

Interview ETERNAL WHITE TREES – TNT Radio – José A. Marroqui

Hello, how are you? Before we begin, your new album, "Prelude of Loss," has been out for a few days. What's the overall response?

Hi, we're doing well, thank you. We're truly moved and grateful for the reception so far. Prelude of Loss is a very personal work, so seeing it resonate emotionally with listeners is something beautiful for us.

Your music invites introspection and seems built for moments of solitude or reflection. What do you hope the listener will feel after listening to Prelude of Loss?

We hope listeners can find a safe space to welcome their own fragilities. We don't aim to dictate a specific emotion—rather, we want to create a frame within which everyone can reflect on their own experiences.

The album seems darker and slower than its predecessor. Was it a conscious decision to take it to a more somber level, or was it a natural evolution? What changed compared to your debut, The Summer That Will Not Come?

It was a natural evolution. The Summer That Will Not Come was tied to a suspended sense of nostalgia, while Prelude of Loss feels more aware, darker, and more intimate. We just followed what we were feeling, without forcing any direction.

The balance between melancholy and serenity is a constant on the album. How do you manage to maintain that balance without becoming overly dramatic?

We always seek emotional honesty. We're not interested in drama for its own sake. For us, melancholy isn't heaviness—it's delicacy. We trust in the essential: sometimes a few notes, a whisper, are enough.

You've been labeled "Decadent Metal." What does that label mean to you? Do you feel it represents you, or do you prefer other definitions for your sound?

It's a label that intrigues us. We don't define ourselves strictly, but if "decadent" means a certain faded, fragile beauty, then it fits. Our sound is born from loss, but also from contemplation.

There are clear influences from bands like Katatonia, Tiamat, and Swallow The Sun. Are these conscious references or simply part of your emotional language as musicians?

They're bands that shaped us, but we don't quote them intentionally. When you create from an honest place, your roots naturally emerge. Those bands once gave voice to emotions we now express in our own language.

The title "Prelude of Loss" suggests a journey toward loss, but it also suggests that that loss hasn't fully occurred yet. What did you want to convey with that concept?

Exactly. "Prelude" is a threshold. We're not talking about loss itself, but its foreboding—its scent in the air before it happens. It's that suspended time, the silent buildup of pain, the sense that something is slipping away.

One of the album's most distinctive aspects is how the guitars integrate into the overall atmosphere: sometimes they seem to float in the background like a mist, and other times they emerge more powerfully, still sounding ethereal and enveloping. How did you work on this balance in the production and mixing? Was it something carefully thought out from the start or something that emerged more organically during the process?

We worked a lot on contrasts. The guitars are both texture and voice. We wanted them to feel liquid, almost cinematic. Some choices were instinctive, others very deliberate. We collaborated closely with our producer to reach that dreamlike balance.

On the album, we find songs like "The Last Dance," with a clearly decadent and melancholic sound, with soft vocals and a restrained rhythm, but also others like "Pale Sun Sad Moon," which surprise with a more rhythmic energy and a certain emotional luminosity. How do you manage that balance between serene sadness and those moments of light? When composing, do you follow a specific emotion, or is it a more intuitive process?

It's a very instinctive process. We usually start with a vague emotion, an image, a memory. Sometimes it begins with a piano melody, other times with an atmosphere in our heads. We don't force light or darkness—we just follow the flow.

"Into the Abyss of Night" and "Rest for a Moment" stand out for their more pronounced energy. Were you looking to momentarily break the melancholic cadence of the album, or did it simply emerge naturally?

They were born as emotional peaks. We didn't want to break the album's coherence, but offer a breath. Melancholy needs pauses to settle in. Those songs are like a muffled scream between two silences.

The use of the piano in tracks like "Not Anymore" provides a very marked emotional depth. What role does the piano play for you in these types of atmospheres?

The piano is pure vulnerability. When things become too dense, the piano allows for release, for clarity. We use it like a voice—subtle, but piercing.

You include a cover of Talk Talk's "Such a Shame." What motivated you to reinterpret this classic, and what was the process of adapting it to your sound like?

Talk Talk were pioneers of sonic depth. "Such a Shame" is a restless, nervous track that always struck us. We wanted to strip it down and rewrite it with our emotional vocabulary—slow it down, submerge it in silence.

There's a very strong coherence in the flow of the album. Did you consider a narrative or emotional order when organizing the tracks, or was it more of a musical decision than a conceptual one?

It was a very intentional process. Each song is a chapter, and we wanted the listening experience to feel like a fluid journey. Not a storyline with a plot, but an emotional progression—like a sunset turning into night.

Despite coming from more extreme genres like black metal or technical death metal, your current music is delicate and introspective. What led you to this path?

The need for silence. After the extremes, we felt the urge to strip down, to shed layers. Delicacy requires courage. That's where we found our voice.

Now that the album is out, what does the future hold for ETERNAL WHITE TREES? What are your next steps as a band and musicians?

We're already exploring new sounds, slowly. We want to grow, but without betraying our essence.

At times, your music seems more like an emotional experience than a simple listen; as if it wants to dig deep within the listener and shake something dormant. What do you seek to evoke in the listener of Eternal White Trees? Are you interested in guiding specific emotions, or do you let each person experience your music in their own way?

We let the music find its own place in each listener's soul. Everyone has their own pain, their own memories. If we can accompany someone, even for a moment, then we've done something meaningful.

If you could define "Prelude of Loss" in a single word other than "melancholy," what would it be?

Waiting.

Finally, do you have any final message for those reading this interview? Thank you very much for your time.

Thank you for your time, for listening, for feeling. Keep looking for beauty in the cracks—that's where the light comes through best.