

TRUE MUSIC GUIDE

Volume 14 - October 2019

14

Serpentyne



Angels of the Night

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HELL FAIRY RECORDS

TRUE MUSIC GUIDE

Volume 14 - October 2019

Hi,

Welcome to edition #14 of the True Music Guide. Again a special one as this edition features the release of "Angels of the Night" by the British symfonic metal band Serpentyne.

This release is the first release on a brand new label called Hell Fairy Records. We decided to set up a specialised label for symphonic metal bands as the target audience differs quite from the other metal genres in the world.

Listening to "Angels of the Night" you can hear true symfonic metal embedded in the myths and stories of strong women since the medieval times. Serpentyne were originally formed as a folk band and have made a huge transition towards metal.

A succesful transition as over the past few years it gave them the chance to share the stage with the likes of Tarja and Soulfly, just to name some of the recent ones.

With their second album they hope to reach new audiences all over the world.

For now, enjoy the music of "Angels of the Night"!

Thank you,

Peter Lindenbergh
(editor-in-chief)

promo@jbmpromotion.com

Previous editions:

- vol. #13 Beyond the Labyrinth - 'Brand New Start'
- vol. #12 Hasse Fröberg & Musical Companion - 'Parallel Life'
- vol. #11 Jolly - 'Family'
- vol. #10 The Aurora Project - 'grey_world_live'
- vol. #9 Han Uil - 'Esoteric Euphony'
- vol. #8 Inventions - 'Logica'
- vol. #7 Semistereo - 'Zabriskii'
- vol. #6 Hitherside - 'Blue Lotus'
- vol. #5 Vetrar draugurinn - 'Hinterlands'
- vol. #4 Skylake - 'in Orbit'
- vol. #3 In Motion - 'Thriving Force'
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(CD included)



Biography

British symphonic folk metal band Serpentyne was created by Maggiebeth Sand, inspired by Celtic, Folk, operatic and cinematic music styles. The band's previous album 'The Serpent's Kiss' featured mythic & medieval themes, combined with a hard rock metal sound. This fusion won the band its place as finalists in the Metal To The Masses, London contest, 2018.

On 21st of November Serpentyne will release their second album 'Angels of the Night' through Hell Fairy Records.

Serpentyne has been playing extensively around the UK and the rest of Europe. Recent major tours include "A Nordic Symphony" supporting Tarja Turunen and Stratovarius with 22 dates throughout 11 European countries, a hugely successful and well received tour, again with Tarja throughout Ukraine and Belarus, and touring throughout Europe supporting legendary metal band Soulfly.

Fronted by classically trained soprano singer Maggiebeth Sand, and backed by Lee Willmer on guitar, Nigel Middleton on bass, Vaughan Grandin on bagpipes and John Haithwaite on drums. Serpentyne combines a unique mix of symphonic and folk metal styles, with themed songs about historical figures and legends, such as Boudicca, The Valkyries, Viking Blood, Helen Of Troy, Jeanne d' Arc, Medusa, Aphrodite, Lady Macbeth, and The Dark Queen, amongst many others.

What the media have said about Serpentyne's album "The Serpent's Kiss" (2018:)

"Lavishly orchestrated cinematic majesty." (Progression, USA.)

"Through this fusion of medieval sounds with biting electric guitars and pounding drums Serpentyne develops further. The serpent has arisen!:"

Claudia Zinn-Zinnenburg, Orkus magazine, Germany, January 2017.



INTERVIEW WITH MAGGIEBETH SAND

First of all, congratulations for your album release! It must have been a busy period for the band with the recordings, as I saw you were playing constantly these months. How could you co-operate songwriting and touring at the same time?

Hello and thank you for your good wishes for our new album, 'Angels of the Night', and we're very honoured by the fact that this is the first release on Hell Fairy Records, a subdivision of Painted Bass Records!

Yes indeed, Serpentyne has been very busy! Last year we had 45 shows, 23 of them touring around Europe supporting the wonderful Tarja and Stratovarius. This year has been equally active, with major tours which included, again, supporting Tarja in Ukraine and Belarus in the spring and then, this summer, supporting metal legends Soulfly with various shows around Europe.

It's certainly very difficult to concentrate on songwriting when touring at the same time. So, while on tour, I personally find it's uninspiring to compose new songs when there is so much noise around us while being on the road, especially with such a tight schedule. When travelling every day, sleeping in the van, on trains and planes, and because our sleeping patterns are broken, we often feel the need to sleep during the day to recover some energy to be able to perform at our best during our shows in the evening, and quite often, under such circumstances, the mind can't think with enough clarity to be inspired by new musical ideas.

