

Interview with Kai Seidel -OMEGA PURGE- – TNT Radio, by Brujo

To start, and for those who don't know you, how did Omega Purge come about and what was the original vision for the band when you started?

Hey, this is Kai from Omega Purge – thanks for having us!

The idea for the band was born out of a desire to create something that felt both intense and meaningful, musically and lyrically. After years in the metal scene and playing in my former melodic death metal band, Dying Humanity, I felt it was time to start something new—a project where we could fully explore themes like downfall, rebellion, and transformation, both in sound and concept.

The original vision was to combine the aggression and energy of thrash and death metal with a more thoughtful, melodic approach. We didn't want to stick to formulas—we wanted to build a sound that was heavy, dark, and emotionally resonant, but also fresh and distinct. When we started jamming, it quickly became clear that the chemistry was there, and the sound naturally evolved into what you now hear on *The Last Monarch's Fall*.

Your sound is an intense blend of thrash and melodic death metal. What are the main musical influences that have shaped your style?

As the main songwriter, my influences come from a broad spectrum of metal—especially old-school death, heavy, and thrash metal. Bands like Death, Morbid Angel, Iron Maiden, Metallica, Megadeth, and Machine Head laid the foundation early on. I've always been drawn to how these bands balance technicality, aggression, and atmosphere.

At the same time, I'm heavily inspired by more modern bands like Trivium, Sylosis, and Gojira, and even elements of progressive metal. What I really appreciate about these newer influences is how they blend heaviness with melody and emotional depth—something we also strive for in Omega Purge.

Vocally, we deliberately moved away from traditional growls and screams, since they're already so dominant in the scene. Instead, we focus on a natural, expressive vocal style that still delivers intensity, but also gives the lyrics and overall mood more room to breathe.

Your first EP, "As Hell Emerged," has a more raw and direct sound; however, I notice a bit more melody in these new songs, but without losing their force and punch. I think the songs on *The Last Monarch's Fall* are more elaborate and well-crafted. How do you feel about the evolution between your first compositions and these new ones?

That's a great observation, and honestly—we feel the same way. *As Hell Emerged* was raw, fast, and aggressive by design. At the time, we were still defining what Omega Purge should sound like, and we leaned heavily into our death-thrash roots. It was about capturing energy and impact in the most direct way possible.

With *The Last Monarch's Fall*, we gave ourselves more space to explore melody, atmosphere, and dynamics without compromising heaviness. The songwriting matured—we took more risks, crafted more layered arrangements, and spent more time shaping the emotional arc of each song. It's still intense and aggressive, but also more nuanced and cinematic.

Another big shift was the change in vocals. While the EP featured a more traditional harsh vocal approach, the album embraces a cleaner, more expressive vocal style. That allowed us to explore deeper lyrical themes and bring more personality into the performance.

So in short, we see *The Last Monarch's Fall* as a natural evolution—not just in sound, but in confidence and vision. It's still unmistakably Omega Purge, but with broader scope and more depth.

In the current scene, what do you think sets Omega Purge apart from other bands within the genre?

One thing that definitely sets us apart is our vocal approach. In a genre where extreme growls and screams dominate, we made a conscious decision to focus on a more natural and expressive vocal style. It's still intense and powerful, but it allows the lyrics and emotional atmosphere to shine through in a different way. That contrast often catches people by surprise—and in a good way.

Musically, we try to bridge the gap between old-school aggression and modern depth. We blend thrash and melodic death metal with progressive elements, creating songs that are both hard-hitting and thought-provoking. Our riffs might punch you in the face, but there's always a melody or a haunting layer beneath that tells a deeper story.

We also put a lot of emphasis on concept and how it connects with the music itself. Whether it's the artwork, lyrics, or track sequencing—we want everything to feel cohesive and intentional. We're not just throwing riffs into the ring; we're building something with meaning, narrative, and atmosphere.

So in a scene that's often either super raw or overly polished, we aim for something honest, intense, and emotionally grounded.

Your previous vocalist, Max Eckert, left the band in 2024. Currently, I believe Niklas Karlsson is the vocalist for Omega Purge. Who recorded the vocals for *The Last Monarch's Fall*? Who makes up the band today?

