

Not much of your mystery is revealed, no data, no history. I must ask then, who is Tusen År Under Jord

To be honest there's not much of a mystery to me, my data is average at best, my history is not that different from anyone else's. Perhaps my existential outlook, taste and aesthetic sense might be a little eccentric to some people, and these quirks usually form the core passion and artistic outlines of my creative endeavors. What these endeavors later manifest do hopefully contain subtle and nuanced keys to understand who I am, stuff of much greater interest than me sporting my given name, photo and a short biography on the sleeve of a musical release. Hence I prefer to focus the discussion on the music and what I can fathom of it's roots, leaving the mundane stuff for Facebook and similar gloss.

Tusen År Under Jord in literal translation means “ thousand years underground”. Did it take so much for your album to see the daylight? What does the name really stand for? Is it the only project you are part of?

The name was chosen because of it's suggestive qualities and the abundance of different interpretations it offer. Personally I'm drawn to the hints of millenia-spanning hibernation, or a legacy of forbidden thought secretly passed down through the ages. It also stirs up memories from my childhood of a queerly illustrated folk tale I was read as a child.

The words and titles in and around my music I try to craft and organize in the same vain as the music itself. So in my strive to leave enough room to harbor the personal associations and images of the people it reach I aim for a poetic expressiveness lacking a real precise imagery or context. I make music under a couple of other monikers, Tusen år under jord was added to that lot as a vessel for music that somewhat fall outside of the sound and themes I usually dwell within.

Despite my efforts I didn't manage to find any translation of *Sorgsendömet Fobos*, which is the name of your album. Would you explain to our readers what it means and why you decided to use it. For *Sorgsendömet Fobos* is name of every song in the album my question is: is the album a set of individual compositions or one story told with different sounds?

Sorgsendömet is a made up word whose first part “sorgsen” has its root in “sorg”, the Swedish word for grief or sorrow. It's ending, “dömet”, is equivalent to the second part of the english word “kingdom”. In the Swedish language “döme” is simply added to a title to specify who is the ruler of a piece of geography; a duchy for example is “hertigdöme”, with “hertig” meaning duke.

“Fobos” is the Swedish spelling of Phobos. The word itself is the root for “phobia” and in Greek mythology Phobos was the son of Ares and the godly representation of fear. In the romanized versions of the myths Ares changed name to Mars, so upon the official discovery in 1877 of the two moons of planet Mars, one can understand they named one of them Phobos. The lore and speculations surrounding this dark and lonely satellite is weird and utterly fascinating.

Hence the title refers to a place called Fobos where grief and solitude governs, the best translation I've managed myself is “The Grievendom of Phobos”.

The album turned out as an illustration of one singular place, but with it's different terrain and vistas reflected in the temperament and ambiance of the individual tracks.

Music on the first album is hard to define. It balances between ambient, drone, classical and film music, many times it seems to come from far under the ground. Not many such albums have been composed. I racked my mind and recollected only few names of bands: Demdike Stare, Lustmord, The Mount Fuji Doomjazz Corporation, maybe even Jocelyn Pook. In reference to the last one, feeling that your music could be used as score in “eyes wide shut” is almost inevitable. What was your inspiration while creating the album?

I started out with a handful of musical drafts which I had laid to the side as they were somewhat of strangers among my usual sound, but I felt really strongly for them nonetheless. While twisting and turning them to see what further could be extracted I started to grasp for traces of a medieval fairy tale-cosmic keyboard ambient in the vein of early Mortiiis. Although I've never really listened to much of Mortiiis' music, the memory of his cheezy yet deep symphonies had mushroomed in my imagination and grossly exaggerated the slightly out of key quality and larger than galaxies pomp significant to his sound. I also picked up on a more knightly tone in my material, things that led my mind to The Moon Lay Hidden Beneath A Cloud in their more martial moments, as well as the more monotonous battle-chords of early Der Blutharsch.

Fuelled by these fires I set off along a creative path that I soon found offered a little too familiar set of views and wanderers, so I tried to spice it up in any way I could, mainly by emulating a spoonful or two of Deutsche kosmische Klänge. Once again this was not music I was immersed in, and I worked out of a sort of inner, idealized memory of some hollowed out, phaser-laden curtain of decrepit synth pads I must've heard once. Or perhaps I wish I've heard.

From here on the tracks started to grow in interesting directions and I tried to keep up and serve them the best I could.

And let's not forget the numerous bygone records and musicians whose tones and timbres I've sampled to create the textural and melodic backbone to “Sorgsendömet Fobos”. Without them I'd be lost and stagnant.

Your album is, honestly, the best I listened to in 2015. I dare say I haven't heard so much sorrow, grief and longing locked in magical sounds for a really long time. Congratulate on make me crispate. Aura of mystery and darkness creeps along whole album. “Pale moon music” appears to be absolutely justified. Where does it all creep from?

