

Ice Cream Cathedral

From debut album to Roskilde Festival

The description "Space Pop" might be a bit airy, but for Ice Cream Cathedral it is nonetheless precise. Noisy effects, sparkling chords and prominent vocal expression collide in Ice Cream Cathedral's both delicately feminine and musically potent universe that grabs your hands and at the same time strives far out into the atmosphere.

Ice Cream Cathedral's easily recognizable sound is presented on the debut album *The Drowsy Kingdom* (2013), which has established the band as one of the most promising acts in Denmark right now. With 5/6 star reviews from leading Danish newspaper Politiken and music magazines Soundvenue and Gaffa, Ice Cream Cathedral is compared to bands like Beach House and Broadcast. Ice Cream Cathedral played Danish showcase festival SPOT in May, and in July Ice Cream Cathedral was the very first band to play at the 2013 edition of Roskilde Festival, when they opened the festival stage for Nordic acts, once again to receive beautiful reviews.

D-I-Y Perfectionists

The story of *The Drowsy Kingdom* kicks off in the summer 2012, when Anja T. Lahrman, Kristian Paulsen and Anders Bach load the car and drive far up in the Swedish woods for a week. The desired destination is a finished debut-album and to reach it, the trio spends a week in a lonely cottage. In this voluntary isolation they identify the focused and homogeneous sound that has now become *The Drowsy Kingdom*. All writing, recording and production of the album is by the band itself, but in the process of mastering the album outside wizard was contacted: American mastering engineer Paul Gold optimized the sound of *The Drowsy Kingdom* just as he has done for related acts such as LCD Soundsystem and Animal Collective.

However, these bands are probably not the first to come to mind when listening to *The Drowsy Kingdom*. The sound of the debut-album brings associations to French 60's pop like Françoise Hardy through Enigma'ish New-Age to early 90's shoegazers like Slowdive. Ice Cream Cathedral unites these diverse musical and historical directions in their own easy-recognizable sound that is dominated by the expressive vocal of Anja Lahrman. It unfolds through the distinct melodies while Kristian Paulsen's guitar alternately submits a multidimensional ramp of noise to the galactic synths and then sends it's own flash of light into the foreground of the music. The guitar- and synth-melodies go all the way together as heard in the single *'When You Depart'*. Here, a two-voiced guitar line pursues it's melodics and gives a sublime sense of infinity and freedom. Anders Bach's drumming follows meticulously the often quite simple rhythms and connects both melodies and harmonies in a type of substantiation of the spheric elements - just have a listen to *'Otherworldly Ease'* where the drums hold back the guitar from complete soaring.

This is exactly what the band's multi-faceted songs are about: to let contrasts keep each other check, so they move around one another, striving explosions. But, despite tensions, they end in a harmonious tone.

From witch house to spacepop

If we jump back in time to the birth of Ice Cream Cathedral we pass through highlights as gigs on Roskilde and SPOT Festival, the release of *The Drowsy Kingdom*, massive blog hype and the formation of the band collective Oh!My, to finally land in August 2010. Here Anja, Kristian and Anders just started studying at the Rhythmic Music Conservatory in Copenhagen and found each other in a common passion for American dream pop like Broadcast and witch house such as Sleep ∞ Over. Their conducted sound inspires the three musicians to do the debut EP of Ice Cream Cathedral called *Straight Arcs* (released November 2011). A cassette tape release that made the band favourites of Danish music blogs and got Danish magazine Soundvenue to proclaim their hopes for them as one of the most promising Danish acts in 2013.

With the succes after the release of *The Drowsy Kingdom*, Ice Cream Cathedral has succeeded all expectations and surprises at the same time by going in a more coherent and melodic direction than they did on the debut EP. "The Drowsy Kingdom" is both elegant, full of musical excess and it let's the songs' crystal clear melodies unfold their full potential - without compromising the overall impression.

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