Ah yes, the mystery of Niklas Karlsson! We've seen his name pop up in a few places, and while we're sure he's a great guy, he's not actually in the band. Maybe he's part of a parallel-universe version of Omega Purge. ;-)

To clear things up: I (Kai) recorded all the vocals on *The Last Monarch's Fall*. During the album's production, we parted ways with our former vocalist Max due to performance issues. With no frontman in sight and the clock ticking, I just grabbed the mic and gave it a try—starting out as a rough demo idea in my home studio. Surprisingly, it felt right, and the rest of the band encouraged me to keep going.

Fast-forward a few months, and I'd done all the vocals on the album and somehow became the singer without really planning to. So yeah—no Niklas, just me!

The current Omega Purge lineup is:

- Kai – Vocals, Guitar, Songwriting, Production;
- Martin – Guitar
- Sönke – Drums
- Marcus – Bass (formerly vocalist in Dying Humanity, now fully focused on bass duties)

We're a tight unit with a strong musical and personal connection and we're excited about where this lineup can take us next.

Your songs address profound themes like ambition, decadence, and the collapse of civilization. Where does this fascination with history and the fall of power come from?

That fascination has been with me for as long as I can remember. I've always been drawn to the darker chapters of history, to the rise and fall of empires, and how power tends to corrupt—often in predictable, almost cyclical ways. There's something both tragic and captivating about watching these grand systems fall apart under the weight of their own ambition and arrogance.

A big part of that comes from my love of dystopian literature and historical events. Books like *1984* and *Brave New World* shaped my worldview early on, and events like the French Revolution, especially the Law of Suspects, made a lasting impact on me. It's not just about looking back. It's also about recognizing those same patterns happening in the world today.

Writing about these themes gives the music more weight. It allows us to channel real-world tension and anxiety into something creative, something that not only hits hard sonically, but also makes people think. Power, decay, rebellion—these aren't just historical ideas; they're part of what it means to be human.

Do you seek to convey a specific message with your music, or do you prefer each listener to make their own interpretation?

A bit of both, honestly. We definitely have intentional themes and messages woven into our songs—whether it's a critique of power structures, reflections on human nature, or apocalyptic warnings—but we don't want to preach or tell people what to think.

Our goal is to create music that sparks thought and emotion. If someone connects with a song on a personal level, even if their interpretation is completely different from what we originally had in mind, that's totally valid—and actually kind of beautiful. That's the power of music.

So yes, there's meaning behind what we do, but we always leave space for listeners to find their own truth in the lyrics and atmosphere. If a track like *Ashes* makes one person reflect on global politics and another think about a personal relationship falling apart, both experiences are real—and that's exactly what we're aiming for.

In a world where history seems to constantly repeat itself, do you believe music has the power to raise awareness or change?

Absolutely. Music might not stop wars or rewrite history on its own—but it can definitely raise awareness, challenge perspectives, and inspire reflection, which is where all real change begins.

Metal especially has a long tradition of confronting uncomfortable truths—be it political, social, or existential. It gives people the space to feel anger, fear, hope, and resistance all at once. And that emotional resonance can spark conversations, shift attitudes, or simply make someone stop and think.

We don't pretend to have all the answers, but if a song like *Ashes* makes someone reconsider the direction humanity is heading, or if *The Last Monarch's Fall* makes a listener question authority and power structures, then we've already made an impact... no matter how small.

So yes, we do believe music has power. Maybe not to fix everything, but definitely to light a fire.

In *The Last Monarch's Fall*, you seem to follow a conceptual narrative about the rise and fall of empires. How did the idea behind the album come about?

The idea for the album came together gradually, inspired by a mix of history, dystopian thought, and some unexpected influences. One striking image that stayed with me was the Marvel depiction of Knowhere. A decaying head of a once-mighty ruler, now hollowed out and inhabited by survivors. It symbolized the fall of power and how people rebuild from its ruins.

Around the same time, I came across the Law of Suspects from the late French Revolution—a period shaped by fear and growing instability. It made me think about how power can lose its connection to the people, and how easily systems can spiral out of control.

That's when the core theme emerged: the illusion of control, the fragility of power, and the inevitability of collapse. From there, the songs started forming naturally around that idea. *Scarlet* looks at seduction and control, *Bullets Whisper Deadly Lies* at blind obedience, and *Depths of Despair* explores the apocalyptic aftermath.

We didn't plan on making a concept album, but as the pieces came together, the story revealed itself.

