzfelds own style. Music and language experiments harmonize well with each other, making the album easy to pick up and pleasant to listen to guitar lovers. Also lovers of electronics and melodic vocals will find something for themselves. We encourage you to check it out! If you don't know the band's work yet, you can definitely start with this album.

[1] Interview with Maerzfeld - <http://gegenwind.pl/wp-content/uploads/2019/01/Maerzfeld-Interview-ENG.pdf>