

ANGLAGARD- INTERVIEW

Roland ROQUE : "What a strange name ! Can you tell what it means, why and how you chose this word?"

R. R. : How did the band start ? Who founded it ? What was the initial project (to play progressive rock...) ?

R. R. : What is the story of the band ? Main gigs and facts...

R. R. : The musical past of the members ? What are they doing as a job ?

R. R. : The fact of being a band from the North of Europe is important or not ?

R. R. : Do you know other (progressive) bands of your country, past and present, such as KAIPA, GALLEON... ? Any comment on the Scandinavian scene ?

R. R. : Progressive rock is not very popular in Europe. Do you agree ? Do you have anecdotes ? Can you explain why ? Your first record is a private publication : is it an illustration of this situation ?

R. R. : You are deeply influenced by the progressive rock bands of the seventies such as KING CRIMSON and GENESIS... Do you agree ? Why this influence (nostalgia...) ?

R. R. : Have you ever heard of the neo prog movement (MARILLION, PENDRAGON, IQ, 12th NIGHT...) ? What do you think of this revival ? Is it known in Northern Europe ? What bands of this movement do you know and like ? Is it an influence for you ?

R. R. : Other comments ? Thanks for all !"

1.) ÅNGLAGÅRD MEANS "MEETINGPOINT FOR MESSANGERS" AND WE CHOSE THE NAME PARTLY BECAUSE IT CONJURES MENTAL IMAGES AND WE THOUGHT IT HARMONIZED WELL WITH OUR MUSIC. IT WAS ALSO IMPORTANT FOR US TO HAVE A NAME THAT PEOPLE COULD ASSOCIATE FREELY AROUND.

2.) IN THE SUMMER OF '91 TORO AND JOHAN WERE LOOKING FOR MUSICIANS WITH AN INTEREST FOR THE PROGRESSIVE AND INNOVATIVE MUSIC OF THE EARLY SEVENTIES. THROUGH AN ADD AT A PROGRESSIVE-ORIENTATED RECORD-SHOP IN STOCKHOLM WE CAME IN CONTACT WITH THOMAS AND JONAS.

WE BECAME FRIENDS VERY FAST AND STARTED IMMEDIATELY WORKING ON THE PROCESS OF WRITING AND ARRANGING MUSIC. IN SEPTEMBER MATTIAS JOINED THE GROUP AND WE STARTED REHEARSING THE MATERIAL THAT HAD BEEN WRITTEN DURING THE SUMMER. THE FIRST SONG THAT WAS PIECED TOGETHER WAS URA KAIPA, A EARLY VERSION OF JORDRÖK. IN NOVEMBER AND DECEMBER KUNG BORE WAS WRITTEN AND REHEARSED.

THE NEXT SONG THAT WAS WRITTEN WAS "IFRÅN KLARHET TILL KLARHET". ON 21ST OF FEBRUARY ÅNGLAGÅRD PLAYED THEIR FIRST GIG AT A PUB IN STOCKHOLM.

ANNA JOINED THE GROUP IN THE SPRING OF '92 AND REPLACED THE TWO PREVIOUSLY ENGAGED FLUTE-PLAYERS.

IN APRIL WE DID A DEMO-RECORDING OF "IFRÅN KLARHET TILL KLARHET" AT STUDIO LÅRGEN. DURING THE SPRING ÅNGLAGÅRD DID THREE MORE GIG'S. MAY AND JUNE WAS SPENT REHEARSING AND ARRANGING MATERIAL PRIOR TO THE HYBRIS RECORDING.

WE HAD BEEN IN CONTACT WITH JØRN ANDERSSON'S VINYL-LABEL COLOURS SINCE AUGUST '91 AND WE KEPT OUR EYES OPEN FOR A SUITABLE CD-LABEL FOR THE HYBRIS RELEASE.

2.) MUSEA HAD SHOWN INTEREST BUT A DEAL WAS NEVER STUCK BECAUSE OF ECONOMICAL REASONS. WE DECIDED TO RELEASE THE CD-VERSION OF THE ALBUM OURSELVES WITH THE HELP OF THE HELLOTRONEN-LABEL. ON THE 30TH OF JANUARY WE HAD OUR RELEASE PARTY FOR THE ALBUM. WE STARTED TO PROMOTE THE ALBUM BY SENDING IT TO MAGAZINES, NEWSPAPERS AND DISTRIBUTORS.

SURPRISINGLY THE REACTIONS WERE POSITIVE AND THE FIRST 1000 CD'S WERE SOLD WITHIN TWO WEEKS. WE HAVE SINCE THEN PRESSED UP 3000 COPIES AND WE HOPE THAT WE'LL SOLD IT ALL BY THE END OF THE YEAR. OUR FUTURE PLANS INCLUDE SEVERAL GIGS IN SWEDEN AND WRITING NEW MATERIAL.

