



Trivium

Trivium's blistering, seventh full-length album 'Silence In The Snow' will be released by long-time label Roadrunner Records on October 2, 2015.

The genesis of the record and its title track harks back to a 2007 tour supporting Heaven and Hell in Japan. "When I watched them live, it was something that really spoke to me, especially the song 'Heaven and Hell'," recalls frontman Matt Heafy. "I'd never heard metal summarized so well like that. Afterwards, I came up with 'Silence in the Snow.' We loved the song, but it just didn't fit with the music we were making at the time. The reason was, perhaps, we weren't ready for it. We foreshadowed our destiny back then, and we've finally grown into the song. It required massive musical growth, and we're ready now."

"Every time we would do a record, someone would bring up 'Silence in the Snow,'" continues Paolo. "It was in the back of our minds, but it wasn't the right time. It came out of that moment, seeing a classic band feel so modern and relevant with real passion. It fit with where we wanted to go today. We revisited the song, and it was the moment we got the clear cut vision for this album. It corralled all of our ideas together and sent us on the path. We wanted to hone in on making big metal anthems. Each track is distinct and matters with real dynamics. It's everything we wanted to do."

As an album, 'Silence In The Snow' is long-gestating creative milestone. It took eight years before Trivium felt equipped to tackle the challenging work of weaving their classic influences into a modern record. Fueled by the inspiration of true classic metal – spanning Black Sabbath and Rainbow, Iron Maiden and Judas Priest, Pantera and Slayer, Megadeth and Metallica – Trivium took on vocal coaches and guitar lessons to further their creative evolution. The result bridges the history of hard rock/metal while powering it forward, particularly on tracks like the epic 'Blind Leading The Blind' and upcoming single, 'Until The World Goes Cold'.

"We definitely looked back to a lot of classic records and used them for inspiration," adds Paolo. "We knew we had to step up our game in the songwriting. We didn't want to simply write music, but put together a cohesive collection from start-to-finish. That's the real magic of those albums."

The album is produced by Michael "Elvis" Baskette (Slash, Alter Bridge, The Amity Affliction) and mixed by Josh Wilbur (Gojira, Lamb of God). "Being a metal head with a great sense of songwriting and production, Elvis was the perfect fit," says Matt. "We've always had a balance of melody and technicality. He understood that and fostered its growth."

Sonically, the band also broke the mold. Rather, than mixing extremely loud, they nodded to the sonic quality of records such as Back In Black where the mix is quieter. When you turn it up, it doesn't become distorted. Josh Wilbur [Lamb of God, Gojira] got behind the board and helped them realize this.

"We wanted to make sure it wasn't too loud and crushed like many modern records are," Paolo goes on. "It had to be crystal clear and preserve the layers. That was the big thing we picked up from those classics. They sound so pristine. Making it so bold and big, the songs come across how they're meant to, and you want to turn it up."

The album opens with the cinematic, orchestral 'Snowfall', composed and recorded by legendary Emperor visionary Ihsahn, who took his inspiration from the title track's melody, which follows. 'Silence in the Snow' then gallops in with succinct, searing guitars and an engaging, sweeping refrain. "It's a rally for positivity," exclaims Matt. "It's a battle cry. The lyrics haven't changed much since 2007; this kicked everything off."

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At the same time, the first single “Until The World Goes Cold” begins with an ominous intro before adopting a hammering groove that subsides during the arena-size chorus. “It’s about the sacrifice we make,” admits Matt. “Being in a band isn’t just about working at your craft and attempting to be the best you can be musically. At times, you have to be away from your loved ones, comforts, and the things that essentially make you who you are. When you’re striving for that dream, you can forget what you’re searching for and start to give up. You have to realign and continue fighting for what you love and believe in.” Paolo comments, “We wanted a song that was heavy at a slower pace. It sounds even bigger that way. It has a really strong theme.”

Meanwhile, “Pull Me From The Void” delivers a dose of vitriol through a twisting lead and expansive chant. “You should reach for impossible dreams and put everything into something you love,” Matt affirms. “If you don’t, what’s the point? I got inspired to do this at 12-years-old when I saw Metallica’s Live Shit: Binge & Purge. I wanted to reach that level, and I’m not shying away from being honest about that.”

“Blind Leading The Blind” pairs a lyrical solo with a slamming crescendo before turning on the harmonious declaration, “Save yourself.” “Sometimes, it seems like we keep perpetuating the ugliness that we have towards one another,” Matt says. “I’m always hoping for a positive outcome. I’m using the song as a call-to-action in order for people to question the world around them, question the way things are, question who they treat others, and not just be content to live in the norm and do as they’re told or expected. There are better ways to live life.”

In the end, Trivium have crafted an album that can carry on that cycle of inspiration. “Our band is about progression,” concludes Paolo. “It’s never been about a checklist to make a quintessential Trivium record. We’ve been talking about making this album for a while. It will lead us on to other things.”

“On a surface level, I hope fans can have a good time listening to this,” Matt leaves off. “For those who dig deeper, I hope they find solace in the music and they can be inspired to do something from the lyric. I said everything I wanted to say here. It’s all on the album.”

Founded in 2000, Trivium catapulted into the first ranks of modern metal with 2005’s Roadrunner debut, ‘Ascendancy’, which was named “Album of the Year” by Kerrang!, amongst others. 2006’s ‘The Crusade’ incorporated new melodic colours into the band’s sound, bringing widespread critical acclaim and a top 25 Billboard 200 debut. ‘Shogun’ followed two years later, landing a #1 debut on the UK’s Rock Albums Chart. ‘In Waves’ hit #1 on Billboard’s “Hard Rock Albums” upon its 2011 release, not to mention a top 15 debut on the overall Billboard 200.

Last album ‘Vengeance Falls’ made a stunning worldwide impact in 2013, arriving at #2 on Billboard’s “Hard Rock Albums” chart and #15 on the overall Billboard 200 – Trivium’s second consecutive top 15 debut. The album also made a #2 chart debut in Japan, top 10 debuts in Australia, Germany, and Austria, a top 15 debut in Canada, and a top 25 debut in the UK, all representing the band’s highest international chart debuts to date.

The winners of Metal Hammer’s 2006 “Golden Gods Award” as “Best Live Band,” Trivium have won over countless metal and hard rock loyalists through near non-stop touring, traveling the planet as headliners, special guests (alongside the likes of Iron Maiden, Slipknot, and Machine Head), and upper-bill stars at such legendary festival and festival tours as Download, Rockstar Energy Drink Mayhem Festival, Soundwave, Family Values, and Ozzfest. This year, the band co-headline in the USA with Tremonti, perform on the main stage at Slipknot’s Knotfest, and headline several European festivals, including Bloodstock Open Air Festival in the UK, Belgium’s Alcatraz, Germany’s Summer Breeze, and France’s Motocultor.

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