

hcmf //



Noise Uprising

Friday 22 November 2024
9.30pm, St Paul's Hall

Kobe Van Cauwenberghe ukelele / parlour guitar / saz
bağlama / 12-String electric guitar / mbira / melodica / shruti
box / small percussion

Toon Callier banjo / flamenco guitar / guembri / dan bau /
baritone guitar

Johannes Westendorp strohviol / gizmo-Tele / cümbüş /
zither / small percussion

Christopher Trapani lap steel / mandole / dobro guitar /
gizmo-Tele / Melodica / Darbuka

Sofia Jernberg voice / small percussion / omnichord
Lieselot De Wilde voice / small percussion

Christopher Trapani (USA, 1980)

Noise Uprising (2023) 90' **UK Premiere**

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|---------------------------|--------------------------|
| 1. Radiola Prelude | 15. Lafayette (Two-Step) |
| 2. Jakarta (Kroncong) | 16. Zanzibar (Taarab) |
| 3. Tunis | 17. Accra (Palm Wine) |
| 4. Buenos Aires (Tango) | 18. New Orleans |
| 5. Mombasa | 19. Istanbul (Gazel) |
| 6. Havana (Son) | 20. Smyrna (Manes) |
| 7. Piraeus I (Taksim) | 21. Honolulu |
| 8. Piraeus II (Rembetika) | |
| 9. Lisbon (Fado) | |
| 10. Bombay (Alap) | |
| 11. Bali | |
| 12. Hanoi | |
| 13. Clarksdale (Blues) | |
| 14. Seville (Flamenco) | |

Noise Uprising: A Polystylistic Atlas

In 1925, with the advent of electronic recording techniques, the number of records of popular music, especially from the port cities of the world, exploded. The historical 78 rpm records of this era are the not-so-silent witnesses of the birth of son, jazz, samba, rembetiko, fado, tango, etc. They reveal a kind of B-side of music history: a people's history of music-making driven by the bustling marketplaces of colonial port cities. Meticulously described in Michael Denning's book *Noise Uprising*, this trove of historical 78 rpm records read like a polystylistic atlas that unravels a subterranean, cross-cultural network far away from, and with a wider reach than, traditional concert halls.

Christopher Trapani aims to “fill in the map” by composing a series of short pieces for four guitars, two singers, and occasional live electronics. In studying these 78s as primary source documents, Trapani transcribes and transforms their musical gestures. These recordings are in turn woven into electronic collages, imagining alternative histories, fictive encounters and cross-pollinations between styles which in reality may never have intersected. The guitar, in all its possible variations, forms a common thread, as does the human voice. For live electronics, Trapani explores the historical practice of recording techniques, not only from a musicological perspective, but also from a technical one.

Written for Zwerm electric guitar quartet, plus singers Lieselot De Wilde and Sofia Jernberg, *Noise Uprising* uncovers hidden connections between geographically distant genres, but in doing so strives to create work that ultimately represents something more than a travelogue or a book of postcards. The cycle serves to call into question notions of cultural appropriation and authenticity, to challenge rather than to romanticize notions of the exotic, and to draw attention to the dangers of “overtourism” and the unreflective, superficial consumption of place.

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