3.) THOMAS, JONAS AND HATTIAS MET WHILE THEY WENT TO SCHOOL TOGETHER IN A STOCKHOLM-SUBURB CALLED EKERÖ. THEY'VE BEEN PLAYING TOGETHER FOR ABOUT FIVE YEARS.

JOHAN AND TORD MET IN SCHOOL AS WELL AND HAVE BEEN IN SOME SPORADIC CONSTELLATIONS OVER THE YEARS.

TORD AND JOHAN HAVE DONE SOME FILM-MUSIC TOGETHER TO A FILM MADE BY THE SWEDISH FILM-PRODUCER STAFFAN HILDEBRAND.

JOHAN AND ANNA MET IN HIGH-SCHOOL BUT DIDN'T PLAY MUSIC TOGETHER UNTIL ANNA JOINED ÄNGLAGÅRD.

JOHAN AND ANNA ARE EDUCATED PHOTOGRAPHERS BUT ARE CURRENTLY UNEMPLOYED. TORD STUDIES AT AN ART-SCHOOL AND WORKS AT A FERRY-COMPANY IN THE SUMMER.

THOMAS, JONAS AND HATTIAS ARE STUDYING AT THE SWEDISH VERSION OF COLLEGE.

4.) OUR MUSIC CONTAINS A LOT OF SWEDISH FOLKMUSIC WHICH IS A NATURAL REFLEXION OF THE NORDIC NATURE, CLIMATE AND MELANCHOLY.

WE ARE VERY OPEN AS TO TAKING IMPRESSIONS FROM CLASSICAL MUSIC AS WELL AS MODERN MUSIC. WE ARE ALSO RECIPIENTS OF THE EUROPEAN MUSICAL HERITAGE AND THEREFOR WE FIND IT VERY EASY TO USE THE DIFFERENT TIME-SIGNATURES TYPICAL TO CERTAIN EUROPEAN FOLKMUSIC-TRADITIONS.

5.) IN SWEDEN WE'VE HAD A COUPLE OF WONDERFUL AND INNOVATING ACT'S SUCH AS KAIPA, TRETTIO ÅRIGA KRIGET, RAGNARÖK, BOHANSON AND DICE. NORWAY HAD A COUPLE OF GREAT BANDS TOO BUT MORE HEAVY SUCH AS

HØST, POPOL VUH, ST HELENA, HADES AND AUNT MARY. E.T.C

IN SWEDEN THERE IS A GROWING INTEREST IN PROGRESSIVE-ORIENTATED MUSIC AND THE QUALITY OF THE UPCOMING BANDS IS VERY HIGH.

KEEP YOUR EYES OPEN FOR FUTURE RELEASES BY THE FOLLOWING SWEDISH BANDS: ANEKDOTEN, PÅR LINDH PROJEKT AND EGG.

6.) YES PARTLY, YOU CAN FIND A COUPLE OF RECORD COMPANIES WHO ARE WORKING WITH PROGRESSIVE MUSIC SUCH AS MUSEA, CONTEMPO, AD PERPETUAN IN MEMORIAM, MELLOTRONEN AND COLOURS.

WE DID IT OURSELVES BECAUSE WE NEED TO GET OUR MONEY BACK FROM THE LARGE STUDIO EXPENSIVES.

HERE IN SCANDINAVIA THERE IS A LOT OF PEOPLE THAT ARE GETTING MORE AND MORE TIRED OF THE MAINSTREAM - COMMERCIAL MUSIC. PEOPLE HAVE A NEED FOR MUSIC THAT IS EMOTIONAL, PERSONAL AND A BIT MORE DEMANDING. PEOPLE NEED TO FEEL THAT THE MUSIC IS ALIVE AND REAL. A LOT OF MUSIC TODAY IS JUST A COPY OF EVERYTHING ELSE.

7.) IT IS NOT NOSTALGY, THIS IS A GENRE IN WHICH IT'S EASY FOR US TO EXPRESS OURSELVES.

WE THINK THAT THE MUSIC OF THE SEVENTIES HAD QUALITIES THAT TODAY'S MUSIC DOESN'T, EMOTION FOR INSTANCE. WE HAVE THE OPINION THAT THE MUSIC OF THE SEVENTIES HAD A TRULY INNOVATIVE STYLE THAT IS RARELY FOUND TODAY IN MUSIC.

8.) IN SWEDEN THERE IS A SMALL NEOPROG MOVEMENT BUT WE HAVEN'T BEEN SO MUCH IN CONTACT WITH IT. AS THE MUSIC IS CONCERNED WE HAVEN'T BEEN LISTENING TO IT VERY MUCH AS THERE IS A LOT OF MUSIC FROM THE SEVENTIES THAT WE ARE VERY INTO, YEZDA URPA AND CATHEDRAL FOR INSTANCE.