The good thing is that for this new album some of the songs were already composed, and so we managed to record them, during the days when we were back at home in the UK, in between tours, a bit at a time.

Then finally, the mixing and mastering were done in Holland by Daan Jentzing who was emailing us the files for approval while we were back on tour and, so sometimes they had to wait for approval until we went back home, to be checked on a proper system that we were familiar with. So, in conclusion, despite being often on the road with the constant touring, we managed to finish this album the way we wanted it to sound and we're now very happy with the end result: we think the album is sounding superb!

You were touring with Soulfly across the continent. Tell me about this journey. What was the best moment of the tour?

The journey with Soulfly started in Parma Italy, then went to Zurich Switzerland, Oslo Norway, Warsaw and Poznan in Poland, then Graz Austria, and ended up back in the UK in Southend.

All through the journey, it was incredible to see at every show, in every country, a full venue, packed with audiences which seemed united in movement, singing along and jumping up and down together, making the floor shake under the fantastic energy of Max Cavalera and his band.

The best moment for me was on the last day of the tour when at the venue, after saying goodbye to each member of their band, we then went outside and stepped inside the tour bus to speak to Max and his partner Gloria. It was a very special moment for me exchanging goodbyes with these wonderful people who welcomed us on their tour with warmth and appreciation of our music. Max Cavalera seems to have the heart of a lion and the energy of a storm, and as for Gloria, as they say, behind a great man there's always a great woman!

How many months did it take to write and record the new album? Are you satisfied with the result?

It's difficult to calculate the total time in one go, the whole process was done in various periods of different lengths of time. We started preparing 'Angels of the Night' a year ago, after we released the second edition of our previous album "The Serpent's Kiss".

Some of the songs on this new album were already composed in the past, as I mentioned before, and some others more recently. The process of arranging and recording, as I said, was fragmented into short periods of time, owing to the number of shows we had and our constant touring during this and last year, therefore there were creative periods when we were working solidly for two to three weeks at a time, and others that only lasted for a couple of days before we had to go back on the road again.

Ideally it's good to spend a few months in one go, without interruptions, until the album is finished, but there's also an advantage in having some breaks, as it gives us an opportunity to get away from the music for short periods of time, and then come back and listen to the songs with fresh ears in order to make new creative decisions. Nevertheless, one common problem which often occurs during the final creative period (and it can happen to any band) is to keep adding and changing more and more ideas indefinitely, so we make sure that there's a point when we make a final decision, and the song is finished and we're satisfied with the end result. And yes, we're very much satisfied and proud of delivering 'Angels of the Night' to our audiences!

Tell me about the album title Angels of the Night. It seems it may mark a darker theme this time.

Yes, you guessed right, the tone of this album has a darker theme, not just on the title but in the music as well.

Initially, I wanted to call the album Lady Serpentyne, (inspired by one of the songs) but we thought, it could create confusion for those new to our music, as to which one was the title of the album and which one was the name of the band. Then we decided to call it 'Angels of the Night' to represent those songs on this album which are inspired by dark, strong, unusual, or special female characters, such as Lady Macbeth (from Shakespeare's story) Lady Serpentyne (from the legend of Medusa) Boudicca (the Celtic Queen and warrior), Aphrodite (the Greek goddess of love), The Call of the Banshee (the dark fairy of the Celts), and of course, Angel of the Night! (The story of a girl who was turned into a vampire by her lover).

Not only the lyrics of this album have a darker tone, but the music as well, it has more of a dramatic feel within the dynamics of the development of each story.

Your beautiful lyrics are always about historical figures and legends. Tell me about those who inspired you on this record.

Although new historical figures and legends, appear on the new 'Angels of the Night' album, there are also a couple of songs, such as 'Follow me' and 'Salvation', which were inspired by timeless love relationships.

As on our previous album, we have new songs inspired by historical and mythical female characters, and this, by the way, is one of my favourite themes.

Here's the list of the songs as they appear on the album;

"Away from the World"

This is a song about living the dream that takes us far away to such wonderful places, to the point where we prefer to stay there, rather than coming back to reality. 'Away from the world, away from this place, safe in my dream, far away.... Don't wake me up, let me stay.'

"Angel of the Night"

The story of a girl who once had a vampire lover, who 'took her life in a sweet embrace.' Tonight she wakes up, her blood is running bitter and cold, and so she goes searching the land, wondering 'where her sweet love lies.'

