



## Abysmal Despair #3

Black Gangrene is back with a newsletter that showcases its recent activities intertwined with pieces regarding acts adjacent to the label's aesthetics and overall vision on Black Metal.

This tome holds a sweeping interview with USA's revenants Witch In Her Tomb, an exclusive essay depicting the background of the cryptic Ordo Omegae Absolutae collective, a narrative in conspiracy with the noble Altare Productions containing extensive and exclusive accounts from the affiliates of the enigmatic Belgian sect. Cementing these articles, we unfold an overview on the labels' recent outputs with a comprehensive highlight on the quintessence of the recent releases from French's legionnaires *Vlad Tepes* and *Vermidreb*, entwined with depictions of the Sweden's shapes of blackened coldness from *Drux*, the psychotic impulses of Bosnian's maniacal *Sulphuric Night*, and finally glancing back at the Black Gangrene vault with a summary on a 2013 release from wrathful chimeras *Ossea Cyphus* and *Nigrum Ignis Circuli*.

Testifying to the present momentum of Black Gangrene in all its virtue, we gathered in the flesh to witness two events by bands linked to the label. Infernal entity *Ordem Satânica* shared a bill with archetypal Black Metal guild *Intheflesh*, the latter presenting its massive new record, and diabolical specters *Mons Veneris* uttered an exclusive black mass with Lusitanian conquerors *Infernius*.

Forged in blood, consumed by the fire of its infernal allegiance, this newsletter emblazons Black Gangrene's prolific momentum. With no agenda or schedule, the next bulletin will be summoned in due time. Until then, new releases scorch in the furnace, invariably with unchanging devouring flame that burns above and below to the essence of Underground Black Metal.

LIVE REPORTS INTERVIEWS:  
REVIEWS Witch In Her Tomb  
O.O.A.



After *Vlad Tepes* have ceased to exist, *Vlad Drakkstein* expressed the concept of a new project that would entail an urge to exploit his ongoing influences of politically driven Punk. The year was 1996 and the conviction relied on the banishment of a sonic blast without much overthought but a plain release of filth and fury. The vision and impetuosity of the situation produced the unembellished entity we now face for the first time ever, a creature named *Vermidreb*.

From the very first moments, one is punched by the discharge of old-school Punk drenched savageous riffing on a raging atmosphere of angst and restlessness. Conjointly, the straightforward frantic beats announce the pursued raw energy, but not without sudden crushing rhythm changes that supply a dynamic frenzied effect to the full ensemble. On top of such turmoil, *Vordb* displays one of his most unique vocal renditions so far, an impulsive outbreak of commanding screams which effectively serve the sonic fury. Furthermore, one has the opportunity to listen to a new vocal take of "*Bêlkétréa Déérpa Zulfèbbre*", courtesy of *Vordb*, a feature that adds to the unique attitude of this release and consummately connects the past with the present.

The visual side of "*Vermidreb Zuérkl Goèhtrenorpalbe*" is a definite suit for the audible sonic assault, featuring a layout with the entire lyrics, a crusty snarling design that includes never before released photos, reckoning an outright old-school feeling.

Released on a limited pro-tape edition, Black Gangrene is proud to unveil this valuable document of the past, one which not only marks a lasting facet of a legendary scene, but stands also as an Underground treasured piece.



Courtesy of  
Lvdaègtreb Nevgzèrya  
records



# WITCH IN HER TOMB

# Witch In Her Tomb

In the year of 1996, the furnace of sinister and spiteful Black Metal that were the Black Legions burgeoned a further tome of unholy consecration in the form of Black Legions Metal, a divided discharge with Torgeist. 20 years following that primordial spell, Vlad Brakkstein himself decides once again to endeavor a conclusive and ultimate take on those former Vlad Tepes recordings in all its noble glory. The result distinctly emerges in 2016 under the impious guise of "An Ode to Our Ruin".

