

**INTERVIEW WITH NAGLFAR'S ANDREAS NILSSON  
CONDUCTED IN JULY 2020 BY FABIAN FILIKS  
FOR KVLТ MAGAZINE, [WWW.KVLТ.PL](http://WWW.KVLТ.PL)**

**Naglfar are one of those bands that follow their path and at their own pace. It took them eight years to deliver the successor for their last album, "Teras". Their newest output "Cerecloth" has received many positive reviews. And since I'm a fan of the band for quite a while now I couldn't miss the opportunity to talk to Naglfar's main axeman, Andreas Nilsson about the new album.**

**Fabian Filiks: So, it's been 8 years since the release of "Teras". You guys took your time... Could you elaborate on that period? What happened and when the actual creative process for "Cerecloth" has begun?**

Andreas Nilsson: Well, it all began maybe one and a half or even two years after the release of "Teras". That's when we started writing riffs for what eventually become the new album. Our personal lives, work, and family made it difficult for us to schedule those writing sessions the way that we did that in the past. You know, on previous albums me, Marcus and Chris used to meet up at Marcus' studio and we would sit and jam out riffs and try out different ideas and record and arrange songs there. But shortly after "Teras", we realized that it was very hard for us to find the time to meet up. And those few opportunities we had to meet up, we focused on rehearsing for the setlist for shows instead. And the offers from festivals and shows kept on coming in. "Teras" album got older and older but the offers still came. And we also fulfilled our obligations with Century Media. We weren't in a hurry to go out and find a new label. So that's how it turned out, you know...

**And here we are, 8 years later.**

Yeah, 8 years later. I mean I would say it was two years ago that Century Media reached us again and told us that they were still interested in working with us and release a new album. So, that's something that sped up the process.

**But you felt an urge to create something after Teras?**

Absolutely. I mean I will always write music. I think that I will always create music until the day I die. So it was never the lack of inspiration or anything like that. It was just that we had limited time to meet up, and then we felt that we rather focus on perfecting our live shows.

**Do you feel that this type of creative process impacted what we got from the new album? How it sounds like, how the vibe from the album is flowing to us?**

Maybe but at the same time, I would say that the riffs we wrote from 2014 until 2019 were in a kind of broad spectrum of riffs because we worked on it for that long. I would say that's something that has been affected by the time.

**I get that. When I think about Naglfar, I get the impression your sound is instantly recognizable. With Naglfar you get the melodic side of black metal. But the melodies are full of aggression. They are very straightforward you know, and that's what hooks me to Naglfar. When the first single for "Cerecloth" came out I was like: "oh, that's Naglfar". It was instantly recognizable. But the whole album didn't felt like a sequel to "Teras" for me.**

**It's something like a trip back in time, you know, to the earlier albums, to your beginnings. Have you felt the same thing when created it or just my imagination?**

I mean, I'm glad you mentioned it because I think we wanted to go back to something like "Sheol" and "Pariah" in the sense of a more dirty sound more like the first records. If you noticed it, it's very good, and it pleases me because it's a genuine thing for us. That's something that happened during the writing process. And I wanted it to happen. We wanted to make a sort of a tribute to the band's past.

**For me, it's a lively record, despite the title. The record is aggressive and raw but still, it's melodic. You guys are doing it for some time and that you still have so much energy. How is it possible?**

I don't know, all I know is I need to do this to function. It is my way to channel anything that comes from inside, you know. It's difficult to explain but Naglfar or my other bands are my way of venting, getting all my hate out what makes me function as a normal person in my everyday life. I think without my music would be a completely different story for me. It will be always, I mean the anger, the frustration, and all the about it, it's always gonna be there. But music helps me to channel that.

**The most popular contemporary black metal bands tend to follow the ritualistic trend and make their riffs very repetitive. With your music that's what different. The brute force is still present, yes, but then again it's more accessible, but not easy at the same time. How you manage to do that? To combine the raw force and the melody?**

Marcus, Kris, and I are together for so many years that this is just how we write music, together. When I write the lyrics I mostly think about the guitars, but I also try to think about the vocals more like an extra instrument, almost like an extra guitar. And that's what I think we do, everyone just knows about the other one's parts and what they want to put in, so it's so difficult to explain. But I would say since we work together and we know each other for so long this is just the way the music comes out.