The album artwork was created by Gustavo Sazes, a renowned artist in the scene. What was the process like working with him to visually capture the essence of the album?

Working with Gustavo Sazes was, once again, a great experience. We had already collaborated back in my *Dying Humanity* days, so there was mutual trust from the start. I gave him a few core themes—decay, downfall, revolution—plus some reference points like Knowhere from Marvel and the Law of Suspects, and he just ran with it.

His first drafts already nailed the tone: a fallen empire, history unraveling, and something darker rising in its place. He really captured the emotional weight of the album with bold, timeless visuals.

***The Last Monarch's Fall* was recorded, mixed, and mastered between June 2023 and August 2024, but was released in February. Why so long?**

As for the delayed release: we spent nearly half a year trying to record vocals with our former singer, but it just didn't work out. When I stepped in as vocalist, I had to rethink my whole role, balancing demanding guitar parts and vocals, which took time.

We wanted to be sure I could handle it live before releasing the record. After a strong first show with me on vocals, we knew it was time. From there, we focused fully on the release. Looking back, the delay helped the album become exactly what it needed to be.

"Ashes" was one of the first singles released from the album. A powerful song, with a fantastic intro, plenty of melody, and perfectly capturing the message found in the song's lyrics. I think it's an excellent reflection of the sound that The Last Monarch's Fall encompasses, right? I guess that's why you chose it as a preview.

Exactly! Ashes was one of the earliest tracks we finished, and right from the beginning it felt like the perfect representation of what The Last Monarch's Fall is all about—both musically and thematically.

It opens with this slow, atmospheric build-up that gives way to heavy riffs, melodic leads, and a strong sense of tension. That contrast, the balance between melody and aggression, is a core part of our sound. Lyrically, it captures one of the key themes of the album: the paradox of human progress. We create amazing things, technologies, ideas, art, but we're also constantly on the edge of destroying what we build, often out of greed or fear.

So yeah, Ashes felt like the right song to introduce the album because it carries the emotional and conceptual weight of the full record, but still works as a standalone track. It's melodic, heavy, and thought-provoking. Everything we want Omega Purge to be.

One of the songs I really liked is "From Genesis to Demise," a more sonically varied track. With a faster-paced start, we find different rhythm changes here, embracing a more forceful, thrash-like base, but without abandoning the melody. Tell me about this song.

Thanks! From Genesis to Demise is one of the most diverse and meaningful tracks on the album. It tells the story of Earth's journey, from its explosive birth to its eventual decline, driven by human arrogance and destruction.

Musically, it mirrors that arc: thrashy and chaotic at the start to represent creation, then shifting through different tempos and melodies to reflect evolution and decay. The melody never disappears—it adds emotion and balance to the aggression.

We also brought that vision to life with a dystopian music video, which explores the clash between progress and collapse—how we often build the tools that lead to our own undoing.

Fun fact: it was the first song I ever sang on, just as a demo idea. That moment ended up changing everything—it led me to become the band's vocalist and helped define the album's direction.

Mesmerizer is very intense, with that mix of thrash and groove, and that strong, heavy rhythm alternating with chaotic drum injections and a very epic ending that sweeps you away. It's another song I really like the sound of.

Thanks! Mesmerizer is definitely one of the more rhythmic and hypnotic tracks on the album. It's built around the idea of ideological manipulation—being pulled into a mindset that distorts your view of the world, almost like being under a spell.

Musically, we went for a groovy, heavy foundation with sudden bursts of chaos—especially in the drums—to reflect that sense of inner conflict. The structure keeps shifting between control and disorder, building toward the epic outro, which feels like breaking free.

And yeah! That little 8-bit Nintendo-style ending was a fun way to close it off. A weird idea that just worked. :_)

It's intense, dark, and very dynamic. Definitely one of our favorites to play live.

The closing track, "Depths," the longest and most sonically expansive track on the album, is the final culmination of an album full of riffs and guitars with a lot of melody, speed, and heaviness, and which also closes with a fragment of the opening intro of "Ashes." Is there any connection between the two songs? Tell me about "Depths."

Yes! There's definitely a connection, and it's not accidental. Depths of Despair was always meant to be the emotional and conceptual peak of the album. It takes everything that came before—power, conflict, manipulation, collapse—and drives it to its inevitable conclusion: a world in ruins, beyond redemption.