Untangled here are the live anthems of the archetypal release with the sterling attachment of an invaluable piece of unreleased past in the form of 'Massacre Song from the Devastated Lands' a rendition featuring Vordb handling percussion and vocal duties. The utmost vision and authenticity that strikes from these recordings gleams exponentially due to its supreme sound, an absolute improvement from the previous known audio, one that received a special mastering from Vlad, straight from the original masters. The aura and sovereign virtue sweeping from the vicious riffs, the treacherous vocal catharsis and the strenuous rhythm section is spellbinding in its eerie charisma, an enhancement by which essence the listener takes the ominous journey directly to the Black Legions studio and experiences every note and burst of malice and misanthropic in-fortright manifestation.

In order to properly praise this piece of history, "An Ode to Our Ruin" displays unique, never before disclosed photos of the featured band members, an invaluable contribution to the contemplated artwork, one which was inspired on the original split-CD inside visuals.

The perspective and demeanor behind "An Ode to Our Ruin" is the overtly genuine invocation of the Black Metal Underground's ancestral days, a wish and aspiration from the very source of this opus' inception, a perception of true unadulterated spirit that offers a substance to this release, one which is invaluable.

The sheer magic and obsession that cursed this creation is the ultimate blood and fire that obsessed Black Gangrene Productions from its utmost inception. Therefore, it is with absolute honor and triumph that Black Gangrene was the one chosen to partner in the forging of this unholy document, a pride and indulgence which is a bastion to the label's veracious allegiance to the most authentic spirit of the Black Metal Underground.



US Midwest hides a mass of entrancing malevolence, one which haunts the senses and pollutes the soul. This devilish specter reveals itself under the form of tormenting Black Metal anguish and by fear or dismay it is addressed as Witch In Her Tomb.

Witch In Her Tomb's audial void gleams of hatred and malignancy. What are the main sources of inspiration for such intoxicating sparks of creativity?

Witch In Her Tomb was born at a time where I wasn't involved with anything else musically. I was going through one of the most difficult times of my life, and thus these were the sounds coming out of my guitar at night.

I've always been interested in music that is melodic, but deeply depressing. A simple pop song structure can be turned on its head with the dissolution of chords and other familiar progressions. Throughout my musical endeavors I've always been attracted to the dichotomy of light and dark sounds. Music can be full of emotion, and it's very limiting to only explore one of those emotions. I try to constantly keep listeners on their toes with Witch In Her Tomb.

All the band's releases are limited and rebel a care and regard for presentation in parallel with a lo-fi dim concept. What can you tell us about the group's aesthetics? Is it fair to say that Witch In Her Tomb outputs are more than musical items but an overall work of visual and sonic artistry?

Growing up in central Illinois and highly attracted to various paranormal locations surrounding the area, there was always an innate urge to explore these places. My surroundings throughout my childhood are definitely a direct extension of what I like and what I like to encapsulate myself with. Since moving out of the Midwest, I understand that now more than ever.

The words, music, and visual output are all very carefully crafted to be cohesive. While the words are more personal, music more exploratory, and visual elements more traditional, they all seemingly work together in my head. Regardless of outside thoughts or opinions, Witch In Her Tomb has always been an agglomeration of my curiosities.

2016 unveils the gathering of all Witch In Her Tomb creations so far under the guise "Meditations". This release shows all the recorded songs from the past in an order continuum presented only by roman numerals. All in all, are all these pieces separate parts of an overall concept? Besides the design and music, are the spewed words of lyrical importance to you or do they represent a cast and spur of improvisation?

The songs presented as they are on "Meditations" is the way the songs were written; sequentially, chronologically, and intentionally. Prior to the idea of releasing a collection *WIT*, the songs were still meant to flow seamlessly throughout the releases, spread across multiple mediums, and released over the "Meditations" just makes it that much easier to hear the original vision, even though I must admit music written beyond the demo wasn't originally planned...the reaction we had to the first six songs and the fact that Fallen Empire asked us to contribute to the "Sun Skit" compilation elicited more material. But beyond the demo, the songs were crafted to fall in line perfectly with prior output.

I would say the lyrics are very personal to me as the lyricist, not the band as a whole. I don't like spending too much time on them. If it comes from the heart then you don't have to make anything up; it's like talking, no one fixates on their day to day speech. Usually they are a mix of interpersonal thoughts, feelings, and stream of consciousness.