"Lady Serpentyne"

Inspired by a poem by Shelley on the Medusa painting of Leonardo Da Vinci. The

legendary Medussa with serpents growing from her head becomes Lady Serpentyne: 'And from her head you see them grow, hairs which are vipers as they curl and flow... yet it's less the horror than the beauty and the grace... petrifying those who see her face!'

"Follow Me"

This is the story of someone whose life has lost purpose and is being urged to escape from the situation and move on. 'Time to cut, break the ties, stop your fears and leave, time to come, cross the line, time to believe... Follow me to the land beyond the dream, follow me, where a new world lies unseen.'



"Lady Macbeth"

This song depicts Shakespeares story about how Macbeth's wife, driven by her ambition and helped by the magic of the three witches, leads her husband to murder the Scottish King Duncan in order to seize his throne. 'Double, double toil and trouble fire burn and cauldron bubble, by the pricking of my thumbs something wicked this way comes!'

"Bring on the Storm"

This song is about the warriors' cry when before the battle they're getting ready for the fight, and a storm of arrows will fly through the air. 'Fight this day as it's your last, victory is in your grasp, bring on the storm!'

"Aphrodite"

This song is about finding the beautiful Aphrodite in your dreams, offering you the potion of endless love, but is she evil or not? Will she let you seduce her or will she seduce you forever? 'Come and you'll fly through darkness and light, will you be an eagle or dove?... Aphrodite!'

"Salvation"

The song is about the story of a couple whose relationship is falling apart, although they're living day by day together with no love, they keep hanging on to each other out of fear of breaking the chains. 'Salvation! Let's get away and find a new day. Temptation! It's time for us to find a new way!'

"Seven Signs"

Seven Signs is about the Biblical prophecies of the end of the world, but expressed through a more "pop culture" approach, inspired by TV shows like "The Walking Dead." There's a lot of interest in this sort of subject, partly because of the belief that the Mayans had predicted the end of the world in 2012. They hadn't - but that's another story.

"Boudicca"

Inspired by the legend of the Queen of the Celts, who lead a rebellion against the Roman invaders of Britain in about 60 AD. Although her rebellion failed, she became one of the great British folk heroes.

"The Call of the Banshee"

This song is based on the legend of the Banshee- 'Fairy Woman' in Irish mythology, who appears at the time a family member is about to die, making her presence known by shrieking and wailing. After the death, the banshees were sometimes believed to escort the soul of the dead person to heaven, rather like the Valkyries of Nordic mythology.

Indeed, because of the rich history in your lyrics, how much time does it take for you to research these people's, or character's stories?

It doesn't take too long because, since my childhood, I've always been fascinated by books and films of ancient history and mythology, especially when there are strong female characters at the heart of each story.



The number of so-called symphonic or folk metal bands is continuously increasing. What do you think makes Serpentyne unique in the scene?

Nigel (bass & backing vocals):

The band's history in terms of its musical journey and how those earlier folk/medieval themes and sounds still permeate through the current material is what ensures Serpentyne 'rise up' above many other bands categorised in the same genres of music.

Staying true to our roots and not forgetting what made the band so popular in the past ensures that our many thousands of fans stay with us on our future musical journey.

Lee (guitar & backing vocals):

I feel that each member of Serpentyne has a broad spectrum of musical influences that when combined, create something unique within the genre. So it is not only about the symphonic sound, but also a deeper range of ideas and innovation

Vaughan (bagpipes & backing vocals):

Serpentyne started as a medieval band. That unique beginning still influences songs now. That coupled with a healthy dose of prog in the songwriting, makes the symphonic/folk songs of Serpentyne memorable and unique.

John (drums):

Songwriting and arrangement are the key. We have songs which have interesting arrangements and instrumentation above the normal guitar, bass, drums combo. Oh, and we have Maggiebeth!

Maggiebeth:

Maybe that question is better answered by our audiences! It's hard to say. We write songs as we feel them so inevitably the personalities of the writers are projected in the songs. What makes any band, writer or musician unique? It's that personality that comes through; whatever it is that sets you apart from anyone else.



