

When Wäldchengarten was formed in late 1999, by brothers Lars and Dennis Hansen, it was with the sole purpose of creating an alternative to traditional perception of music. Within the "noise" or "alternative electronica" scene this is rather common, but regarding the biased musical landscape of Denmark, this is somewhat outstanding. The motivation was the wish to experiment and the challenge in creating out of material most people would dismiss, i.e. using dissonance as the source to create harmony. That is, if one could consider harsh noise and strident feedback as being harmonic...

The first recordings were really pure noise, however, they hold some dynamics and are the beginning of what evolved into the characteristic Wäldchengarten heavy low-end rumblings.

On the first release, "Was Kommunikation" 10" (kfi 2000) it is especially the clattering, insistent reiteration that is the foundation of the expression, but also the restless energy. The record pays for itself yet can't settle down continuing to evolve gloomy and menacing without actually getting anywhere. And it is within this paradox Wäldchengarten's method truly can be improved.

Time was also spent concentrating on developing and refining this expression. A vast amount of experiments were conducted, investigating means and effect, sound source and manipulation, and a great deal of thinking on the anatomy of a track. Rather quickly it was established that development is crucial and to structure a track, as if a story without lyrics but with only the sounds to carry out the drama and suspense of the tale, was an interesting way to work with noise. Telling a story in progression using reiteration as a method propounds a paradox which is common in the later Wäldchengarten production.

After the release of the 10" quite some effort was spend distributing the record to all parts of the world. The band had a hunch that the noise-scene in Denmark wasn't exactly 'the bomb' in the corporate music business. Therefore the concentration was abroad, where a large noise community existed. The 10" was sent to review and distribution in USA, UK, Germany, Switzerland, France and Japan. Here it was well recieved by both reviewers and listeners. A single record had, however, found it's way to the newly started Danish musicmagazine "Geiger", a zine whose main focus is in smaller independent music, but which also covers major experimental bands such as Sonic Youth and Stephen Malkmus. Here the record recieved a fine review as well.

That summer, 2001, new recordings were made for an upcoming 7-inch, which was to be released in conjunction with a European tour with Japanese Seed Mouth. The 7-inch, "Six Silver Bullets" was an exercise in whether or not it was possible to create

"whole" noise/ambient works - complete with intro, build up, drama/suspense, intensification, climax and outro - in just two minutes. It couldn't, but the result was nothing to sneeze at. Some of the tracks had a greater complexity than the 10-inch and revealed a great breadth of vision, while one single track was a display of pure harsh noise. Moreover, the inner sleeve was supplied with a morbid short story that kept a fine balance between everyday observations on one hand and the absurdity of the "far-out" on the other.

A few concerts were also played in Denmark, aside from those on the tour, including at Intercosmos 01 electronic festival.

Wäldchengarten are a Danish duo whose work traditionally mixes destructo-snippets of recognisable instruments, indefinable rumbles and power electronics. The lathe-cut Six Silver Bullets (KFI 04 7") does not combine these elements (as they did on the previous release) so much as it slides between them, sounding alternately like Mesmer warming up before a gig, a distorted tape piece based on Kraftweks "Autobahn" sound effects, and MSBR drilling for teeth in an echo chamber. Byron Coley, The Wire, '02

Back in the studio, hours of recordings were re-worked or discarded until finally, in the summer 2002, "...In preperations of machines to fall" LP was released. This was the actual full-length debut of the band. The record was a further development of the tendencies found on the "Six Silver Bullets" 7". The compositions are more concentrated and complex in their structures and in the layers over which they are deployed, while the pure noise is "merely" reduced to yet another artistic effect or tool. The ability to imply a contradiction of it's own is an interesting aspect which would not be possible without a knife-edge sense of timing, and where the really interesting space is created is in the absence of what ties the extremes together.

2002 also offered the first remix assignments. Abroad, Cock E.S.P. asked for a contribution for their remix-tribute CD "Hurts so Good" and Nihilist Records asked for a remix for the unofficial tribute CD "Masters Of The Scene" in honor of the Swedish band ABBA. Danish Under Byen asked for a remix from their new record "Det er mig der holder traerne sammen", Vinyl Dog Joy wanted them to remix a track from their CD "Stories from the hafway house" and Strumm wanted to get a remix of a track off their 7" "Strumm".