Gloomy and desolate Black Metal permeate throughout Witch In Her Tomb's music. How does this sacred artform influences you on an artistic and metaphysical level? Could you list some of the musical and aesthetical influences in general that contribute for your creations under this moniker?


The threads of the aesthetic can be traced specifically back to the nearby woods and cemetery surrounding my childhood home. I was never interested in the various, yet restricting activities most partook in. The woods, the lore, the hauntings, the nearby cemetery...that is what you could catch me doing on a Friday or Saturday night.

The artwork from the demo and 7" both come from haunted locations in central Illinois. The photos found on the demo are from the woods previously mentioned and the 7" art is a photo of an actual witch tomb in St. Emers Cemetery, located in the middle of the nowhere outside of Charleston.

Cassette and vinyl have presented themselves as the choice for releasing your art. What is your relation - both as a band and a consumer - with analog formats and the affinity that do you feel they have with the Black Metal underground?

The band began as an outlet for us as a whole. Never did we think we would still be doing this five years later. So the demo was traditionally released as a tape. With tapes, as everyone already knows, you can make as many or as little as you want. They don't cost a fortune or take as much time as vinyl does. Through the demo's release and increasing popularity, our label suggested that we release something on vinyl. Records are more permanent than tapes and are definitely the preferred physical format for me and most people that still enjoy collecting music.

The band has no allegiance to analog formats though, "Meditations" is available digitally and all previous material has been available for free online in various places. We personally do not care where and how people are listening to our music. The art form shouldn't be restricted to those deemed "elite." The black metal underground has no influence over our choices as a band. We do absolutely whatever we please.



"I try to constantly keep listeners on their toes with Witch In Her Tomb."

What does the future hold for Witch In Her Tomb? Do you have any planned releases as of now? Is it of interest to you to carry these creations to the environment of a live stage?

We are currently working on a proper full-length LP. Don't hold your breath though, we are very meticulous with everything we do, it will be finished and released whenever it presents itself. As for live performances...probably will never happen. We have been asked, but logistically it seems nearly impossible. If someone asked us to play a show in 2020 right now I would probably say yes but cancel two months before the performance.

## HERE LIES THE ZEPÜLKR.

By this magnetic relic, the ruins of the alternative Magnum Opus rests. Contrary operations to the official misdeeds, these executions are the stillborn, entrenched, forgotten, exhumed, raped, buried again memories desecrated and canonized by the Damned Architects of the most terrible blackness.

Here lies the Zepülkr.

Thus, the late Kchäss, Supreme Depredator of all that is false, Father of the Zepülkr and solely responsible of the present "Leprorchestra" by the execution of all "Hexastringed" "Quadrastringed", hammerman of the "Skins of Perdition" and howling khlysty from beyond for the "Héritrage".

Here lies the Zepülkr.

Ur Cmdir Oerbn (Arkha Sva), cantor of Thy Magnificent Decrepitude, instigator of the three first acts "Néarhb, Vröep, Bréibzuèrkl!" "Mälzéraetrh wär üc'h Déprehabr" and "Drouèk'väènozh äc'h o Néirb-Krözh" which were originally captured in the year of disgrace 663 Post Pestis and were supposed to be the second part of the cancelled triptych "...d'Outre-Flaine".

The most assiduous of our flock will notice the tribute to the Vlad Tepes anthem "Massacre Song from the Devastated Lands".

Here lies the Zepülkr.

Vlad Drakksteim (Vlad Tepes), Prophet of the Dead Moon, possessed Hexastringed sorcerer for the "Instrumortel", pamphleteer and Poisonous Deacon of the nefarious psalms "Héritrage", "Le Poisonneux" and "Rouge Sang", which were captured in the year of disgrace 665 Post Pestis in the greatest suffering back from the Nécrofrancie preaching, as a return to the feral and raw roots of the primary Zepülkr. Iconographer and High-Master of the necrosonic alchemy for the whole relic.

Here lies the Zepülkr, raised to serve the immortal echo of the Legionaries, and slaughtered by the hand and voice of his Fathers.

Toward other darkness,  
To never.

