

## DEUS MORTEM – LET YOUR INNER VOICE SPEAK TO YOU



**Hail! First of all, thanks for agreeing on doing this interview since I couldn't find any online. Do you hate doing interviews or do you want to keep some mystery regarding the band?**

N: Heil! We do a lot of interviews, but mainly for printed magazines and smaller underground zines. Perhaps this is the reason. The older I am, my time schedule gets more detailed, so I just need to set my priorities and manage my time with care. There is no childish mystery behind the band, just a certain conviction that interviews are not as important as music and lyrics itself.

**Let's go back to the beginning of Deus Mortem. Although you already were active in quite some bands like Anima Damnata, Throneum, Thunderbolt and Shemhamforash, you decided to start Deus Mortem in 2008. What musical or other kind of urge wasn't fulfilled up until then and has led to the inception of Deus Mortem?**

N: Well, I founded Deus Mortem after Thunderbolt's split-up, but we must get back to 1996 when I established my artistic goals. Back then, I chose the direction of what I wanted to do and founded my first band Devotee. Black Metal has been my way of life ever since. From the musical point of view, it was a raw version of what I was doing in the subsequent chapters of my musical life. I joined Thunderbolt in 2003 with the intention of continuing Devotee's path and pushing it to a new, more mature and professional level. In 2008, when Thunderbolt was history, I still felt the same strong hunger and just needed another tool of expression with reference to the true metal spirit from the most magnificent times. This became Deus Mortem. What the three bands have in common is that main inspirational sources are rooted in the 80s and 90s. The other bands you mention are completely different stories and have nothing in common with Deus Mortem. I am the vocalist/guitarist for Anima Damnata since 2000 and have been a bassist for Throneum (2003-2006). Shemhamforash was just a guest appearance on 2 demos circa 2004 and 2005.

**On your first two releases, 2011's *"Darknessence"* EP and your first full-length, 2013's *"Emanations of the black light"*, Deus Mortem was just you and Inferno of legendary Behemoth fame, on drums. During live gigs, Inferno played guitars which is interesting because he is mainly known for his amazing drum skills. Why did he leave the band in 2013?**

N: He is also an amazing guitarist, the best rhythm guitarist of Deus mortem so far haha. He was willing to perform this role during live shows, and it was a great idea. Our ways departed because I wanted to make Deus Mortem a real band without all that circus with session musicians, etc. I wanted full-time members only in the band, so this cooperation was no longer possible due to Inferno's obligations in Behemoth. He couldn't actively participate in the life of the band. It was not easy, but necessary. I want people who really keep the band alive, not a session guy. I believe that joint, thoughtful actions of engaged people can bring more benefits than the dictates of the individual.

**With Infernal War drummer Stormblast and guitarist Sinister on board, Deus Mortem released the magnificent *"Demons of matter and the shells of the dead"* EP via Malignant Voices in 2016. On this EP, the band displayed more melody instead of the thrashy black metal approach of the debut. It's amazing closing track *"Olam haBeriah"* remains my all-time favourite Deus Mortem song. Was it a deliberate choice to explore your melodic side on this EP since the new album seems to go back to the more aggressive and thrashy black metal sound of the debut?**

N: Thanks a lot, but I haven't noticed that something significant has changed in our music on this EP. We used to make melodic riffs since the beginning. Some-times it just goes further than usual. Perhaps *Olam ha Beriah* is just the catchiest and has more trance in comparison to our pre-vious songs, but melodies are one of the natural elements that form our style. Deus Mortem is full of opposites - our music is full of dark and powerful riffs but more melodic and atmospheric moments are present too. The same goes for the songwriting . I have written *"Olam haBeriah"* in 20 minutes, made some corrections the next day and it was finished, but *"Penetrating the veils of negativity"* from the same EP took months until I felt satisfied. It all depends on the appropriate feeling, which is the most important thing in black metal music. Never plan a song, let your inner voice make it.



**The EP was later re-issued by the mighty Terratur Possessions, a label that has proven itself the past years a master in attracting some of the best quality black metal bands out there. Do you feel a different level of interest in Deus Mortem after signing to the Norse label?**

N: Yes, the vinyl version was released by Terratur Possessions together with Malignant Voices. How it will work for us? I will be able to say something after the release of the album, but I'm very optimistic as I look to the dedication of both labels and the quality of their releases so far. I like working with people with passion, with whom we understand each other without words.

**Your new album "*Kosmocide*" finally arrived after three years of silence. What can we expect?**

N: "*Kosmocide*" is ready to kill! It will be an iron fist in the face of many, especially those faggots who forgot what the Devil's metal is about.

