

DEFACING GOD
The Resurrection Of Lilith
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The rising force of occult Melodic Death Metal with their impressively grand debut!

Extreme melodic death metal five-piece **DEFACING GOD** command notice with their hauntingly dark and refreshingly honest debut album, ***The Resurrection of Lilith***, out September 2, 2022 via Napalm Records. Formed by vocalist Sandie 'The Lilith' Gjørtz and co-founder Michael Olsson (drums) in 2015 and inspired by opulent Scandinavian metal traditions, **DEFACING GOD** base their conceptual themes on the seeping darkness that moves in us all – rooted in occultism and witchcraft, but primarily the mythologically mysterious female demon Lilith and her tales of fervent defiance and perseverance. Through their storytelling, music and aesthetic, the band pulls their listeners into a dark universe of obscure myths, folklore and ancient stories, all the while weaving in often subtle lyrical inspirations from modern societal oppressions and personal demons. Sonically, **DEFACING GOD** balance massive extreme melodies with a twist of grandiose orchestration by Lars Vinther, echoing the styles of artists such as **Cradle of Filth**, **Carach Angren** and **Dimmu Borgir**. But rather than blend it with a conventional dose of black metal, the band proudly merges these auras with infernal death metal. Additionally, ***The Resurrection Of Lilith*** was produced by Jacob Hansen – known for his work with **Fleshgod Apocalypse**, **Volbeat**, **Evergrey**, **Epica** and countless others.

The Resurrection of Lilith arises with a cinematic, chanting introduction, leading the listener into the demonic world of **DEFACING GOD**. Building up tension to release into an uncompromising melodic, orchestral death metal assault on “*The Invocation Part I “Lilith”*”, the track emerges as the first of three songs introducing female forces of legend as a trinity to be reckoned with – the first being Lilith, Adam’s first wife, who refused to obey and now reigns as a symbol of feminine rage and independency, but also for the darkness found within oneself. Bookending the undeniably strong “*The Resurrection*” are parts two and three – “*The Invocation Part II “Jezebel”*” and “*The Invocation Part III “Abyzou”*” – which lead into “*Rise of the Trinity*”, celebrating their necessary bond and sisterhood. The track begins quietly before ascending into a rock-tinged introduction, soon transforming into an all-out extreme power track carried by Gjørtz’s fierce growls, engulfing symphonics and a captivating guitar solo, resulting in one of the album’s strongest anthems. The remainder of ***The Resurrection of Lilith*** proves to be an auditory onslaught of epic proportions, seeing **DEFACING GOD** unleash their supreme power and full songwriting dynamics with varying yet unrelentingly hard-hitting tracks like “*The End of Times*”, “*Echoes From Fulda*”, “*Death Followed Like a Plague*” and “*Enslaved*”. Penultimate track “*In the Land of Rain and Sorrow*” blasts with a blackened, dense wall of sound before the album closes with encapsulating, symphonic “*Into the Mist of Memories*” – featuring a neo-classically inspired guitar solo.

The Resurrection of Lilith is a multifaceted, grim and bludgeoning escape that spans the arc between raw death metal and symphonic grandiosity with ease, showcasing **DEFACING GOD**’s ambition to bewitch metal fans around the world with their sonic universe of darkness.