Kchäss, Faust von Mächfölds, Haement  
M.



www.blackgangrene.com

# Ordo Omegae Absolutae

## Eclectic appreciation of the occult and the obscure

In the beginning of the twentieth century a grand variety of no-nonsense underground black metal bands were roaming Belgium (Aguynguerran, Gotmoor, Histoire Noire, Verloren, Paragon Impure, Grimfaug, Iconoclasm, Ghremdrakk, ...), which a few years later all seemed to have disappeared off the face of the earth. This left our native Belgian scene anaemic in the field of uncompromising black metal for quite some time. With the Ordo Omegae Absolutae - circle a new raw black metal collective crept out of the Flemish underground (situated in the region Aalst/Dendermonde) in 2014. In September Altare Productions released a compilation entitled "Compendium Ordinis" in which listeners could make themselves acquainted with the five bands of this circle, being Odibilis Signatus, Morkenatten, De Vermis Mysteriis, Necrosophia and Sepulchrum. The collective seems to be shrouded in a dense fog which brought forth the Louis Theroux in me: "Who are they? What do they do? Why do they do it?" Frater C. took the time to answer my questions. (JOKKE)

Abe! Inspired by France (Les Légions Noires) and Norway (Black Metal Inner Circle), we now have our own circle with the Ordo Omegae Absolutae. How many members are hiding behind the collective and why did you decide to profile yourselves as a "circle"? By presenting yourselves this way the possibility of seeming arrogant, pretentious and haughty seems very real, doesn't it?

The whole grew quite organically when a few wild ideas led to rapid developments somewhere in the Summer of 2014. MKS at that time had already defined his Morkenatten for a while and De Vermis Mysteriis had just been founded in its temporary form. Besides those two older projects, there came room for the three other projects that finally got a place on "Compendium Ordinis" thanks to a few improvisations and tablatures. This all sounds rather impulsive - and quite frankly - it is. Because of the incestuous side of all these projects (the line-up after all does consist of the same four people) it seemed relevant to define a common denominator in which we could frame everything. We of course already knew this method would raise quite a few questions - the words pretentious and arrogant already have been mentioned, but we remain quite down to earth under all of this. Opposition is necessary to facilitate tenacity and self-reflection, although I have to admit some 'hubris' was necessary to persevere: our ambition is what hardened the O.O.A. against harmful influences that would have torn apart many a starting band.

To return to the matter of the common framework after this parenthesis; the O.O.A. stands for an eclectic appreciation of the occult and the obscure. In the first place this happens musically, in the second textually through influences we get from literature, as well as personal experiences and thought patterns. We're rather critical and somewhat snobbish in both aspects ourselves, but strive for genuineness without acting like preachy pdf-warriors or salon-occultists.

Not only with the name of the collective, but also with some of the band names and the slogan "Lauda obscuritas et adora lumen verum" you seem to have a serious preference for Latin. Where did the choice for this language come from and what message does the device hold?

Latin has been the language of scholars for a long time and up to this day it still bears value - not in the least thanks to its evocative resonance. I have a certain affinity with the particularities of the language and have strived - together with the other members - to make the use of it a part of our own 'corporate identity' if you will.

The device is by no means non-committal or light-heartedly chosen and stands for dualism. In a certain way you can call it a reference to the two-way function of the entity Lucifer: on one hand the prince of darkness, on the other the 'morning star' (the bringer of light). New light always seeks the darkness to reveal the treasures within it, which means that the light can at first be perceived as and confused with that darkness. Since we strive for a stable settlement and continuation of the collective and a further (self-)realisation and (intellectual and spiritual) development (the true knowledge one has to define within the darkness) we needed a device making this known.

Does the O.O.A. revolve around a club of like-minded souls on a musical level or can this be extended to friends and artists sharing similar methods and themes within that circle, somewhat like that other Belgian collective, the Church of Ra?

We don't rule out influencing others, although the core group defining the O.O.A. as it is now will probably still remain something by itself. It indeed is - foremost - about four like-minded musicians bringing forth their vision, although we have some involved supporters that share their opinion with us.

The "Compendium Ordinis" compilation which was released a few months ago gives a cross section of five O.O.A. -bands. Are there other bands/projects that are part of the O.O.A. as well?