**"*Kosmocide*" was recorded in No Solace studios, owned by Mgła mastermind Mikołaj Żentara. Was he flattered by the "*Sinister lava*" song since it bears a lot of similarities to Mgła's sound? What makes Mgła so special that a lot of bands draw musical or visual inspiration from them?**

N: The drums have been recorded at Studio Radio-aktywni. Guitars, bass and vocals at Heinrich House Studio. M. was involved during the mixing process and mastering. "*Sinister lava*" is a song written in 2013 and is inspired by bands much older than Mgła. I have no fucking idea what you mean with "Mgła's sound"? What does it mean? Has Mgła discovered some new genre? Or rather



their music is strongly inspired by old black metal bands from the first half of 90s like fucking Forgotten Woods or fucking Burzum or fucking Summoning just to name a few? These are rhetorical questions, because even they admit it. Sometimes I am surprised about how people only look a couple of years back and don't pay attention to the origins of musical ideas and the real source of inspirations. If Mgła is innovative and created something completely new, then I say Deus Mortem is completely avantgarde and nobody played such sounds ever before us hahaha. M. and I have almost the same age. We have grown up in the same times, listening to the same bands, so our creations may reflect similar influences. What makes them so special? They reminded the rest of the world about the black metal spirit from the first half of the 90s and they did it in a simple and catchy way, in connection with great musicianship and a perfect feeling what results in such uniqueness.

Besides this song, there are two other tracks that differ from your mainly thrashy black metal approach. The first one is the closing track *"The destroyer"* that has a melodic feel wherein a Dissection vibe can be noticed. This song was released as a first teaser for *"Kosmocide"*, but does not showcase your typical sound, so why did you decide to release this song as a first "single"?

N: We chose *"The destroyer"* because among other songs, this one is the easiest one to remember. The opening riff is a kind of theme that plants into your mind since the first time and it is not easy to get rid of. We want this album to be remembered for years, so in the times of massive flow of worthless shit, we must push forward to be visible, even if we are an underground band. This song has been written very fast in a state of mind I reach from time to time and it gives me a moment of complete clarity. I didn't think about any similarities when I played these riffs for the first time. It was just as a flow of outer energy channeling my mind. It sounds Scandinavian with a little touch of old Greece, but while making the chorus I must have been possessed by Quorthon's spirit hahaha.



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The second one is *"Ceremony of Reversion p.2"* that - just as the first part that can be found on your debut – is the most epic song of the record. What is the song about and is its story finished with this second part or will you continue to explore the song's theme on future recordings?

N: It's about the decay of God's nature infected by the sinister power of qliphoths. The reversion of all aspects of his sacred nature towards the shadow of the tree of death. The story is finished so far. I don't plan to write another part, but who knows when the dark side will call?

The album title *"Kosmocide"* refers to the death of the world. What's the meaning behind it?

N: Nothing special. The universe is a fucking prison from which the only way out is to capture the rays of enlightenment. Humanity lost the key to esoteric freedom, so only a few shall see redemption. Regardless of this, the house of God will be consumed by chaos anyway.

**Although Deus Mortem gigs are rather scarce, I saw you perform on the 2018 edition of Belgium's Throne Fest and was absolutely blown away by your performance! Although you will embark on a tour with Mglā and Revenge, you are only participating in a part of the tour since Doombringer will replace you for the show in Kortrijk, Belgium. So when can we see Deus Mortem perform again on Belgian soil?**

N: Thank you. I remembered it as very powerful. We have played without my brother Vomitor (bass) then, but it was one of our best live rituals. We do not play live too often for a simple reason: we value quality and appropriate company, so we do not accept each proposal. We will participate in the first part of the upcoming tour. Unfortunately, most of the concerts will be performed in Germany, and we would like to visit other countries too. In addition, the organization of our participation in Netherland Death Fest was totally fucked up and finally we are not involved. We were completely ignored despite the fact that they confirmed our participation via e-mail for 3 months. We are very pissed that organizational matters have gone this way, but at least in social terms we cannot complain. The previous tour with Mglā and Aosoth in 2016 was one of the best we did in our lives, so we know what to expect. You want us in Belgium? Invite us!

**In an announcement regarding an upcoming show in Poznań you stated that *"hipster cocksuckers and posers are not welcome"*. What if Nergal shows up? ☺ I ask this question since you can be seen in Behemoth's video *"Alas, Lord Is upon me"* and Nergal is often seen as the biggest hipster in the contemporary black metal scene. What upsets you so much about hipsters listening to black metal and why do you want to be elitist and protect the genre from outsiders?**

N: Well, once we had better contact, and in my opinion Nergal himself was a completely different person back then. My view of real metal has never changed. I'm stuck in the 90s and I don't go anywhere else. I am far from what Nergal represents as a person and as Behemoth, but I have no intention to argue about personal choices. Everyone knows their own way. Mine does not assume being a fashionable celebrity. I do not have a problem with someone who reaches for our music. I have a problem with the disappearance of the male element in metal. The metal scene in which I grew up was full of barbarians, and today it is full of men's cunts, who never felt the blood in their mouths and never rose their fists to fight. The war metal spirit slowly fades away and new generations do not give me optimism. Besides, most of these cunts do not even know the basic bands that are the foundation of the genre. It is enough for them to feast on well-advertised shit that has nothing to do with real Black Art.

**Thanks for the interview!**

N: Thanks! See you in fucking hell!!!

*This interview was written for Addergebroed blog on April 23, 2019*