**But has your approach changed regarding the writing and performing live during the years, or it has been like it is now from the start?**

Yeah, I would say it changed a little bit. Mostly because I started to play with other bands as well. This experience opened me up and made me think outside the box. You know, I've been playing with Naglfar for so long now that I already developed the ways I write music for the band. But then we started another band called Malakhim and the process of writing music for that band is different. And it also influences the way I write music in general. So that's what has changed a bit. I think that Naglfar benefits from that. And by that, I mean that I try to find new ways to play the more traditional riffs without losing the Naglfar atmosphere.

**Could you tell me something about how you come up with that Naglfar atmosphere guitar-wise? Which equipment do you use and if you have any rituals when recording guitars? What's the recipe for a good Naglfar album from the production standpoint?**

When we record the guitars we use ESPs with EverTune installed on them so we always know we are in tune. I think it's a great way to enjoy the recording process and not worry so much about tuning the guitar all the time. That's something that helped along the way

recording "Cerecloth" and we will continue to use it. We don't have any special rituals while recording guitars. We record always with the lights shut. Marcus has a lot of candles in his studio that we light up but that's the only thing that helps us get in the mood.

**While in the studio, is it like trying to catch the vibe of the moment for you or perhaps you're like a perfectionist that chisels every note? ?**

You know this is what has changed. Our previous records "Pariah", "Harvest" and "Teras" I would say we were very strict. The guitar had to be perfect it had to sound almost like a machine. You could say that we were perfectionists. But this time around when we used our live drummer Efraim for the recordings of "Cerecloth" and when we heard these drums, we felt that he has such a natural groove and vibe in the drums that we wanted to preserve. This made us loosening up a little bit, you know, feel like yeah maybe we just should try to capture the vibe of the drums, follow that instead. Every riff doesn't have to be perfect. We wanted to capture that. The energy of a live performance. A more natural sound, not as polished as "Teras". So this was more like a reaction to do it rawer, more gritty. And it came from Efraim's drum playing. When we received the file and started recording guitars like damn. this is awesome. I would say "Cerecloth" sounds more like Naglfar sounds on stage, then on our previous albums.

**That's another topic I would like to discuss here briefly because you don't spoil your fanbase too much. Naglfar doesn't do so many tours and festival appearances. I can imagine why it's happening but you think that after this pandemic crisis, you'll be able to perform more frequently live because as you said the songs from "Cerecloth" are meant to be played live?**

The main reason we not doing tours and playing is much because most of us have day jobs, we have families that we have to support. We made this decision in the "Harvest" era. After touring quite extensively we had to decide. To live from the music we would have to be away from our families and to make a sacrifice that we didn't want to make. So that's the reason why we don't do it so often. We try to focus on festivals and try to reach as many of our fans as possible. Perhaps combine those acts with some weekend selected tours. I mean, my wish is to do at least one European tour and then one tour in the US and then go over to Asia. We will see what happens now, but hopefully, we will play some more shows than we have in the past.

**I would very like much to see you live soon, especially in Poland, because there was no such opportunity so far.**

No, we never played Poland, we were supposed to play in 2006 but then the show was canceled actually.

**I was thinking about asking you one thing. With Naglfar it's like you do your thing, you do it your way, on your terms, yeah? It's just like you're not following trends, not making controversy for controversy's sake. Do you think that's something that was a part of the band since the beginning? Or it's just you're grown man and don't have to just pretend to be evil or don't have to dazzle controversy to get more clicks and likes on social media?**

Well, that's how it was since day one, I would say. We have always tried to remain true to ourselves. We came from the North of Sweden when we started, so we were already excluded in away from the rest of the scene in our country. We did our thing and I think that

is something that has continued during the years. Maybe we had something to prove when we were younger but it's not the case anymore. I won't make excuses for it. You know, and I don't want to act in a certain way. I wouldn't do it for publicity.

**So you would say the same thing to younger bands that are struggling to get noticed? To just do their thing and play what best suits them?**

I think that's good advice for anyone, just do your thing, ignore the masses.

**As we're about to wrap things up I would like to ask you about something different. You stated in one interview that you're an avid 90's horror fan and we share our love for movies like "In The Mouth of Madness" and "Event Horizon". Do you draw inspiration from movies like that directly? Where do you find the inspiration to write albums like "Cerecloth"?**

I would say it's a combination. It's both books and movies. Sometimes it's just my everyday life. You'll never know what will inspire you.

**Do you have a good book you've read recently that you could recommend?**

The books I read are mostly for leisure, so it's a lot of fantasy horror and so on. Right now I'm reading "The Night Angel Trilogy" by Brent Weeks. You should check it out!