There are some more possible projects lying in wait, but we already have our hands full with the five projects we've presented in "Compendium Ordinis". It's not our intention to make what we have built up so carefully burst at the seams by fragmenting our span of attention all too much - making the final result less powerful. Through me there's a certain association with another project which was formed almost simultaneously with the O.O.A.: Adversus from Limburg, but that's about it. The O.O.A. is (at the moment) something quite isolated with four main members (possibly with session members in the future) and five defined projects. I'd like to add that we consider "Compendium Ordinis" more a 'superdemo' than an actual compilation, this is because the goal was to present and demonstrate what one can expect from us in the future (be it possibly in an adapted form or way).

With De Vermis Mysteriis and Morkenatten you also released the "Ayin Harsha" -split in a limited self-released run of one hundred copies. How did the underground receive this split? Did you get into contact with Altare Productions for the compilation because of it?

"Ayin Harsha" was mainly meant to 'network' within the select group of appreciators of RCAF underground black metal. Notwithstanding it being very low-profile (and certainly not without room for improvement) it resulted in many contacts that have helped us move forward. To be blunt: yes, both indirectly as well as directly we appeared on the radar of Altare, after which through correspondence a fruitful cooperation was started with future releases in mind.

If I'm correct, both bands share a few members, however different aliases are being used. The entire pseudonym used in Morkenatten has been abbreviated in De Vermis Mysteriis to the first letter, preceded by the prefix "frater", which is Latin for a catholic theology student or cleric who didn't receive any (higher) consecration, but has sworn the three monastic vows of poverty, chastity and obedience.



Did you also take some kind of oath within the O.O.A. to be accepted in the collective? I suppose poverty and chastity aren't exactly the case here? Also take some kind of oath within the O.O.A. to be accepted in the collective? I suppose poverty and chastity aren't exactly the case here?

We're by no means ascetics, rather (cynical) hedonists who have found each other in a like-minded way of thinking and share the same passions and interests. Why the different aliases? The original ones mostly are relics of the past we've kept for personal reasons, 'they have history' and are therefore meaningful on an individual level. The decision to abbreviate them was taken quite quickly, this because of the principle of uniformity: it's all about the vision and the music, not necessarily about the egos. We chose the title of Frater because we're adepts of our very own developed vision within black metal and beyond we propagate through the O.O.A. That being said, it also suits the style we made our own: Latin names and a well-developed preference for the 'ancient'.

Were there previous releases for Odibilis Signatus, Necrosophia and Sepulchrum or are the songs on the compilation their first signs of life?

We consider "Compendium Ordinis" to be the first actual signs of life of the three aforementioned projects. Before we released some songs of Necrosophia and Sepulchrum (of which the songs later were used for Odibilis Signatus because of the stylistic change to occult black/death) as a statement on floppy. Why? Because we loathe the discogs-culture on which all limited musical releases are being sold for exuberant prices. Twenty copies on a format that defies every form of sound quality seemed like a good label: a well-meant fuck off. Apart from that it was an arrogant wink to the Swedish band Vulkanas as well, which did the same thing (be it probably without our underlying reasons).

In my review I indicate not hearing much difference between Odibilis Signatus, Morkenatten and De Vermis Mysteriis. All three bands take inspiration from the Finnish school of black metal bands in the vein of Horna and Sargeist. Isn't it better to concentrate yourselves on one band instead of keeping all three projects alive? What do you see as the defining differences and 'raison d'être' for the three bands?

To be frank nor I, nor the other members understand what you're aiming at: to us all three projects are fundamentally different on the matters of ambience/atmosphere, theme and development. Morkenatten and Odibilis Signatus indeed bear the Finnish seed thanks to the minor chord melodies and high-pitched screams that are distinctive for that style, but by now can be extrapolated to black metal in its entirety. On the other hand, Morkenatten is rougher, atmospheric – even though MKS hates that term to describe his music -, whereas Odibilis Signatus is distinctly riff-based and more straightforward. Thematically (and therefore also lyrically) there's also an immense difference (of which the most obvious one again has to do with directness): an elitist form of nihilism and misanthropy versus a more ambiguous and abstract form of negativity. In spite of the apparent similarities the projects aren't at all interchangeable for us.

