

PRESS KIT



The
Trouble
Notes



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THE TROUBLE NOTE'S MUSIC IS AN ECLECTIC FUSION OF GENRE ACROSS THE ENTIRETY OF THE MUSICAL SPECTRUM, CREATING A SOUND THAT IS TRULY UNIQUE TO ITS OWN

Rob Underwood, BBC Radio Lincolnshire



BIOGRAPHY

The story of The Trouble Notes starts in Manhattan at a Wall Street investment fund and leads to the metropolis Berlin marking the beginning of a new chapter. This chapter stands in the name of travel and lets the group understand that music is a universal language. To reduce cultural barriers, The Trouble Notes have made it their mission to create their own cultural universe, mixing influences from all over the world into their songs. The emotional, pan-cultural music of the group, forms personal memories into a colorful melting pot of different traditions, touching on deep and complex stories of the human condition and social experiences, without the use of any words.

THE GROUP INVITES THEIR AUDIENCE TO JOIN THEM ON A CULTURAL AND GEOGRAPHICAL EXPEDITION

Their music does not need words to convey stories or foster connections. The group's name is irreverently playful, just like their music can be. It conjures the concept of learned musicianship - when thought as a twist on "treble notes" - and it conjures their virtuosity, as in they are playing the "trouble notes." But most appropriately the handle evokes daring creativity, music that stirs up something within the listener. Through their art of storytelling, the group invites their audience to join them on a cultural and geographical expedition. The development of the travelling musician is not only audible, but omnipresent. Everyone that joins the universe of The Trouble Notes remains a part of it, and often morph

from a normal concertgoer into a true Troublemaker-sharing in the journey of the group.

The first 4-Track EP Grand Masquerade was released on February 24th, 2017 and funded by the Initiative Musik Berlin. Feedback: "The EP is a parcel of the band's current musical spectrum. Therefore, the title track Grand Masquerade isn't unknown, inviting you to dance or imagine an Irish tap dance." - Musikblog

The popularity of the first EP and the great response of the audience and various online platforms in Germany, UK and France, result from the group's ability to share their energy with their audience and fascinate them by breaking with musical traditions. Perhaps it is also their natural openness, that is extremely charming and magical.

An enchanting usually very fast played violin is the voice of the trio, but it's not only the play of the violin that defines the group's music. The groove of the cajón paired with a rhythmic guitar build the incomparable sound of the band.

Often it is the impulse that takes charge of the sound, leading them from the street, to a private concert and eventually into the spotlight of a larger club. They live and love it – performing and taking the stage.

The Trouble Notes - somewhere between instrumental Pop, Hip-Hop, Indie Rock and the disciplinary traditions of Classic, Gypsy and Jazz - don't let anyone put them in a box.

In 2016 their song "Ghosts of the Red Sand" was selected as the theme song for RBB's "Auf Augenhöhe." In 2015 they were selected to be the musical guest performers at the European Film Awards, and they were nominated "Indie Artist of the year" by Cultural



Magazine Indie Berlin. This past March, the first run of The Trouble Notes' self-produced show, The Grand Masquerade debuted to a sold-out audience at Lido Berlin with 570 people in attendance.

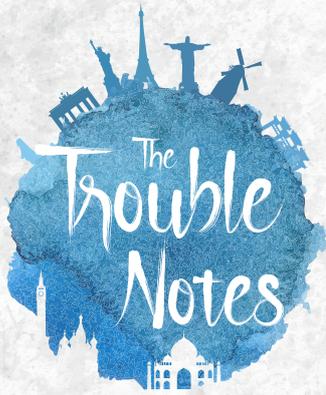
Having played over 400 shows in 15 different countries The Trouble Notes have managed to build a loyal fanbase with their unique and energetic performances all around the world.

Fascinated by the manifold encounters, the band serenades from one magical place to the next. In their packed van, they drive through Europe. A never-ending adventure living their theme...

„Music from everywhere for everyone“.



THE BAND



The Trouble Notes story begins when Bennet moved from Indiana to New York City and finally began took ownership of his prodigious musical gifts. At the age of four, he began playing violin, and by 15 he was classically trained performing with orchestras and wowing audiences in competitions. The problem was that classical music bored him. Instead of drilling musical exercises, he began to devote his practice time to playing along to the television and the radio. Applying schooled technique with imagination in a contemporary music or cultural setting would wonderfully prefigure the spirit imbuing The Trouble Notes.

