

How are you? How is it going on the last tour before you take a break?

I feel grounded. These rituals we perform, what others may call concerts—take a great amount of energy. So this last stretch of the tour has been intense but also beautiful. It is like the last breath before the deep winter of silence. We give everything on stage. And as we prepare for the break, I feel gratitude more than anything.

When the tour was announced, many speculated that you would play Stonehenge. Would you like to make it happen?

Of course. Stonehenge carries a resonance, not just archaeological but vibrational. It is a place where human hands aligned with the cosmos. We would love to create a ritual there. But such a place needs the right intentions and permissions and the spirits must agree. If it happens it will be because it is meant to happen.

What are your impressions from tour with Zeal and Ardor? Whose idea was that?

It was a powerful pairing. The idea came through discussions with our booking and production teams but we all felt the energy immediately. Zeal and Ardor bring a unique fire. Their mixture of spiritual rebellion and rhythm complements what we do. Different in style but aligned in the rawness of expression. We love and respect them deeply. Touring with them was actually a lot of fun.

I have been to four of your shows together and despite the genre differences the combination worked perfectly.

Thank you. That is the magic of true ritual. It transcends genre. It reaches the bone marrow and the subconscious. When two paths walk parallel in honesty they can sing in harmony even if one sings with drums and the other with screams.

Tenet must be one of your most challenging pieces to play live. How did you manage with it during rehearsals and then during your rituals?

Tenet is not just sound, it is architecture. It is a temple of symmetry. Rehearsing it required great precision but in the end it came to life. You cannot approach it with just intellect. You have to breathe into it. Or just don't breathe and just sing, just recite until you're dizzy and hallucinating. Once we let go of control it began to move like a serpent.

In ritual the structure becomes a pathway and we follow where it leads. Hard work always pays off. If you just want to give the bare minimum and enjoy the benefits, Heilung is not your place. We give it all and then some. Only teamwork makes the dream work.

Have you considered using motifs from Slavic mythology or music in your work?

Yes. The Slavic traditions are rich and deep and have echoes of the same proto spiritual culture we often explore. I personally find inspiration in their spirits, their dualities, their chants. The woven and embroidered ancient Slavic patterns are deeply inspiring. We touch those realms gently always with respect and if the ancestors open that door wider we will step through it.

What do Kai's and Maria's antlers symbolize? Is it a symbol of being the leader of the ritual?

They are not crowns. They are not signs of dominion. They are extensions like the branches of the world tree. In many old cultures the antlers symbolize connection to the divine to animal spirits to nature's wisdom. Maria wears them as the thread spinner, the one who weaves sound into soul. I wear them as a gesture of becoming one with my great ancestral spirits and deities. Not above not below simply a different expression of spirit.

Do you think the listeners can use your music to put themselves in trance?

Yes and many do. The music is not made only for ears. It is for the breath, the heart and the spine. The rhythm can carry you beyond thinking into vision. But it requires openness. Not everyone will go there. Some will feel only the percussion. Others will meet themselves in the silence between notes. That is the beauty of it.

If I might ask about it what do you think about using drugs in paganism and to put oneself in trance berserker style?

This is a path with both light and shadow. Plants are teachers. Some of them can open doors if treated with respect and guidance. But in modern times people often seek shortcuts. They want the fire without the discipline. In old times the berserker did not just take something, he trained his body and spirit hard. So yes there is a place for sacred plants but only with preparation, intention and humility. Otherwise it becomes escape not transcendence.

One of the highlights of your career must have been the ritual in Thailand. Whose idea was it and who made it all happen?

That ritual was born from many converging rivers. Our team, the organizers, the local spiritual community, all felt the calling. It was not just a performance. It was a meeting of worlds. The spirits of the land welcomed us and we offered what we could in return. It reminded us that ritual is universal and that the pulse of the drum is the same whether it beats in Denmark or in Chiang Mai. Our friends, or better our family in Thailand excelled in hospitality and generosity. We remained connected ever since in deep love and mutual respect.

In which other country that you have never played before would you like to perform?

There are many. Mongolia calls to me. The throat songs, the horse spirits and the vastness of the land. Also parts of South America, Peru for instance where the connection to the earth and sky is so visceral. But again it is not only about where we want to go. It is where the ritual is needed. Where the people are ready to gather around the fire and remember who they are.