De Vermis Mysteriis however is a completely different story. Considering that matter I almost can't find any similarities between the two aforementioned projects, besides the fact that I was the main composer for the songs of both Odibilis Signatus and De Vermis Mysteriis. De Vermis Mysteriis is intended to be more malicious in the first place (influenced by abstract horror) and also cast in a totally different mould (even though I won't deny there might be some Finnish elements included). Possibly what we mean will get clearer once each project has got its respective release.



Even though all bands fall under the label of "raw primitive black metal", you present yourselves on your band photo and through the used sigils as an orthodox black metal band, be it without juggling with occult complexities. Didn't you want to apply chunks of white and black paint to your mugs, because with this type of old school black metal I'd usually expect a gang of corpse painted individuals?

Corpse paint was certainly of the essence at a certain point, because we deemed its overtly morbid and theatrical aspects appropriate. I suspect there are still some pictures circulating representing just that. Ultimately we opted for a different presentation, one which – in my view – is more appealing to the imagination and catches the level of anonymity we appreciate within the band quite well. The presentation of faceless entities who, in addition, have taken sparse aliases gives the listener the necessary space to focus on the vision and less on the individuals behind the creations. The ego is less of the essence thanks to the uniformity, which means we deliberately chose to reveal ourselves only as interchangeable figures that can take on different tasks on all occasions.

I first got to know the O.O.A. through a topic on the Zware Metalen forum. There were links to a few songs and also on Facebook there was a page dedicated to the projects one could consult. A while ago all the activity on social media vanished, since then only a few pieces of information can be found online. What are the reasons behind this tabula rasa and mysteriousness?

We already had meaningful concerns regarding the whole social media circus for quite some time. On one hand it seemed like a too clear profiling was overtly forced since it was not compatible with the path we were (and are) striving for, on the other hand a presence on diverse platforms was in the first place meant to attract interested individuals that could aid us in our growth. Possibly in the future a certain webpage (blog, site of whatever) will represent all projects, but this is momentarily not of the essence.

Still you recently decided to agree to an interview with Zero Tolerance and now also Addergebroed. Doesn't this contradict the mysticism you want to create? Can I expect a mail within a few months to delete this interview?

There is a significant difference between the general spreading of information and a more selective method in a qualitative way. Because Nathan T. Birk's status as an authority within the scene we considered it an honour he showed interest in us, besides, the underground black metal feature in Zero Tolerance (and the attention for the genre in general in the magazine) is surely worthwhile. When we were presented with the opportunity it's fair to say we didn't have to give it a second thought as to whether or not we should accept it.

We've known addergebroed for ages, so an in-depth interview on a platform that has attention for the underground seemed like an opportunity to present the information we wanted to communicate in a decent manner. That being said, the public you're aiming at is select enough to reach the Dutch-speaking niche we're interested in.

To conclude my discourse I'd like to quote someone who's associated with the collective: "demystification makes a deeper form of appreciation possible".

What can we expect from the O.O.A. regarding upcoming releases and new bands/projects?

As I already mentioned earlier "Compendium Ordinis" is a very elaborate demo that indicates where we want to go for the coming years. Now all five main projects have been established (whether or not in a temporary or primitive form) it's time to focus on EP's and full-length albums during the coming years, and this goes for every respective project.

It's beyond any doubt that we're quite busy writing and planning, although effectively releasing those ideas won't be for next year. We don't consider that to be a disaster as it gives "Compendium Ordinis" the opportunity to create momentum and leave a lasting impression. Whatever happens, the cooperation with Altare will be maintained since we both have a durable alliance in mind.

Are there any plans to go live with some of your projects?

There is a fair chance since a few members aspire a live-experience. We recently began rehearsing a live-set for De Vermis Mysteriis, although we're still waiting for the opportune moment (making a live appearance happen brings some logistical problems into the equation that a 'studio project' doesn't have). I remain watchful and still consider the O.O.A. primarily as an entity between closed doors.

Thanks for the interview.

(Originally published in Dutch by the interviewer Jokke on the Belgian underground blog [www.addergebroed.wordpress.com](http://www.addergebroed.wordpress.com) on the 18th of November 2016.)