In New York, he found himself longing for a creative outlet to medicate his soul while it felt numbed by Wall Street. He found himself often alone on the band of the East River, filling his spirit, improvising from his heart. He also found solace in the demand for violin in the bustling and diverse music scene.

Stripping away the flash and distraction of a career in finance, Bennet began to heed an inner call to pursue a form of international diplomacy. He began to realize that call was coming from his violin—his music was meant to spread healing and joy worldwide. “It all happened gradually, there are little whispers, and then one day you wake up and say ‘screw it,’” he reveals. “Something emotional happens, and what you’ve been thinking about for months becomes a reality.”

By the time Bennet decided to cut ties and move to London, he already earned his bones on the streets of New York. “If you can work on the streets of New York, you can work anywhere. There, you’re lucky to get five seconds of anyone’s time. That where I learned about showmanship, dynamics, energetic performance, and how to speak to audiences,” he recalls. Soon the adventure began: London, Ireland, Prague, and, finally, Berlin where The Trouble Notes have a home, friends and girlfriends, and a dedicated fanbase.



Along the way in this journey, something special happened: one man’s quest became a cultural movement. In London, after a transcendent jam in Hyde Park, Bennet found a creative and ideological soulmate in percussionist Oliver Maguire. His command of hip-hop and beats and traditional rhythms, and gifts for intuiting the energy of the crowd has been crucial to shaping the group’s panoramic artistry. Upon meeting, Oliver packed up his life to become a seeker. The two found their missing comrade in Berlin. Guitarist Florian Eisenschmidt comes from the studio and rock band circuit. With The Trouble Notes, he predominantly plays nylon string guitar—an instrument suited to subtle fair such as classical and flamenco—propulsive urgency, capturing the dynamics and excitement of hard rock and psychedelic rock.

VIDEOS



The Trouble Notes - Boddah
Live at Lido Berlin



The Trouble Notes - Grand Masquerade
(Live at Kaos Berlin)