Musically, it's the most expansive and layered track we've written. There are fast and chaotic parts, as well as slower, almost cinematic sections that let the weight of the story settle. It's meant to feel like the final chapter of a dystopian novel: overwhelming, dark, but with a strange kind of beauty.

The final passage brings back the intro of Ashes, closing the circle. It's our way of saying the story doesn't really end—it loops. The ashes of one fall become the ground for the next rise. That repetition reflects the cyclical nature of history, where destruction often clears the way for something new, but not without consequence.

Lyrically, Depths was inspired by the Four Horsemen of the Apocalypse and Dürer's famous engraving. It's a reflection on despair, war, and what it means to confront the end with open eyes.

The name Omega Purge could mean something like the final elimination or the ultimate purge. Although I've also read that, in the world of video games or fiction, it can evoke an event or weapon of great destructive power. I don't know if the name has any connection to the song "Mesmerizer," which refers to the final hour. Even the end of the song is sampled, giving it that characteristic video game sound. Or maybe I've gone too far and the name has a simpler meaning for you. Tell us...

Haha—no, you're not too far off at all! That interpretation is actually pretty close.

Omega Purge stands for the idea of an ending that leads to a new beginning. "Omega" represents the final stage, and "Purge" reflects a kind of reset or transformation, letting go of the old to make space for something different. That theme runs through a lot of our lyrics: collapse, change, and rebirth. It also represents the transition from my last band to this new chapter with Omega Purge.

We also liked that the name can evoke a broader sense of finality, like a last-resort act in a dystopian world or a dramatic turning point in a story. So your video game reference? Totally works!

The connection to Mesmerizer wasn't intentional, but it fits. That 8-bit outro really does feel like a "Game Over" moment—the end of something, which then leads into When Abyss Leads Your Daring Glare with a strange sense of clarity. Sometimes those small touches reveal more than we expected.

With The Last Monarch's Fall already out, what are the next steps for Omega Purge?

Right now, our main focus is to bring this album to the stage. We've already played our release show, which felt like the perfect kickoff and now we want to keep that momentum going.

We're currently booking more shows for 2025, both in Germany and hopefully beyond.

At the same time, we're already working on new material. The creative spark from The Last Monarch's Fall didn't stop when the album was done, it actually pushed us further. We've got some ideas that expand on the themes and sounds we've built, and we're excited to see where it leads.

Besides that, we're also looking into possible festival appearances and collaborations. We're an independent band, so everything we do is very hands-on, but that also gives us total creative freedom, and we plan to use it.

So, in short: more shows, more music, and more evolution. We're just getting started.

How is the album being received? What are your feelings?

Honestly, we're really happy with how The Last Monarch's Fall has been received so far. The feedback has been very encouraging—from both fans and the metal press. It's great to see that people connect with the songs, whether it's the melodies, the atmosphere, or the lyrical themes.

Some have even mentioned that certain tracks resonated with them on a personal level, which is always meaningful to hear. It shows us that the work we put into the details—the structure, the concept, the mood—has paid off.

For us, this album marked a new beginning. So seeing it land well gives us a lot of motivation to keep moving forward.

Finally, what message would you leave for those who are discovering Omega Purge? Which song from The Last Monarch's Fall would you recommend for getting into your music, and why?

First of all, thanks for giving us a listen! If you're just discovering Omega Purge, we'd say: come in with open ears. We're a band that blends heaviness with melody, and aggression with atmosphere. Our songs often deal with darker themes, but they're always about something real—history, emotion, transformation.

If we had to recommend one song to start with, it would probably be "Ashes." It captures a lot of what defines our sound: strong riffs, layered melodies, and lyrics that reflect on the human condition. It's heavy, but also melodic and thought-provoking. Definitely a good entry point into The Last Monarch's Fall.

But really, each song shows a different facet of who we are. So we hope people stick around, dig deeper, and maybe find something that resonates with them.

Thank you so much for your time!

Thank you as well. It was a real pleasure to dive into these questions and share some of the stories behind The Last Monarch's Fall. We truly appreciate the thoughtful conversation and the opportunity to reach new listeners.

To everyone reading: thank you for checking us out. If our music speaks to you, we hope you'll stay with us. There's more to come.

Let the metal flow, as Chuck Schuldiner would say. See you out there!