And in November Geiger Magazine made a 6 page interview with Wäldchengarten, exploring the depths of their noise + a 3 page feature on Noisejihad.dk

"Exactly this intensity involves, that what easily could have been a futile display of disorganized ambient consequently preserves a thorough elasticity. Every single element on the record means everything - and nothing. It is an indispensable part of a well-lubricated, well-balanced process. Aside from the frail, inquiring guitartheme in "Soilent Green" and a Tortoise-ish motif in "20.000 FPS", there's nothing on "...In preparation of machines to fall" which in that sense sticks to your musical longterm-memory. But the ventire work does. The album happens to you - and that is supposedly some of the best there is to be said about a record. It happens, but not in a manner so you can dissect it into good and less good parts, whereupon you can discourse on that for hours to your friends and foes - and that would also be too easy anyway. If anything, the records constitutes a soundunivers of it's own, that at first sucks you in, through a subtle game between suspense and redemption, melody and noise, silence and volume - subsequently it holds on to you in a curious confidence, whose essence isn't immediately defined like that. Maybe because it's organic - because it doesn't have to be explained." "...In preparation of machines to fall" LP / Geiger '03

With all this effort something was bound to happen, and it did. 2003 was probably the groups most active year - 18 concerts ranging from collaborations with authors and reworking a classic art noise piece, appearances at art festivals, music festivals, danceperformances, a soundtrack for a silent movie, and several appearances on DR (Danish national radio). **"BeautyBoxer"** was released on Verato Project and when **Geiger** came out with the "30 best of 2002" list, only 5 Danish bands were featured on the list, including **Wäldchengarten** with **"...In preparation of machines to fall"** LP

Last year was an equally busy year, partly due to several personal projects outside of Wäldchengarten, as well as working on new recordings for different labels, and to some extent re-defining the Wäldchngarten agenda. Still there were time for a re-visit at Norberg Festival in Sweden, as well as other music/art related festivals, but propably the most significant gig was when Wäldchengarten, as the first ambient/noise act ever, were booked for Roskilde Festival 04.

Roskilde 04: Wäldchengarten - Nuclear Radiation. The wind became, if possible, even more intense, as Danish Wäldchengarten unleashed their electronic hurricane on stage. Where moments earlier there had only been passing gusts of wind, now was a massive cold front of high-frequency soundwaves. Because actual music wasn't the point. Nor rythms for that matter. Strangely enough people gathered together in the mud in front of the stage anyway. What exactly appealed to them is hard to tell. Quite a few eyebrows were raised when the extremely heavy wall of sound emerged - only to be refracted

continously over the heads of the gaping/stoned audience. A sonic monster, impossible to stop, trampling everything down on it's way to the senses. And this might as well be the thoughts of Wäldchengarten. Because the duo have long ago realized that rules and limits are sent from hell, while the slowly pulsating noise-ambient is the holy path onwards

Only a few times in the 45 minutes noisy sphere, you could sense regularities. Tiny pseudobeats manifested through a depressed bass, but not enough to label it an actual rythm. And exactly because of this, the entire concert remained a technological scrub of whitethorns and the senses and identification left naked as newborns. Workers at powerplants, or similar industries, would possibly categorise the koncert as an almost perfect representation of dangerous nuclear radiation [Arko Højholdt / Soundvenue.com]

Discography:

Electrical Bonding (Desolation House '05)
 Uncomfortable Positions MP3-ep (Fukk God '04)
 Beautyboxer 3" CD (Verato Project 03)
 ...In preparation of machines to fall LP / CD (KFI '02)
 Wäldchengarten: Live! (KFI CD-R Series '01)
 Six Silver Bullets 7"(KFI '01)
 Was Kommunikation? 10"(KFI '00)
 Wäldchengarten / KF split Cass. (Out of Love rec., Italy '00)

Compilation tracks:

v/a: "Noise Decay", Danish noise comp., CDR - Organic Pipeline '04
 (trk.: "Lies got you into this mess, but lies won't get you out")
 v/a: "Under Byen: Remix Album 2004" LP - DVP '04
 (trk.: "Om Vinteren")
 v/a: "Århus-nu CD", Book w./ CD, Signalement Århus '04
 (trk.: "Cancels out if need be")
 v/a: "Hurts So Good", Cock ESP remix CD - V/VM Test Records '03
 (trk.: "Cuttin', punchin', screamin' - "you should have been more careful mix")
 v/a: "Masters Of The Scene", A tribute to ABBA, CD - Nihilist Records '03
 (trk.: "Thank you for the music")
 v/a: "Noisejihad", 2nd Noisejihad comp., CD - Noisejihad 03
 (trk.: Cracked open on a short range", "Ill-mannered Rhetorics", "The Hunt. The Kill. The End")