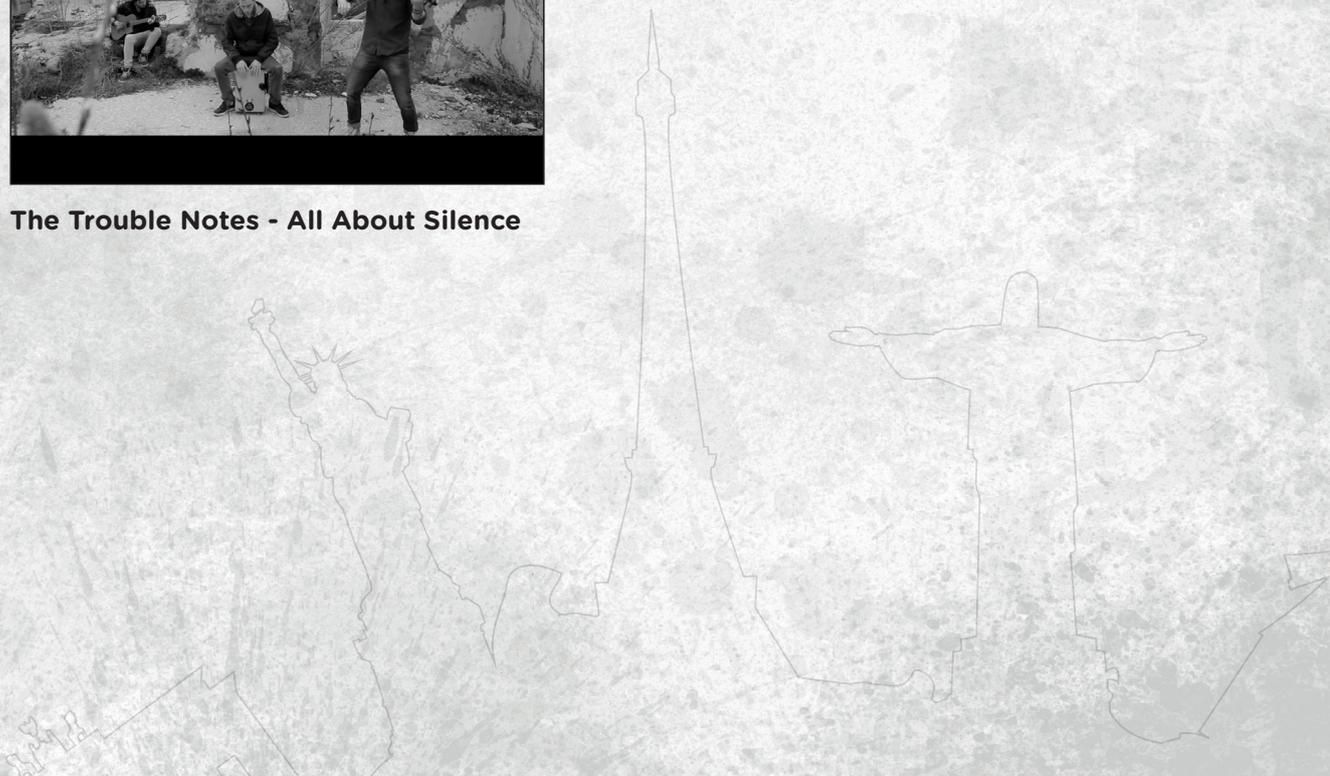
The Trouble Notes - 2016 highlight reel



The Trouble Notes - Gypsy Train
(Live Version Santo Stefano Bologna)



The Trouble Notes - All About Silence



PRESS

They have performed live on major media networks in multiple countries, including on WBEZ Chicago's "Worldview", BBC Radio Lincolnshire, Metro Radio UK's "Nightowl" with Alan Robson, Deutschland Kultur Radio, and "Sons Urbanos" on Canal Bis in Brazil. Their song "Ghosts of the Red Sand" was selected as the theme song for RBB's "Auf Augenhöhe." Their song "Catalonia Calling" was selected for the new advertising campaign for Ortel Mobile, airing on networks in Germany.

RADIO

WBEZ91.5

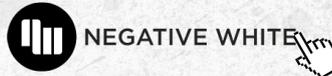


TELEVISION

Titelmelodie der rbb Reihe Auf Augenhöhe:



ONLINE



[...] « Grand Masquerade ist ein Kurzfilm zu einem schweren Thema. Mit einer Mischung aus Tanz, Pantomime und Theater wird erzählt, dass wir alle Masken tragen. Und was in einer Familie passiert, wenn jemand sie fallen lässt.» [...]

MUSIKBLOG

[...]« Wie Christian Bale im Film „The Big Short“ als Hedgefond-Manager sich mit wilden Schlagzeugsoli Ablenkung vom stressigen Job verschafft, spielte der ehemalige New Yorker Investmentbanker Bennet Cerven Violine, bis er irgendwann entschied, nur noch Musik machen zu wollen, und sich vom Saulus zum Paulus wandelte. Um sich vereinte er den Percussionisten Oliver Maguire aus London und den Gitarristen Florian Eisenschmidt aus Braunschweig. Sie nennen sich The Trouble Notes und spielen und performen ihre Musik auf der Straße, wo auch die Songs entstehen. Dabei kommen sie ganz ohne Gesang aus. » [...]

GEO

[...] « Profibands wie «The Trouble Notes» lassen die Reaktion des Publikums direkt in ihre Musik einfließen » [...]



[...] « Each song carries the spirit of the place it was written in and that is what makes it unique. »[...]

Staatlich geförderte Musikgruppe der Initiative Musik Berlin: Projektförderung des Albums Lose Your Ties: 

[...] « Das Leitmotiv des Albums ist unsere Geschichte. Ein sicheres Heim und einen festen Arbeitsplatz gaben wir bereitwillig auf, um unserem Traum des Reisens zu folgen, neue Kulturen (vor allem ihre musikalischen) zu entdecken und unseren musikalischen Horizont zu beflügeln. Während die Relevanz unseres Traums anhält, ist Lose Your Ties ein allgemeiner Aufruf an die Gesellschaft. Der Titelsong beschreibt die Suche nach dem Sinn unseres Lebens aber gleichsam das Erkennen der Hürden, die wir für die Realisierung unseres Traums überwinden müssen.»[...]



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