ALTARE PRODUCTIONS DISTRIBUTION



Available through Altare Productions...

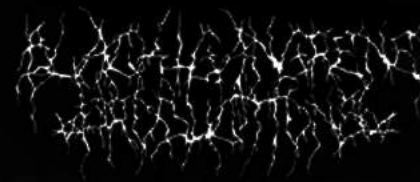
...the first collaboration with the Ordo Omegae Absolutae circle from Belgium, a split release between 5 of their projects. Featuring 2 tracks from each band, all 5 bands show a different approach, from the well crafted compositions of Odibilis Signatus, Alorkenatten and De Vermis Mysteriis, to the straightforward approach of Sepulchrum and the chaos of Necrosophia, all the potential of this circle is demonstrated, presenting this circle as one of the rising forces from the underground.

CD version limited to 100.

WWW.ALTARE.PT

Comprised by three songs, the Swedish band offers a continuation of the album's approach, yet futhering the incisive and bleak quality of its sound and demeanor. The music can only be described as pure, unrelentless Black Metal. The overall virtue of this trinity stands in its cohesion and might, as grim riffs, a hasty percussion and freezing vocals stride alongside the occasional atmospheric passage and acoustic

chords.



www.blackgangrene.com

# LIVE REPORT




Following almost 20 years of unprecedented devotion to the Black Metal cult, it was with utmost exaltation that we faced Inthylflesh's new opus, an epic journey of excellence, vitality and strength. For this reason, past November's celebratory night was expected with much eagerness to explore and absorb the new sonic mantras in a live setting.

Special guests this evening, Lisbon's unhallowed sect, Ordem Satânica, proved to be an immaculate choice to concede the proper remembrance in the hearts and minds of the congregated devotees. With a magnitude of haunting vocals and vicious chord outbreaks, the trio set to hypnotize the audience with chants of hatred and diabolical allegiance glorified with a specially malicious delivery by the whole band. Assisted by the powerfully dynamic sound of the venue, the evil emissions of songs such as Ventos de Odio assumed their primal excellence, definitively establishing Ordem Satânica as one of the finest purveyors of Black Metal art Portugal has to offer at the moment.

The atmosphere was set to receive the night's main luminaries. During an one hour set, Inthylflesh engraved deep enigmatic psalms of Black Metal craft, generating churns of reverence and worship in those that chose to be in tune with their absorbing power. Conveying abysmal new hymns such as The Sinister Herald Of Death and Dismal Awakening, the band genuinely embodied the darkened and abismal quality of its lyrics with intense presence and delivery. The vocal delivery manifested the disturbance and thrill of every expelled word, accompanied by a notably sharp guitar pair that attested the excellence of the arrangements, coupled with a rhythmic display of power and skill, the dynamic backbone to the songs' melodies and potent edge. Masters of their own craft, Inthylflesh stand triumphant in 2016 as a relentless authority of Black Metal Art, with this profane night serving as a testament to this horde's full strength and the sheer might of portuguese Black Metal's present momentum.

05 - 11 - 2016

Inthylflesh



It was a cold October evening and the wandering to the ceremonial's basement resembled a procession of souls that were about to witness an event for the ages. Spawned by Alons Veneris and Inferniüs, this night was an offering to the spectral forces of darkness and death.

