

SOGNEFJORD ORANGE FEST – FERNDAL Entrevista [TNT Radio Rock](#) by Brujo

Welcome to TNT Radio. Before we delve into the world of Ferndal, and considering that their second and latest album, Singularitäten, was released in 2019, where is the band currently at?

Abarus: Hello and thank you very much for inviting us to this interview!

Ferndal has had a somewhat turbulent time in recent years. Not only have the difficulties of the Corona years left their mark, but we have also undergone lineup changes. With our current lineup, we have now played our first concerts again, which has given us a lot of pleasure. We have also already spent some time in the studio.

Ferndal was born in Germany, but your sound has a distinctly Nordic soul. How did this musical journey begin, and what were your main influences?

Lestay: There is definitely some truth in that. Of course, I am influenced by all the music I listen to or play—but Scandinavian music has always fascinated me. Music is always a reflection of the landscape, the people, and the history of a country. As a teenager, I often went canoeing and hiking in Scandinavia, spending weeks away from civilization. I think that time had a big impact on me. The music, starting with Grieg and Halvorsen, and later black metal, of course, and some folk songs that I also really like, accurately reflects how I felt back then.

Your approach combines elements of symphonic black metal with a very distinct melodic sensibility. How did your style develop in the early years?

Sorathiel: Our style is the result of our shared musical upbringing. From the very beginning, we were musicians with different roots somewhere between classical music and metal. That was true when the band was founded, and it still holds for our current lineup. In the early days, most of the songwriting came from Lestay and me, and you can clearly hear our classical background in the compositions. Over time, that approach has continued to evolve.

What is the philosophy or concept behind the name Ferndal? What do you want it to evoke in first-time listeners?

Sorathiel: Ferndal translates to “valley of hell” in an old form of the German language. On the cover of our first, self-titled album, this valley is portrayed as a bleak, cold, and forsaken place. We don’t understand it as a literal landscape. Rather, it symbolizes a state of mind, a kind of inner descent that a person brings upon themselves through weakness or resignation. In that sense, this “valley of hell” runs like a subtle, abstract thread through much of our lyrical world.

However, we don’t expect listeners to immerse themselves deeply in the concept. That’s one reason we chose a name from a dead language: it carries no fixed meaning, only a resonance. It’s enough for the sound of it, something that feels like us, and like our music.

Although you announced the addition of Eskaton (guitar) and Azares (drums) this summer, you've maintained a fairly stable lineup, something unusual in black metal. How has this cohesion influenced your musical evolution?

Abarus: I'm not sure if it's really that unusual. Of course, we all know of examples where lineup changes are a recurring theme in the metal media landscape. The way I see it, a band is always a relationship between the individual members. The longer and better you get to know each other, the more "in sync" you are—both personally and musically.

This February 2026, you'll be participating in the Sognefjord Orange Fest, a festival marked by the essence of sognametal. Sognametal has a very specific character: nostalgic, epic, linked to the Norwegian landscape. How do you adapt it from Germany without falling into imitation?

Lestaya: It was never the goal to play "Sognametal." The goal was to write and play music that we like, that expresses us. I have to say that I've listened to Windir excessively since I was 15 years old—so yes, this music has naturally had a strong influence on me, but I never thought about wanting to write exactly the same music. I wrote what I liked, and increasingly often we were compared to Norwegian bands. I can't say that bothers me, as their music means a lot to me, but I also don't think we're copying anything. I think the fundamentals of the music are similar; the harmonic structures, for example, are often very similar to those in classical music, and that's where I actually come from.

Are there German roots in Ferndal, even if they're subtle?

Lestaya: Yes, of course. You grow up with the music of a country, and this music is closely interwoven with cultural history. It's almost impossible to completely escape this influence, even if you wanted to. I grew up with Beethoven, Bach, Brahms... But there are other influences in our music as well. You mentioned Nordic influences, and I am aware of Hungarian influences in my songs, at least, because I studied a lot of music theory in Hungary and enjoyed playing Hungarian music.

Do you consider there to be a sognametal "scene" outside of Norway? How do you see your role within this microgenre?

Abarus: Over the decades, there have always been individual places on the metal map that have been very influential in the development of a scene or a style at certain times. The beauty of being an artist is that you never have to feel like you belong to a particular genre; genres are usually attributed from the outside. Of course, preferences and influences can be discovered and classified. However, this does not play a relevant role for me in terms of self-identification.

It's been several years since the release of your last album, Singularitäten, in 2019. How do you view that album in retrospect?

