

WINTER ETERNAL – LOOKING BEYOND THE MORTAL WORLD

With *“Unveiled Nightsky”*, Winter Eternal continues its rapid and assured ascent through the upper reaches of melodic Black Metal. Arriving swiftly on the heels of 2024’s *“Echoes of Primordial Gnosis”*, the new album widens the project’s mythological scope, turning its gaze from ancient gods and earthly legends toward vast cosmic order and infinite darkness. We spoke to Soulreaper, the mind behind Winter Eternal, about creative momentum, analogue obsessions, mythic sorrow, and why some melodies are worth replaying for fifty minutes straight. (JOKKE)

***“Unveiled Nightsky”* arrives very quickly after *“Echoes of Primordial Gnosis”*. Was this album born from the same creative period, or did it emerge as a distinct new chapter?**

Some ideas for the new album started during the *“Echoes of Primordial Gnosis”* sessions, but it quickly developed its own identity. On the previous album, I experimented a lot, which helped me see what feels right and what doesn’t. This time, everything felt more focused.



Two years on, how do you personally assess *“Echoes of Primordial Gnosis”* within the Winter Eternal discography? Would you say it was a transitional album that opened the path toward *“Unveiled Nightsky”*?

I’ve always been fascinated by ancient stories, heroes, and old gods, and *“Echoes of Primordial Gnosis”* was a chance to explore that fascination. It also laid the groundwork for the next album. It gave me the confidence to expand into broader themes, cosmic elements, and new approaches to myth without losing Winter Eternal’s essence.

The new album looks forward and outward rather than backward. In what ways do you feel *“Unveiled Nightsky”* expands the Winter Eternal vision rather than consolidating it?

Every album I compose reflects the period of life I am in. It reflects the influences, places, and situations I experience. In that sense, each album becomes part of my journey and helps shape the next one. It is a steep move forward through challenges and experiences.

Each song on *“Echoes of Primordial Gnosis”* focused on a single god or legendary hero, drawing inspiration from Greece, Uganda, Japan, and Scotland. *“Unveiled Nightsky”* continues this global mythological exploration but adds a strong cosmic dimension. What drew you toward planets, stars, and the idea of a grand cosmic order this time?

The name of the album goes back to the very beginning of my musical journey. It comes from the project that preceded Winter Eternal. It has always carried the idea of looking beyond the mortal world and exploring vast cosmic spaces. Naming the new album this way is a tribute to the past and my earliest steps in the genre. The idea of a grand cosmic order naturally became part of the concept.

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Many of the myths you chose – Wendigo, La Llorona, Anansi, Niobe – deal with punishment, grief, deception, or existential terror. Do you see common threads linking these stories across cultures?

Yes, absolutely. I try to make music that sounds cold, dark, and sorrowful, and these myths reflect the same feeling. One idea I had for La Llorona (a vengeful ghost in Hispanic American folklore who is said to roam near bodies of water mourning her children whom she drowned in a jealous rage after discovering her husband was unfaithful to her; ADDERGEBOED) froze my blood while writing the lyrics. I decided to tell the story, which is already tragic, from the children's perspective. That made it even more sorrowful.



You have several shows planned in Mexico in 2026. Given your ongoing exploration of myths and legends, does performing in a country with such a deep mythological tradition add extra meaning to these concerts?

Of course, performing in Mexico is something special. La Llorona belongs to that land, and performing her story there feels like connecting the music to her spirit.

Your sound walks a razor-thin line between melodic black metal and blackened death metal, drawing comparisons to bands like Sacramentum and Necrophobic. Is that balance something you deliberately fine-tune, or does it come naturally?

It comes completely naturally, probably because of the bands I grew up listening to. The only thing I consciously keep in mind is the song structure. I focus on the overall flow rather than individual riffs or harmonies.

Dissection is an obvious source of inspiration, not least through your alias Soulreaper. Your Instagram page also features playthrough clips of Dissection material. What does the band mean to you personally, and have you read the book *“Far Beyond All Light – The Life, Death and Legacy of Jon Nödtveidt”*?

There are really no words to describe what Dissection, and Jon as a musician, mean to me. The second chorus of *“Soulreaper”*, which is slower than the first, is one of the most perfect moments ever created in this genre. Believe it or not, I’ve listened to that part alone on repeat

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for over fifty minutes in a single day. As for the book, I honestly have no excuse for not owning it yet. I will definitely get a copy in the near future.

The new album bridges fiery aggression, measured dynamics, quietude, and spiralling melodicism. How do you maintain cohesion across such a broad emotional and sonic palette?

Everything is written with the same atmosphere in mind. As long as the melodies, harmonies, and overall feeling serve my core vision, the song will always bear the Winter Eternal mark.

Compared to “*Echoes of Primordial Gnosis*”, which featured more acoustic moments and cello, how did you approach arrangement and texture on “Unveiled Nightsky”?

This time, I focused more on layering guitars to create depth and atmosphere. At the same time, I kept the overall sound raw. I wanted the music to feel intense and emotional, with the instruments supporting the songs and stories rather than standing out on their own.

The closing instrumental, “*Drifting into the Depths of Oblivion*”, feels like a conceptual exhale. What role do instrumentals play in shaping a Winter Eternal album?

On the first albums, instrumentals were more like passages. They guided the listener from icy Swedish-style melodies to darker, more atmospheric Norwegian-style moments. Now they give the listener space to reflect and symbolise the end of the journey.



V. Nuctemeron returns on drums once again. What does his playing bring to Winter Eternal that feels essential at this stage?

I have the honour and privilege of being surrounded by many talented friends, and V. Nuctemeron is no exception. His contribution was and remains vital for Winter Eternal.

The album features another analogue-heavy production. What does analogue recording give you that modern digital approaches cannot?

I hate modern productions. They're lifeless, flat, and completely lacking in dynamics. Copy-pasting or speeding up parts because you can't play them also sucks. Every time I record guitars, especially classical ones, I curse endlessly, push through the frustration, and keep going until it comes out exactly as it should.

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Winter Eternal's roots stretch from Greece to Scotland, while drawing heavily from Swedish and Hellenic influences. How has this geographical journey shaped the band's identity?

Living in a place as beautiful as Scotland has had a profound impact on the band's identity. How exactly it shaped me is something internal. It's a feeling that's hard to fully put into words.

Melodic Black Metal has gone through cycles of revival, rejection, and re-evaluation. How do you view the current state of the genre in 2025?

As long as there are people willing to do things the right way, someone will always hold the flag for the genre. There's a flood of information and bands everywhere now, and it can be hard to sift through the chaos. Still, true passion and dedication always shine through.



Having released three acclaimed albums in quick succession, do you feel you're still exploring, or has Winter Eternal fully defined its core identity?

At this point, the band has a defined style and identity. Still, you can never know what the future holds. There is always room to explore and evolve.

Where do you see the next chapter leading?

I've been working on new material for about a year and a half. The concept of the next album will be strictly drawn from Greek mythology. It will follow a central story flowing from the depths of the Underworld.

Finally, what are some of your favourite albums released in 2025?

"Ultraterrestrial" by Tatterdemalion, *"Ethereal Horizons"* by Blut Aus Nord, *"Nightside"* by Grima, and *"Amidst the Ruins"* by Saor, among others.

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