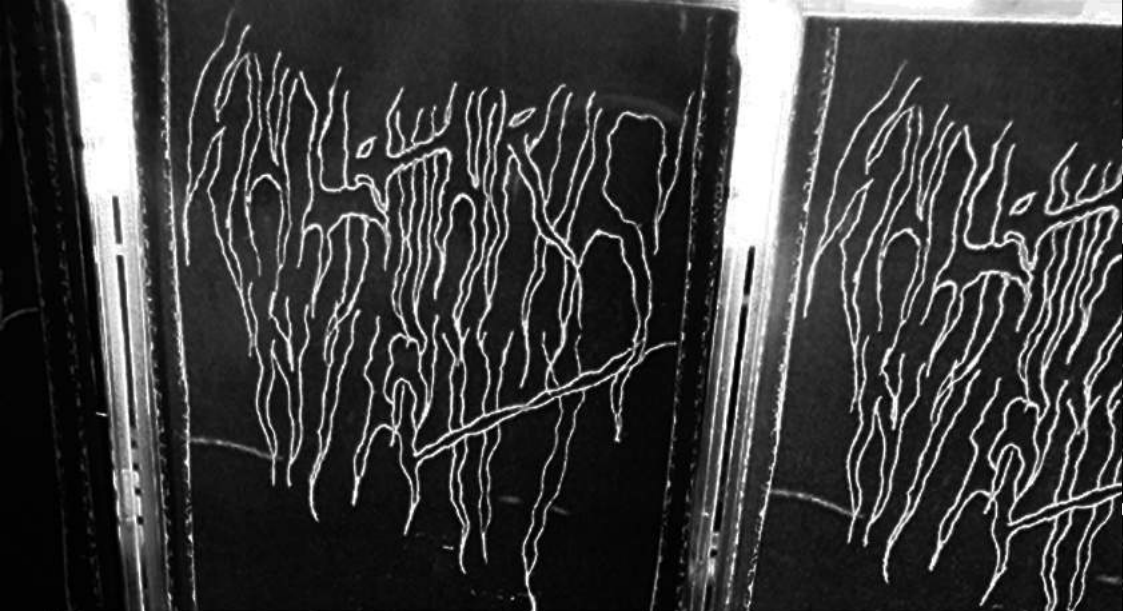
Entering the stage, the discarnated pair of shadowy presences that formulated Alons Veneris faced an altar of sacrifice and in ominous dissonance began evoking its abyssic emanations. In the course of 30 minutes, the room felt gradually tense and the pressure of the nameless void condensed itself in the air in a serpentine of disharmonies granted by two electric guitars, two howling tongues and a violin - the latter subjected to Lucifer's tricking skills. 30 minutes were erradicatated by the very notion of time and space. The ceremonial presence and the mesmerizing vibrations and resonance of Alons Veneris were as cathartic as polluting to the soul and made this whole experience righteously one of a kind. After the purge, comes the madness.

29 - 10 - 2016

Inferniüs



The Black Flame of portuguese Black Metal warlords Inferniüs emerged to consumme this witching night as one to be written in blood. In 45 minutes of uncompromising, sinister, malignant Black Metal, moments of devotion were unravelled by the audience during a striking array of staggering new songs, with the evident highlight rising in the form of a true Black Metal hymn: Cristo em Chamas. Inferniüs' fierce passion and true allegiance to our Cult propelled an utterly imperial performance, a sonic and visual assault that consummated a night of transcendence and Black Metal worship.



Emanating outside of the pitch dimness of the bosnian underground, Sulphuric Night manifest a poke of lacerations from the nethermost chthonian mist.

The Last Wound undertakes a ghastly procession of specters ordained by piercing gashes of six-string tumult and grotesque wails of maniac lunacy, 13 minutes of terror and void which haunt the psyche like a vicious sanguinary vulture.

The artwork portrays the discarnate and unsettling scenery of audial madness, a visual synthesis as disquiet as the sweeping aura of the overall piece.



Purveyors of a mutual commitment to the sinister path, Ossea Cyphus and Nigrum Ignis Circuli have hereby assembled a common release of death worship and inhuman abyssic Black Metal.

Hailing from the USA, Ossea Cyphus spread its malady under a storming measure of mid-tempo raw Black Metal, cruel, infectious and viciously hypnotic as disposed on farther releases. Devotees of the Parasyte Curse vault – from which Ossea Cyphus shared releases and a vision and sound – know what to expect.

Journeying overseas to the southeastern Europe, enter the clustered void of Bosnian's Black Plague Circle. As one of the banshees of this devilish coil, Nigrum Ignis Circuli have assembled a furnace of hateful, intense Black Metal craft throughout a host of demos and split releases, with "Truth Hides in Rotten Blood" surfacing as a paragon to the group's scope.

Released as a cooperation between the late Skull Productions and Black Gangrene, (this 7" is a testament to both acts' strength and an imperial release to beholders of the underground Black Metal putrid waves of recent times.