To sort out the roots of my music, and why it shape itself in these peculiar ways, is quite impossible I guess. But regarding “Sorgsendömet Fobos”, I can briefly summarize what preceded me starting to seriously work on the project. In the early summer of 2012 I was spent and empty after devoting the winter and spring to lay the finishing hands on a 4-cassette box set, a project that'd been five years in the making, as well as composing material for a live performance on quite a prestigious venue. Now, having that taken care of, what lay ahead of me was an impending move from a flat I loved dearly and the need to seriously do something about a relationship that more and more felt like a dead end. Under these circumstances the post-creative desolation, which is always hard for me to handle, was eating me up. As a sort of antidote to the terrifying convictions brought about by the creative completion I began to force myself into sitting down with my music. Here I found the previously abandoned drafts that formed the basis for “Sorgsendömet Fobos”, and by late summer I was finished with the

recordings. The autumn and winter that followed was a period of great turbulence and change, in March of 2013 the tape version of “Sorgsendömet Fobos” was released.

The album was recorded in 2013 and only 100 copies of cassette tape had been released. In 2015, through Trollmusic, the album came back on CD. Was republication due to your popularity or did you wanted to reach wider public by means of different media?

Upon releasing the tape I actually wrestled with whether or not I should make an edition of 50 or 100 copies. As a project without any prior releases, released on a totally virgin label in tandem with a name having more scene recognition; the outlook of it actually selling was rather foreign to me. Once out I guess it was hyped by some of the right voices as people started to pick up on it's existence rather quickly, and all too soon it was sold out. However, the demand for it stayed high, and I always felt bad giving people the bad news that it was sold out and that I didn't planned any reissuing of the tape in the foreseeable future.

As Thor of Trollmusic reached out to me and presented the idea of re-releasing the tape as a CD I spent some time in serious contemplation whether or not I should go along with it. The sparse time I have for my creative endeavors and my dislike to dwell on finished projects told me “No!”, as did my rather lukewarm enthusiasm for the CD-format. However, in the end I was won over by the possibility of making the music available again, and this time hopefully *not* packaged in artwork with a faux antiquated paper tone closer to piggy pink than my intended yellow brown.

I was given free hands by Thor to upgrade the artwork and musical materials and he chimed in with prudent and sensible input on the material I presented to him. By way of much labour and commitment we finally managed to create something quite beautiful and special.

Music successfully fights for itself, yet the real challenge is to perform live. Are there any concert plans made? I hope you won't remain a studio project (I mean no concerts at all). I guess these sounds heard live would be a spiritual experience.

My music is very rarely taken on stage, and there are several reasons for that. First off, so much of my music is in the arrangements, timing variations and sudden change-ups are things I obsess over on a close to microscopic level. In so doing I need the option of redoing a bad take or shift a note a few ticks earlier, perhaps relistening to the same passage for hours until I find the tools for unlocking a particularly difficult transition. Naturally, these feats don't lend themselves to be performed on a stage, even though there are of ways of getting around this specific obstacle.

Harder to tackle is a major hang-up of mine to think of live performances as exclusive, meaning not rehashing the same material on several gigs and not playing music previously released. That means writing new material for every concert, and being painstakingly slow in my creative processes and plagued by ideas too many to realize the thought of live performances are rather low on my to-do-lists.

Do you have any opinion on Poland? Do you like the music which we create, any favorites? Have you ever been to Poland?

My knowledge regarding Polish music is very sparse. I might have tripped over some dark ambient or industrial stuff back in the late nineties and nowadays some old record with obscure Polish orchestral music pass by now and then in my search for samples. The stuff from Poland which have the greatest musical influences on me are probably the two rare,

Polish tape delays which I own. One is manufactured by Mallroy and the other is of a more obscure origin, however obviously manufactured in some quantities and mainly with Polish components. The Mallroy-delay in particular helps add to the weird atmospheres of my recent recordings.

I've yet to see Poland, but I'd love to go there, and judging by the talk at the kitchen table the other day, Wroclaw might very well be on the map for 2016.

What shall we expect from Tusen År Under Jord in 2016? Another thousand days underground creating another masterpiece or staying up widening the circle of recipients? Do you have any shape for a second album?.

For some time now I've been in the process of mixing an upcoming tape from Tusen år under jord, but as life now is undertaking some major changes things are moving very slowly at the moment. My aim was to have it ready by the end of summer 2015, but while things rearrange and settle down in the personal realm I've dropped the ambition of giving a fixed forecast on it's completion.

Soundwise it'll differ quite a lot from "Sorgsendömet Fobos" as it sheds the somber orchestral dirge and humid, fern-infested woodlands for something a bit more exotic: Ecstatic desert trance summoned by bruxist visionaries adrift in the repetitious drums and piping flutes of a night about to end. A lo-fi bedouin-sandscape, played back on a Ferrograph weathered and worn by dry winds and drifting sands.

My guess is that this new material will pose quite a challenge to many of the people entranced by "Sorgsendömet Fobos", and might even be considered disappointing and alien. But as stated above, Tusen år under jord engulfs the music that stray from the pathways usually trodden by me, hence it is rather diverse by nature.