THE SERPENT'S KISS

2016
self release



ANGELS OF THE NIGHT

2019
Hell Fairy Records

TOUR DATES:

- 7 Mar 2020: Lisbon Portugal - Altice Arena, Sala Tejo
- 8 Mar 2020: Murcia Spain - Gamma
- 9 Mar 2020: Madrid Spain - BUT
- 11 Mar 2020: Bilbao Spain - Santana 27
- 12 Mar 2020: Barcelona Spain - Apolo
- 13 Mar 2020: South of France - venue to be confirmed
- 15 Mar 2020: Strasbourg France - venue to be confirmed
- 25 Apr 2020: London, UK - Union Chapel (acoustic performance)

more shows to be confirmed

UPCOMING GIGS

AUTUMN

22 nov - Corneel, Lelystad [NL]

BEYOND THE LABYRINTH

16 nov - Hardrock Café & Venue, Bilzen [BE]
20 dec - JC Castelhof, Sint Martens Bodegem [BE]
1 feb 2020 - Elpee Cafe, Deinze [BE]
4 apr 2020 - Rondpunt 26, Genk [BE]
11 apr 2020 - De Pekton, Mechelen [BE]

DREAM OCEAN

2 nov - Lost Souls, Burgkunstadt [DE]

HASSE FRÖBERG & MUSICAL COMPANION

11 nov - Klubi Tapper, Tallinn [EST]

FIELDS OF TROY

30 nov - Club de B, Torhout [BE]

THE FLEA-PIT

11 jan 2020 - No Sleep Til Westervoort, Westervoort [NL]

HITHERSIDE

2 nov - KOFA, Vlaardingen [NL]

INFLOYD

22 nov - Kurhaus, Bad Homburg [DE]
23 nov - Gebouw T, Bergen op Zoom [NL]
27 nov - Hedon, Zwolle [NL]
28 nov - Barmer Bahnhof, Wuppertal [DE]
29 nov - De Boerderij, Zoetermeer [NL]
30 nov - Dru Cultuurfabriek, Ulf [NL]

MAIDEN UNITED

15 nov - Blondie Club, Santiago [CHI]
14 dec - Volt, Sittard [NL]
4 jan 2020 - 7er Club, Mannheim [DE]
7 jan 2020 - Viper Room, Austria [DE]
8 jan 2020 - Music Club Jisak, Prague [CZ]
10 jan 2020 - Logo, Hamburg [DE]
11 jan 2020 - Hypothalamus, Rheine [DE]
12 jan 2020 - Pitcher, Dusseldorf [DE]
15 feb 2020 - Tilburg Theaters, Tilburg [NL]
21 feb 2020 - Schouwburg, Deventer
5 mar 2020 - Theater De Willem, Papendrecht
20 mar 2020 - Theater Kerkrade, Kerkrade [NL]

NACHTEIND

27 dec - Wilhelmina, Eindhoven [NL]
29 dec - Groene Engel, Oss [NL]
2feb 2020 - De Rots, Boxtel [NL]

POWERIZED

29 nov - Zaal Schaaf, Leeuwarden [NL]
15 dec - Hall of Fame, Tilburg [NL]

SERPENTYNE

7 mar 2020 - Altice Arena, Sala Tejo, Lisbon [POR]
8 mar 2020 - Gamma, Murcia [ESP]
9 mar 2020 - BUT, Madrid [ESP]
11 mar 2020 - Santana 27, Bilbao [ESP]
12 mar 2020 - Apolo, Barcelona [ESP]
13 mar 2020 - tbc, South of France
15 mar 2020 - tbc, Strasbourg [FRA]
25 apr 2020 - Union Chapel, London [UK]

SKY ARCHITECT

2 nov - Uthof, Siegerswoude [NL]
22 mar 2020 - Music without Boundaries, Stourport-on-Severn [UK]

SKYLAKE

2 nov - Uthof, Siegerswoude [NL]
27 nov - CultuurCampus, Vleuten [NL]

REVERIE ON THE BEACH

(an independent view...)

Some years ago I was on Iona, a small Island off the Scottish westcoast that is seen as one of the cradles of Christianity in Western Europe.

On a sun-drenched day I found myself on the snow-white beach, almost alone, which is still possible there. The sea was calm, the Islands in the distance clearly visible and my mind "at ease". There was no indication that this beach, over 1000 years ago, had witnessed the bloody massacre of dozens of monks from the monastery of St. Columba by invading Viking-tribes. Luckily there were no hints this ever happened on this day, as I like some peace on my beach.

Sitting there, however, one question bothered me: that morning I had been in the store of the "Iona Community Center", an ecumenical organization that is based at the Island's monastery and where one can retreat if necessary. There were a good number of CDs in that store. Because I had spent more than a week without music, in my case an ordeal, I was more than interested.

