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Convenient bits of unupholstered furniture

for amplified trumpet, live electronics and 2 channel fixed media

Chris Cresswell

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### **Convenient bits of unupholstered furniture (2022)**

for amplified trumpet, live electronics and 2 channel fixed media

Written for Andy Kozar

Dedicated to Brian Carey Kozar...
I'm sorry I made your dad practice such a loud and noisy piece during your first month of existence. I hope you were

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#### **Program Notes:**

Written for amplified trumpet, live processing, and 2 channel fixed media, *Convenient bits of unupholstered furniture* is a work that attempts to find beauty in extremes. The title of the work comes from a 1929 Boston Post review of a Henry Cowell concert, in which the reviewer, Warren Storey Smith, suggests, rather sardonically, that... "Many of the sounds which Mr. Cowell achieved last evening might be duplicated with a tack hammer and any convenient bit of unupholstered furniture." I believe he meant it as a criticism, I accepted it as a challenge.

This project was made possible with the funds from the Statewide Community Regrants Program, a regrant program of the New York State Council on the Arts with the support of the Governor's Office and the New York State Legislature and administered by CNY Arts.

Note about the cover image: The image is a cropped version of Alfred Stieglitz's *The Hand of Man*. The MET Museum's description of the Stieglitz's photograph serves as a guiding force for *Convenient bits of unupholstered furniture* as well:

"The title alludes to this modern transformation of the landscape and also perhaps to photography itself as a mechanical process. Stieglitz believed that a mechanical just unent such as the camera could be transformed into a tool for creating art when guided by the hand and

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#### Performance Notes:

This piece requires an audio interface with standard stereo outs and at least one input. There is live processing happening through Ableton, a clip on mic is best, but a standard mic will also work.

There should be an even balance between the trumpet and the electronic playback, one should never over power the other. There are times when the electronics overpower the trumpet.

Overall, the trumpet should respond to, imitate, and otherwise engage with the 'glitch' of the electronics.

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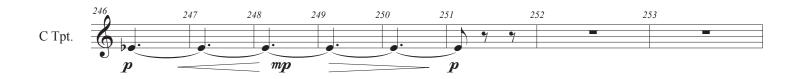














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stop air sounds before rhythmic pulse track ends, allowing rhythmic pulse to end the piece

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