

Music | Bittles' Magazine: The music column from the end of the world

Berlin based artist **Moomin** has, over the years, been responsible for some of the finest moments to grace a dance floor. Best known for releases on labels such as *Smallville*, *Fuck Reality*, *Aim* and his own *Closer* imprint, **Sebastian Genz** is a producer who's music is emotive, thoughtful and funky as hell. By **JOHN BITTLES**

His *A Minor Thought* and *The Story About You* albums both came out on *Smallville* and are rightly revered by those who like their music as deep as can be. With a musical style taking in elements of house, disco, hip hop, drum n' bass, ambient and more, the name **Moomin** has long become synonymous with late night listening nirvana.

Mid-May saw the producer head to respected house label *Wolf Music* for the melody led deepness of his eagerly anticipated third LP. *Yesterday's Tomorrows* is a record characterised by restless energy, deep, chunky grooves and a seductively bewitching lightness of touch. Recalling the classic house delights of **Larry Heard** one minute, the soulful jungle of **LTJ Bukem** the next, the album is a collection of sonic wonders which stimulate both feet and mind. Formed of a combination of *Mo' Wax* style trip hop, funk-filled beats, euphoria inducing melodies and more, the record is, perhaps, **Moomin's** most eclectic and accomplished long-player yet.

Opening track *Daysdays* is deliciously dreamy, the type of tune you would expect to hear on a label like *Innervisions*. Even after repeated plays it is more than capable of sending shivers up and down the spine. The mellow house vibe continues on the shuffling percussion of *In Our Lifetime*, and *Shibuya Feelings*, beefed up beats and evocative synths. This is where **Moomin** is at his finest, using a minimum of sounds to create something which lingers long in the heart. Further in, *Maybe Tomorrow's* disco cut up is a five minute blast of summer, *949494* is a funky instrumental hip hop joint, while *Move On* and *Into The Woods* are heads-down rollers, their furious breakbeats highlights of a fabulous LP.

With *Yesterday's Tomorrows* refusing to vacate my turntable these last few weeks I couldn't resist the urge to find out more. In the following quick-fire interview (because time is precious, you know) **Moomin** discusses the new album, working with *Wolf Music*, and more.



By way of introduction, can you tell us a bit about who you are and what you do?

My name is Sebastian and I produce music under the moniker **Moomin**.

Your new album *Yesterday's Tomorrows* came out on the 18th of May. For those who haven't had a chance to listen to it yet, what can they expect?

A mix between house, hip hop & jungle.

When you first started work on the record, did you have a specific idea of how it would sound?

None of my albums were planned really. I just make music ;) This one is a mix of lots of different genres.

If you had to pick one song to sell the album, which would it be and why?



I wouldn't pick something to sell the album, that's the wrong approach.

Maybe some people would, but not me. If you were to ask me if I have a favourite track on the album, and why, I would say *Into The Woods*. The track was part of my live set last year at the *ADE Into The Woods* festival and the roof was on fire and I ended up naming the track after that night ;)

One of my faves on the album is the jazz flecked house groove of *In Our Lifetime*. Can you talk us through the creative process of this particular song?

Uhh, that's a good question, to be honest I really don't know. I think I made this track maybe 5-6 years ago ;)

Yesterday's Tomorrows is fabulously diverse, with deep house jams merging with the instrumental hip hop of *949494 & Fruits* and the drum n' bass style rhythms of *Into The Woods*. How difficult was it to decide the track order of the album?

It wasn't that difficult, *Wolf Music* liked the idea of keeping it 50% house music, which I am mostly known for, and the rest I split between hip hop & jungle.

Shibuya Feelings, *Maybe Tomorrow* and *Move On God* are beautifully deep and exactly the type of songs I love to hear in a club. How important is the appeal of the dance floor in the music that you make?

Actually, it's not a big thing for me, but it is always nice to see how people react in a club to a track of mine.

What were your main influences when working on the album?

I have no main influences. For me the most important thing is to be honest to yourself and to produce the music that you feel and not because it is something that fits the current hype. I think people can feel and hear when you do something that you love.

Yesterday's Tomorrows is released on *Wolf Music*. How did you first hook up with the lovely people there?

They asked me to make a remix for **Casino Times**, after that they invited me to the *Gottwood Festival* to play at the *Wolf Music* showcase. Really happy to be part of *Wolf Music*, they are super lovely people.

What else does 2018 have in store for you?

Some upcoming remixes and a 12inch on my own label *Closer* ;)

Yesterday's Tomorrows is available now in all good record and download emporiums such as [Phonica](#) and [Bleep](#). Remember, support your local record store, or you'll miss it when it's gone.

| [JOHN BITTLES](#)