

Attached you find the original Interview before the translation from english to german between Adriana for Soundmagnet.eu and Daniel Moilanen from Katatonia:

**First of all: Thank you for your time answering a few questions for our readers in Germany and Austria. How are you these days after the release of City Burials and of course during times of social distancing?**

*Thank you, I'm generally doing quite well. It feels really good having finally released 'City Burials' and seeing all the positive feedback from press and fans is making life even better. Well needed in these fairly uncertain times. I don't personally mind the social distancing as I usually keep to myself but I do understand that not everyone is as relaxed about it as I am.*

**Let me begin with some questions about Katatonia and the album. Katatonia announced a break in 2017 beginning after the tour 2018 and I was really surprised when City Burials was announced for spring 2020. What was the reason for this break and for going back to the studios for another album?**

*The reason for the break isn't down to just one thing. Just mentally managing the repetitive cycles of releasing an album, touring for that album, festival seasons, more touring, writing and recording the next album.. well, it's not a piece of cake after having done this for as long as Katatonia has. There comes a moment in every long lasting relationship when you start thinking that the rut maybe isn't what you'd like it to be. Better to step back and let those thoughts simmer in peace than to just quit. And as for returning to the studio, I guess we've simmered enough. And now, we miss the rut more than anything.*

**City Burials is your second album with Katatonia after The Fall Of Hearts. Whats what you call the difference for you to City Burials? Was the recording easier or more difficult this time?**

*A bit of both actually. Recording 'The Fall of Hearts' was a quite onerous experience in a way not only in regards to my performance but also this being the first album in a long time without Daniel Liljekvist behind the kit. Could I simultaneously make an album inputting my own touch and also retain the Katatonia vibe that Daniel L left behind? I think I did. And even more so on 'City Burials'. But after a couple of years in the band, knowing what and how I can contribute to the Katatonia sound made me raise the bar for 'City Burials' which in turn created more obstacles.*

**I had the opportunity to listen through the album a little earlier and write a review about it. It is a 10/10 in my opinion. How would you rate the album beneath of previous Katatonia albums? Did you listen to Katatonia before you became part of the band?**

*I've listened to Katatonia quite a bit before joining. 'Dance of December Souls' was one of my favorite albums when I grew up, I bought the cd shortly after its release and it has had a special place in my heart since then. Regarding 'City Burials' I obviously rate it a 10/10. Isn't every bands latest album their best? And is there really any such thing as a bad Katatonia album? No, of course not. Does 'City Burials' sound like 'The Great Cold Distance'? No, and yes. I firmly maintain that 'City Burials' is the heaviest album the band has made. Not in terms*

*of production or heavy guitars, nor is it a doom album. For me the album is heavier just because those old albums are written and released which makes 'City Burials' a culmination of everything Katatonia has done through the years. We're all getting older and with age comes weight.*

**Were you involved in developing the songs or let me specify. Do you give inputs and suggestions during the development for songs?**

*I always give input during the writing process but mostly regarding stuff that's already written. My main input is through how I approach the drum arrangements. Since we never rehearse before recording my ideas are really voiced as we come to recording the track in question.*

**Which one is your favorite song in general?**

*It's a tie between 'Lacquer' for the track itself and 'Rein' for the sheer fun in playing the song.*

**And...which one was the most difficult song to be recorded in the studio for you?**

*All of the songs have different challenges be it intricate polymetrics or just finding the right touch to a delicate passage. No one song was the most difficult but I think 'City Glaciers' or 'Closing of the Sky' were the ones I played around with the most.*

**I would like to know about your personal drumming heroes? Any role models who inspired you through the decades?**

*I'd say that the late Sean Reinert (Cynic, Death, Aghora) has made the biggest impression on my approach to drumming. I had barely started playing drums when I heard 'Human' by Death and that experience combined with hearing what Commando did on 'Blessed are the Sick' (by Morbid f\*\*\*in Angel), what Mick Harris did on 'Harmony Corruption' (by Napalm Death) and what Steve Shelton did on 'Condemned' (by Confessor) I was all set to conquer the world with satanic angular fusion blastbeats. Then throw in a bit of Snowy Shaw and what he did on the two first albums with Memento Mori and here we are. I've never been much of a prog drummer, I just know my mental arithmetic. And I know raw power when I hear it. And feel it.*

**My little nephew with the age of 7 is playing the drums for 2 years now. He is pretty passionate in it. Do you have any hints for him and his so called life dream to become a famous drummer?**

*Keep playing my dude. If something feels boring, play something else but keep playing. Obviously practicing is in most cases necessary and that kind of hard work pays off, that much is true. But any work pays off. Personally I'd rather be a semi-ok speed metal drummer than king of the practice pad, for me the first is fulfilling enough. Luckily I'm not a teacher or no one would get anything done.*

**If Covid 19 wouldn't have happened I would have had the opportunity to see you live during your tour in Austria at the Vienna metal meeting. This would have been my very first time seeing Katatonia playing live. Do you see yourself as a studio musician or do you love playing live at least just the same?**

*I'm sorry you didn't get to see that and also that we didn't get to play. I think we would've been equally happy with the show. I'm a lot more comfortable on and around stage than in the studio. I don't mind recording sessions, I just don't find them very exciting. But I love (almost) everything about playing live. I love the smell of venues, the sticky floors, the heat from the lighting, crowd noise and being shuffled off to the bus too soon after the show. And I miss all of it.*

**I have to come to an end with this interview. Just one more question: Anything you would like to say to our german speaking readers and your fans out there?**

*Stay patient, stay safe, stay true. Cheers!*

**Thank you for your time,**

**Best,  
Adriana  
May, 2020**