Now I can say that I know quite a few artists, but none of the albums stalled there rang any bells. Then I realized that it had always been that way, religiously tinted pop music rarely makes the transition to the so-called contemporary world, except perhaps for some spiritual singers such as Mahalia Jackson.

Strange actually. It's not that the music is not fit for a crossover. Yes, in the late 80s and early 90s I used to listen to the EO (Christian Broadcast) quite occasionally and it was clear what went wrong there. They played American stars such as Amy Grant, Michael W. Smith and Ralph van Maanen, who even then sounded quite out-dated both musically and productionally.

Their fans often liked the lyrics more than the music and however I'm a great music lover, I hardly ever fall for lyrics, so this was not meant for me.

There was one important exception though: Van Morrison released the great album "Avalon Sunset" in 1989. Now, this Mr. Morrison was an established star coming from contemporary music, but still: he proved it possible to release a

good-sounding album while spreading a religious message.

Bob Dylan succeeded in this too, but his fans did not all like it. This was quite obvious, as he too is more appraised for his good lyrics and his fans, being partly atheists, found no honor in Eighties-Dylan in that perspective. Musically, by the way, his 1980's were not his best of times as well, a problem that affected more "dinosaurs" at the time.

Don't get me wrong, the other way around, there was no crossover either. As early as the 1950s, the black community in America was disgraced by the fact that people like Sam Cooke and Ray Charles used gospels as the basis for pop songs. The former was even thrown out the "Soul Stirrers", a hugely popular gospel group of whom he was the lead singer.

Furthermore, the average EO-festival visitor did not show his or her face on the contemporary festival "Pinkpop" either. Just imagine that you would run into a metal-concert.... Metal...which was known to show hidden messages when you turned the music backwards.

Now I have never heard Metallica play backwards at a concert, maybe they should, it would surely sound a lot better.

My point is: I recently started to expand my collection of religiously tinted music, not so much out of conviction, but more to find that there are gems there too. Bands playing folk music and progressive rock like Iona and Eden's Bridge (Celtic folk pop) and of course Adrian Snell, the Alan Parsons of the relipop, make highly digestible music.

For those who want to hear ...

Peter-Jan.

On the surface Peter-Jan Jong seems to be a normal husband and father of three. Hard working as an accountant in his own firm.

Every Thursday you can hear him presenting 'A Trip to Kudelstaart' a radio show with a high diversity of music (and musical opinions) on the local radio station.

Serpentyne is:
Maggiebeth Sand - lead voice
Lee Willmer - guitar
Nigel Middleton - bass, backing vocals, lead voice on tracks 6 & 9
John Haithwaite - drums, backing vocals
Vaughan Grandin - bagpipes, backing vocals

Guest musicians:
Anthar Kharana - vocals, percussion on tracks 10 & 11
Gerard Vaughan - hurdy gurdy on tracks 2, 3, 5 & 10
Mark Jenkins - keyboards on track 9

All songs composed and arranged by Maggiebeth Sand, except:
"Seven Signs" by Mark Jenkins
"Bring on the Storm" by Maggiebeth Sand, Vaughan Grandin, Nigel Middleton & Lee Willmer
"The Call of the Banshee" by Maggiebeth Sand, Anthar Kharana & Lee Willmer

Recorded & produced by Maggiebeth Sand
All guitar arrangements by Lee Willmer
Mixed & mastered by Daan Janzing @ In The Room Studio

Front cover illustration by Marc Potts
Band photo by Charis Bagioki

www.serpentyne.com
www.facebook.com/serpentynemusic
www.youtube.com/serpentyne
www.instagram.com/serpentynemusic
www.twitter.com/serpentynemusic

band contact & management:
Maggiebeth Sand @ serpentynemusic@gmail.com
promotion:
JBM Promotion – Eszter Anna Bauman
label:
Hell Fairy Records – Peter Lindenbergh

Track list:

1. Away from the World 4:30
2. Angel of the Night 4:51
3. Lady Serpentyne 6:24
4. Follow Me 3:36
5. Lady Macbeth 5:01
6. Bring on the Storm 4:06
7. Aphrodite 4:17
8. Salvation 3:40
9. Seven Signs 3:44
10. Boudicca 5:03
11. The Call of the Banshee 3:40

Serpentyne



Angels of the Night



Angels of the Night



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and we will make certain you receive a replacement copy.
[subject to availability]



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