

MYR: Interview TZommer – [TNT Radio Rock](#), by “Brujo”

**Svartan and TZommer have been in different bands on the Polish scene for some time. How did MYR come about, and what was the motivation and philosophy that led you to create the project?**

MYR was born out of the need to create sounds that would reflect the atmosphere, rawness, and darkness of the North — the reality we've been living in for many years.

**Your influences draw from greats like Satyricon, Bathory, and Dissection, but MYR has a very distinct identity. How did these references coexist during the creation of Helvegen, and what elements do you think define you as unique within black metal?**

You can definitely hear some strong influences — especially Bathory — but our inspirations reach far beyond black metal itself; for example, the music of Jóhann Jóhannsson, the films of Robert Eggers, and the Norwegian nature that surrounds us.

As for originality — I don't think we are. Besides, we're not trying to reinvent the wheel.

**The album explores themes of mysticism and darkness, evoking the brutal intensity of Norse nature. How does this translate into your music and lyrics?**

As cliché as it may sound, there's a reason why such dark sounds and lyrics have most often originated — and still do — in the northern parts of Europe.

The harsh climate, the darkness that lingers throughout autumn and winter, and the constant confrontation with the elements — all of this translates into the sounds and words that are born in one's mind.

**As a new band but with experienced members, what was the process of creating and consolidating MYR like?**

The idea for this kind of music had been maturing within me for many years.

When I moved to the North, the sounds started to come on their own — Svartan, living in another part of Norway, was sending me his ideas, and I was sending him mine; we were confronting and developing them together.

In his home recording studio, we created a demo and kept refining our concepts.

That's the whole story.

**Helvegen" refers to the journey to the afterlife in Norse mythology, and the album itself feels like an emotional journey guided by darkness. What role does this concept play in both the title and the musical and lyrical structure of the album?**

The title Helvegen carries a symbolic meaning for us — it's not only a reference to the mythological journey to the afterlife but also a metaphor for an inner human journey.

It's not merely about death in the physical sense, but about transition, transformation, the rejection of the old, and stepping into the unknown.

Musically, we tried to express that process through shifting moods — from contemplation and melancholy to rawness and destruction.

The lyrics follow the same concept, describing moments of doubt, solitude, and spiritual purification.

In essence, Helvegen is a story about both an ending and a beginning.

**The album is presented as an "infernally offering," with references to sin, human nature, and mysticism. What do you hope to evoke emotionally or spiritually in the listener?**

We don't try to impose anything or convince anyone of a particular vision.

What we do is more of an invitation — to reflection, to confrontation with one's own shadow, with what is primal and untamed within.

If someone feels unease, sadness, but also a certain sense of cleansing or catharsis while listening to Helvegen, then the music has fulfilled its purpose.

We don't seek beauty in the obvious sense — rather in what is difficult, ugly, yet true.

**Tracks like "December Coma" and "In Perpetum" stand out for combining rawness with a surprising melodic warmth. How do you balance this duality between the sinister and the intimate?**

It probably happens naturally — we don't plan it in any conscious way.

In life, just like in music, darkness and light always coexist. Rawness needs a moment to breathe, and melancholy becomes more complete when it collides with brutality.

We didn't want to create a one-dimensional album — we wanted the listener to feel a journey through different emotional states, sometimes conflicting, but always genuine.

**By the way, on "In Perpetum," you surprisingly include children's voices, which add a disturbing and very personal tone to the track. Where does this unusual choice come from, and what significance does it hold within the context of Helvegen**

The idea came up spontaneously in the recording studio. It wasn't planned beforehand, but once we heard how the children's voices blended into the bleak structure of the track, we immediately felt it worked.

It added a sense of unease, contrast, and a touch of innocence set against darkness — exactly what Helvegen needed at that moment.

**So far, you've released two previews: "Saturnine Child," more atmospheric and dense, and "Brennt," which embraces a more direct rawness. Did you choose them precisely to show these two sides of MYR and offer a global vision of what your sound represents? Both singles were produced by Grupa 13, known for their work with bands like Behemoth and Amon Amarth. What was the collaboration like, and what were you trying to convey visually.**

Yes, the choice of those two tracks was entirely intentional — we wanted to show both sides of MYR: the more atmospheric and introspective aspect in Saturnine Child, and the raw, direct, and aggressive one in Brennt. Together, they best represent the full scope of our sound.

As for Grupa 13, we've known each other for a long time and have collaborated on other projects before, so it was an obvious choice. They understand our aesthetic perfectly and know how to translate the atmosphere of our music into powerful, evocative visuals.

**The use of the saxophone in the final section of "Røkk" breaks with the conventions of black metal, providing an unexpectedly warm atmosphere. What inspired you to include this instrument, and what were you trying to convey with its presence on the album?**

The idea came up during the recording of Helvegen at Heidrich House Studio, together with its owner, Filip Hałucha, who contributed many creative ideas to the album.

The saxophone part was performed by Marcin Kajper — an outstanding musician who perfectly captured the atmosphere of the record.

It wasn't planned from the start, but once we heard how naturally it blended into the closing section of Røkk, we knew it added a new emotional layer.

**"Kaldr" closes the album in a very epic way. That raw combination of primal black metal with acoustic instruments is great. Was it important for you to end Helvegen on that epic note?**

Yes, from the very beginning we knew that Helvegen had to end this way — as the closing of a cycle.

"Kaldr" is a symbolic return to silence after chaos, to nature after fire and destruction. The combination of raw black metal with acoustic instruments was meant to emphasize that contrast — brutality and calm, death and rebirth.

We wanted the listener to feel a sense of purification after the final notes, as if emerging from a long and intense journey.

**How has the public and critical reception been so far, especially with the release of your first singles?**

The reception has exceeded our expectations. We knew that Helvegen isn't an easy album — it requires focus and openness from the listener — but the reactions have been truly positive, both from people within the scene and from those outside of it.

Many listeners have said that our music evokes strong emotions and feels authentic — and that's what matters most to us.

We're not aiming for a mass audience; we want to reach those who can genuinely feel and connect with this atmosphere.

**Helvegen" was mixed and mastered by Tore Stjerna at Necromorbus Studio. What did his experience contribute to the final sound of the album?**

Tore brought immense experience and sonic sensitivity to the album.

His approach went far beyond the technical aspect of mixing — it was about capturing the spirit of the music.

He managed to bring out both the rawness and the depth of the recordings, making the whole thing sound organic yet powerful.

Working with him was a real pleasure — he completely understood what Helvegen was meant to be.

**Do you have plans for live performances or tours after the release of "Helvegen"? Or is Myr just a studio project?**

Yes, MYR will start performing live in the spring of 2026.

Our first show will take place at Inferno Festival 2026, and we've already received several other festival offers that we're currently considering.

It feels like the right moment to bring Helvegen to the stage and let these songs breathe in a live setting.

**Finally, what do you want listeners to experience when they listen to your album?**

We'd like the listener to feel rather than simply listen.

Helvegen isn't meant to entertain — it's meant to draw you in, to confront you with emotions you might usually avoid: fear, melancholy, longing, but also peace and acceptance.

If, after the album ends, someone sits in silence for a moment — reflecting, unsettled, or somehow transformed — then it means the music has done its job.

**Congratulations on "Helvegen," and thank you for your time**

Thank you very much.

We truly appreciate the support and the chance to share our world with those who listen with open minds and hearts.