

Attached you find the original interview before the translation from English to German between Markus for soundmagnet.eu and Daniel Þór Hannesson from Cult of Lilith.

Hello and thank you for the Interview. Mara is your first full-length album and named after a kind of demon associated with sleep paralysis, Lilith is a very prominent mythical figure in her own right. Can you tell us about your mythological concept and what fascinates you so much about dark, mystical figures and stories?

Hi, my pleasure! I've always been fascinated by mythology and folklore and particularly the darker kind with more sinister undertones. It's hard to say what about it I'm so drawn to, perhaps the mystical or foreboding nature of it.

When reading about Lilith I just found her to be the perfect subject of a cult, having this incredibly deep mythological background from different sources dating back centuries and even millenia. Mara shares some similarities to that of Lilith, both having ties to dreams and nightmares and with the lyrical content on the album feeling like an assortment of nightmares, we felt Mara was a fitting name for the collection.

The songs on Mara combine a lot of different musical styles. You call your music "Necromechanical Baroque". How did you come up with this genre name and how would you describe your music to someone who hasn't heard about it yet?

Necromechanical is just kind of a different name for mechanical sounding Death Metal really. Kind of like earlier Decapitated or Meshuggah, the kind that have this super tight and precise mechanical feel to it, like cogwheels spinning in a complex machine structure. Pair that with the influence of Classical or Baroque music with it's more melodic and passionate approach and you can start to imagine what we sound like.

We incorporate many other influences as well but that classification has a nice ring to it. It also lends itself well to the visual aspect. The juxtaposition between the warm and colorful, elegant and old and with the more cold and futuristic, kind of dystopian sci-fi. Like a baroque painting done by H.R. Giger.

The response to your album has been very positive so far. How do you feel about getting so much positive attention with your first full-length album already?

The positive feedback has just been overwhelming and exceeded expectations. I'm just very thankful for being part of such a great project and that people are connecting to it.

You also released a video for the second single, *Purple Tide*. The video tells an interesting revenge story. What is the background behind the song and the video?

Lyricaly it was based on a case of a gang rape in Spain that had a horrible resolution due to an incompetent justice system. It had a big impact on our vocalist Mario, who is from Spain, and left him seething with rage. The song is about a victim that becomes empowered with supernatural forces, transforms into a vengeful spirit in the form of a Siren and exacts her revenge upon the perpetrators. The video is based on that concept and we have a behind the scenes feature on youtube that has some insight to the makings of the video and what inspired it.

Is there a specific song on the album that that you particularly like yourself? If so, which song and why?

It's hard for me to choose between! I like them all.

Your song structures are quite complex and combine different styles, as already mentioned. How long does it take you from scratch to write a song? How can we imagine the creation process of your music?

It really depends. Sometimes the workflow is really good and I just naturally progress through writing the whole song in a fairly short amount of time and other times I'll be stuck for many months or in rare cases even years! I never want to compromise the song and add parts to it that I don't really like so I'll rather wait for inspiration. The song Comatose for example is an assortment of parts I wrote many years ago, even before the Arkanum EP was released, and some newer parts I wrote more recently. I finally found the right way to stitch all these different parts together into a sort of Frankenstein's monster and finish the song where I would be happy with all the components that make it up.

It took approx. 4 years from your first EP to your first Full-Length album. Do we have to wait such a long time again for your second album?

That was partly because the recording process, the search for a label and finally the negotiations with Metal Blade took such a long time. We needed to make sure that we were doing things the right way and it paid off. With that being said it should definitely not be so long for the next record to come out, ideally we are looking at around 2 years.

Normally bands go on tour after a release, in 2020 this is not easily possible. Can we expect to see you live in German speaking countries once it's possible again?

Absolutely! We can't wait to get out on the road and would love to visit Austria and all the German speaking countries!

Quite some Metal bands already performed with an orchestra, but an orchestrated Progressive Death Metal concert would still be something completely new. What do you think about the idea to perform with an orchestra?

That would just be a dream come true honestly! Being a huge fan of Dimmu Borgir and how they incorporate orchestral compositions has made a huge impact on me. Hopefully one day we are able to do that.

Iceland is known for many exciting metal acts. But we are especially interested in the insider tips. Which Icelandic band can you recommend to us, which still may be rather unknown in the German speaking countries?

There are some great bands here in Iceland! I highly recommend checking out Kaleikr and Grave Superior who have close ties to our band. Zhrine, Helfró and Ophidian I are awesome as well!