2005

07/08: Forget It! Garage Festival, Stralsund, Germany.
09/07: Formanova Festival, Fredericia, Denmark
24/06: Marcipan Avd., Oslo, Norway. w. Kobi
23/06: Spasibar, Oslo, Norway. w. S. O. Toft
20/06: Radio Nova, Oslo, Norway
19/06: Kunsthal Landmark, Bergen, Norway. w. S. O. Toft
18/06: Brugata, Oslo, Norway. w. Utarm & S. O. Toft
17/06: Lab, Copenhagen. w. Hinsidan & Vakuum
03/06: Sibirische Zelle, Berlin, Germany
02/06: MS Stubnitz. Rotterdam, The Netherlands
02/06: Radioworm, Rotterdam, The Netherlands
31/05: Freaks End Future, Antwerpen, Belgium
27/05: Hörbar, Hamburg, Germany
26/05: Splab, Aarhus
20/05: Gallery Neon, Bologna, Italy

2004

30/09: Odense Studentarhus
21/09: Den Anden Opera, arr. Kanten
03/09: Overgaden Sound Art Festival, 1 month of sound art at the Institute for Contemporary Art - "Overgaden"
05/08: Halfmachine, Copenhagen. 3-day art event
31/07: Norberg Festival, Norberg, Sweden.
16/07: Elektronisk Jazzjuice, Musikcafeen, Aarhus. 3-day electronic festival
28/06: Roskilde Festival, Roskilde.
15/05: Moduleret Gran Prix, Kaserne Scenen, Aarhus. Fucked up live version of the European Song Contest
02/04: "Folk kan godt li Noise", Ridehuset, Aarhus. 10 days noise/sound art exhibition
19/03: Splab, Aarhus. w. SovietSubliminalSeduction
16/03: 1000Fryd, Aalborg. w. True North

2003

01/11: Kulturama, Ridehuset, Aarhus. soundtrack for "Den Sorte Drøm" (1911), silentmovie starring Asta Nielsen.
22/10: Kulturama i Ridehuset, Aarhus. w. writer Chr. Haun Nielsen
10/10: Raadhushallen, Aarhus. Kulturnat w. SovietSubliminalSeduction, Sofus F, Selectricity og DJ Ane
19/09: 1000Fryd, Aalborg w. Autofant
11/09: Musikcafeen, Aarhus. Martin Hall Inskription / Transskription
06/09: Frem og Forstærket, Aarhus
30/08: Dokken02, Aarhus
15/08: Halfmachine, Den Graa Hal, CPH
02/08: Club Metropolis @ Krudttønden, CPH m. Ah Cama Sotz (B) og Empusae (B)
26/07: Norberg Festival, Sweden.
30/05: Spot09, Aarhus.
29/05: Eksperimentarium, Ridehuset, Aarhus. Lars H. co-op. with Anna Brøndsted.
03/05: Recession Festival, Aarhus.
25/04: Studentarhuset, Aalborg w. Bjørn Svin & Sofus Forsberg feat. Henriette S. (Under Byen) & Peter D. (pzzlwvr).
13/03: 1000Fryd, Aalborg w. Autofant (Kresten Osgood m.fl.) & Bjørn Svin (surprise act),
07/03: 1000Fryd, Aalborg. "Tronen7" w. Tobiasz, Shine +.
15/01: Gran teater for dans, Aarhus. "Valgets Eksperiment".

2002

22/11: 1000fryd, "Elektrojam" w. Bjørn Svin, Gotharman, Jab Mica Och El
14/10: Splab, DJK Aarhus m. UCN & Tetsuo Furudate (J)
12/09: Global Guaranty Orchestra feat. Lars H. 1000fryd
09/09: Soundsculpture event w. PO Jørgens, Henning Frimann, Finn Thybo Andersen og Jacob Mygind
05/09: Splab, DJK Aarhus w. SSS og Ultimate Combat Noise
30/08: Hörbar, Hamburg, Germany w. SSS
05/02: Splab, Det Jyske Kunstakademi, Aarhus w. SSS

2001

16/11: LAB, CPH.
14/11: AZ Connie, Dresden, Germany.
10/11: Tir Groupe, Lausanne, Switzerland.
08/11: Egocity, Zürich, Switzerland.
07/11: K13, Paris, France.
05/11: Frontline, Ghent, Belgium.
03/11: Spanien 19C, Aarhus, Denmark.
02/11: 1000Fryd, Aalborg, Denmark.
15/09: Intercosmos 01, Studentarhuset, Aalborg, Denmark. 1-day electronic fest.