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Audio

Tekst

Kunstner: At War With Self - Interview med: Glenn Snelwar

Skrevet af
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Revolution-Music: Hey there, we would like to congratulate you on the new album.

Glenn Snelwar: Thanks!!! It's a great feeling to have it released.

Revolution-Music: How did the band originally get together?

Glenn Snelwar: By the time I had most of the songs written for Torn Between Dimensions, I got a website up and running and posted some MP3s of the rough tracks. I wasn't actively pursuing getting signed, but the Laser's Edge heard the song ideas and approached me with the opportunity to do a CD, and to have of all people, Mark Zonder and Michael Manring, play the drums and bass. I was floored - I've always thought of them both as very creative and innovative players, and had been listening to their playing for a long time.

Revolution-Music: How did you come up with the band name? And does it have any special meaning to you?

Glenn Snelwar: Both the band name and the title for the first release could be taken many ways, maybe an obvious description being the disparities in styles present on the CD, and the juxtaposition of them within the same track. When I was thinking of a title for the project as well as the CD, I thought it also described my desire to encompass mood swings both within each song and between songs. It represents to me an observation of how thought patterns can go down a certain, focused path, or wander in an almost schizophrenic way - how we have the ability to be cognizant of these patterns, blind to them, or any combination of awareness or lack of it, and that our thoughts ultimately dictate our emotions and actions.

Revolution-Music: How did you get signed to your label?

Glenn Snelwar: Ken Golden from The Lasers Edge contacted me after hearing some MP3s I had posted on my website. He contacted me and wanted to know if I'd be interested in a trio format, and was responsible for getting Michael Manring and Mark Zonder to play on the songs.

Revolution-Music: Who produced and mixed the album, and are you happy with the result?

Glenn Snelwar: Vic Stevens produced and mixed the CD. I'm incredibly happy with the result. Vic had a very difficult task of mixing an incredibly 'dense' set of compositions. We had just less than four days to mix the entire CD, and Vic worked up until the last minute to ensure he found 'space' for all of the different parts that are present. I was very concerned that Mark and Michael's performances needed to be up front in the mix, due to the nature of there being far more guitars, mandolins and keyboard parts than bass and percussion. Vic did an outstanding job and accomplished what I was hoping for with this set of compositions.

Revolution-Music: Could you tell us about your process of making the album?

Glenn Snelwar: As soon as Mark and Michael were involved with the project, I wanted to shift the emphasis to make it as much of a collaborative process as possible, despite the overall song structures being fleshed out already. I sent Mark my ideas, and asked him to come up with whatever he wanted to for drum parts. For most of the songs I had come up with ideas, but Mark and I agreed it was important for him to have free reign creatively and come up with his own parts. For some of the songs, all Mark had to work with was a click track, just to keep time and create his own parts around the music. It was incredible to hear what he came up with, as some of the songs took on a whole new feel, despite the structure remaining the same. We worked on one or two songs at a time, and I changed my parts around in order to play off of the drum parts. Once the drums and revised guitar/keys were done, the tracks were sent to Michael to come up with bass parts. Again, after hearing what Michael came up with, certain guitar/keyboard parts were revised or eliminated in order to allow all of the parts to really complement each other. It was a similar process with Michael, as I really wanted his creativity to come through and allow him to do whatever he wanted with his bass parts. Being that there are a lot of guitars on the songs by nature of the layering, I tried to pay a lot of attention to make sure the drums and bass really stood out and had equal importance towards the compositions. Techniques like purposefully using mandolins in spots where the frequencies of acoustic guitars would have drowned out the bass or electric guitars, or making the guitar parts sparser, allowed the intricacies of Mark's playing to come through.

The whole process took almost two years from the time Mark and Michael were involved, until the mixing and artwork were completed and the CD was ready for release.

Revolution-Music: How would you describe your music to someone who is unfamiliar with your music?

Glenn Snelwar: That's very difficult! Here's a shot at it - instrumental progressive rock that intertwines classical guitars with metal's intensity and jazz-fusion's complexity. People still look very confused and that type description doesn't usually help, either. Oh, well.

Revolution-Music: Does the album have any special message to the fans?

Glenn Snelwar: The only message I'm trying to convey to the listener is one of sincerity of emotions that went into the compositions. All of the songs were written only when I felt inspired to do so. I hope that the intensity level that I had felt when coming up with the ideas and developing them was retained, and that the listener can somehow connect emotionally with the compositions.

Revolution-Music: The album is brand new - have you gotten any response on the new material yet?

Glenn Snelwar: I've been incredibly happy with the press that Torn Between Dimensions has received. Overall, the response has been very positive, and the aspect of it that I appreciate the most is that people don't really know how to describe the music or what to categorize it as. I think partly for that same reason, there doesn't seem to be a large awareness of it, despite the press that it's received. I do receive e-mail from all over the world, and it's very humbling to hear from people who take the time to contact me and let me know that the music has impacted them somehow, enough to

want to write and communicate that. That's the most rewarding aspect of all of the work that went into the project, to know that it has affected people from disparate places in the world.

Revolution-Music: Who made your cover artwork and why did you pick this one?

Glenn Snelwar: Travis Smith came up with the cover art for Torn Between Dimensions. Ken had suggested Travis, and I thought he would be perfect based on the other covers he's done. He's a great artist with some unique ideas, and I think his idea for the artwork fits the title and the whole feel of the compositions perfectly. I couldn't be happier with how it came out!

Revolution-Music: Do you have any tour plans yet? Will you be going on world tour with the new album? And maybe come and visit Denmark?

Glenn Snelwar: I am continuing to write new material for the next At War With Self release. Since At War With Self is a studio project for now, the plan is to continue writing new material, until a touring opportunity presents itself. That would be something I would love to see happen, I do miss playing in front of a crowd - but for now, there are no plans to tour. So I'll continue to keep writing new material! It would be great to be able to visit Denmark and do some shows there, and get out of the States for a while!!!

Revolution-Music: How did you think the music scene is in Europe, compared to the scene in the US?

Glenn Snelwar: All I can say is that there are some terrific bands that originate from Europe; some of what I feel are the most unique sounding bands. I'm personally drawn to a lot of darker, complex progressive rock and metal, bands like Univers Zero, Anekdoten and Meshuggah. Having said that, there is some incredible music that comes out of the states as well. With the Internet and the ability for musicians to share their work, it's great that the music scene from one country to the next around the world is easily accessible.

Revolution-Music: Who would be your ideal band to tour with? And why

Glenn Snelwar: VOIVOD or King Crimson. Because they are two incredibly innovative bands with the most intense live shows I've ever seen.

Revolution-Music: We have asked a lot of bands on their position on all the peer 2 peer programs like Kazaa and Napster? Were people steal the artists music, and sometimes even before the albums are released. What is your position on that topic?

Glenn Snelwar: I think that stealing music is a disservice to the artist. I do think that the ability to purchase it online makes sense, and to be able to hear something before you buy it by listening to clips, or buying certain songs to get a better idea of what the CD sounds like. But to blatantly share files and swap files of music that hasn't been released yet is a slap in the face of the musician that has worked very hard to produce it.

Revolution-Music: That's all we've get this time, do you have anything that you'd like to add or say?

Glenn Snelwar: I want to thank the people reading this -for listening and for your support!

Revolution-Music: Revolution-Music would like to say thanks a lot for you're time. And wish your guys all the luck in the future. And also a big thanks to Intromental for setting up the interview.

Glenn Snelwar: Thanks for the in-depth questions; I appreciate the interest and the opportunity to do an interview with your magazine!

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