Lestaya: I really like the music on the second album. I still enjoy listening to it and I also really enjoy playing songs from the second album. Looking back, I wish we had taken a little more time, both in the run-up to the album and during the production itself—it has to be said that it's an incredibly long album with a playing time of almost 70 minutes, including a bonus track

for the vinyl version—and I think the album would have benefited from more time. We learned from this and took quite a bit of time for the recordings of the third album, and you'll hear that.

The first album was received enthusiastically, but also drew inevitable comparisons to Windir. How much did that label influence you when composing the second album? Did you feel the need to break away or reaffirm your own voice?

Lestayá: It didn't influence us at all. We had no desire to push these comparisons, nor to contradict them. We had already written some of the music for the second album before the first one was released. I think that with the second album we got closer to ourselves as a band, as Ferndal, but without consciously distancing ourselves from anything. And who knows, maybe the third album will be even more Ferndal...

In the second album, textures and structures are perceived that move away from the more classic mold of sognametal. What musical or stylistic resources did you incorporate to broaden your spectrum and affirm a more personal voice?

Sorathiel: That's an interesting observation. What sounds like *Sognametal* on the first album probably comes from our use of classical – or baroque – compositional techniques. To be honest, it was never a conscious decision to sound like that. It's more accurate to say that Windir served as a reference, showing us that such techniques can also work powerfully within black metal.

After the first album, we became a bit freer in our approach and expanded our repertoire. The ideas behind the songs still arise in a similar way, but the way we realize them has gradually moved away from those earlier compositional methods.

Is a new album on the way, or are you still in the development phase?

Azares: You may be one of the first to hear about this, but we have already recorded a new album. We can't tell you a lot of details, since it's not out yet, but we worked hard on it and it marks a new milestone for Ferndal. And a small hint, the people of the Sognefjord will be the first to hear an excerpt of the Album.

As I said, this February you're participating in the Sognefjord Orange Fest. What expectations do you have for the Spanish public?

Azares: We are really looking forward to meet all the people from Spain who are attending to the Festival! It's our first time playing in Spain and we are sure to celebrate this great event together, as we are ourselves fans of the other Bands playing this event.

Cor Scorpíi, Mistur, and the Catalan band Foscor, along with Ferndal, make up an exciting lineup focused on sognametal. It's not every day that you share the stage with bands that revolve around the same spirit that inspired Windir. What does it mean to you, on an artistic and emotional level, to share this musical ritual with like-minded bands? Do you feel that participating in this event has a symbolic value for you?

Lestayya: For me personally, yes, it does. Definitely. As I mentioned, Windir's music has been with me for more than half my life. When we graduated from school, we were asked to choose our own music for the certificate presentation—Windir's Todeswalzer was a delight for the whole hall ;-)

As for Mistur and Cor Scorpii, there's a lot of talk about them being “Windir's successor bands,” but each of the bands has something very unique, and I like both of them very much. Both are also on all the playlists I listen to regularly.

I hadn't heard Foscor before, but I like what I've heard so far.

What can you tell us about the setlist or the stage show you'll be bringing to the festival? Will there be any surprises for fans who have been waiting for years to hear new things?

Eskaton: I don't want to give away too many details in advance, but I think that we can already reveal that the setlist will feature many songs from both of the previous albums, the premiere of lots of material from our new album, and a cover that all fans of Sognametal can definitely be looking forward to.

How important are festival shows for a band like Ferndal, which works with such an atmospheric aesthetic and sound?

Abarus: That always depends heavily on the organization and local conditions. Indoor festivals tend to have a more atmospheric, intimate feel. Especially when the line-up follows a coherent stylistic concept, it's always a great opportunity to meet like-minded people and present your own music.

What's next for Ferndal after this festival? Is there anything you'd like to share with your most loyal listeners, who have been waiting for the next chapter for six years?

Sorathiel: After a somewhat quieter phase, we have several plans for 2026. First and foremost, our listeners can look forward to the new album we already mentioned. Along with its release, we'll also play a number of shows — mainly in Germany. But let's see what else the year has in store.

Finally, if anyone reading this doesn't know who Ferndal is and is wondering if it's worth going to the Sognefjord Orange Fest... What words would you give them to help them discover you and remember your time at the festival?

Azares: For me personally it was the Song „in die Freiheit“ that first caught me and introduced me to Ferndal. This was two years before Lestayya and I got in touch as they searched for a new drummer. At the time I first saw them I did not think about being in this (pretty cool) Band! I am sure, if you listen to Ferndal you will be granted with at least one (the chances are high it will be more) so called „earworms“ as we say in Germany

Thank you so much for your time. See you in Valencia!