

MICHIANA IMPROVISATIONAL MUSIC FESTIVAL II

Produced by the Computer Music Studio
Division of the Arts, IUSB

Program 1, Friday, July 24, 1992

One of the differences one encounters when producing a concert of improvisational music is that one's performers often don't know exactly what they are going to be doing, or sometimes, even with whom they will be performing. I have given this first MIMF II concert to my friends from Indianapolis: Walter Wright and Debi Cook will be performing as *dada YAMA*, and Michael Herndon will also be performing. *DADA yama* takes its name from a 1919 surrealist poem by Walter Mehring, "The Song of *dada YAMA*"; the usual description of much surrealist performance art as "DADA" is derived from this poem.

Seven-thirty o'clock
Friday and Saturday
July 24 and 25, 1992
Indiana University South Bend
Recital Hall
First Program, 1992-93 Season



The use of recording or photographic devices at a concert in any auditorium of IUSB is forbidden. Eating, drinking or smoking at such events is also prohibited. Attendance by children under the age of responsible behavior is discouraged.

MICHIANA IMPROVISATIONAL MUSIC FESTIVAL II

Program II, Saturday, July 25, 1992

This program features two of Michiana's improvisational ensembles. **Concrete** is a collective of musicians from Southwest Michigan. **Boyd Nutting** and **Jon Yazell** are from Buchanan. **Andrew Lerston** is from South Haven and **Mickey MacKenzie** is from Grand Rapids. Their improvisation will include elements as diverse as sampled and synthesized sound, real-time manipulation of quaint phonograph recordings, live instrumental sounds, etc.

The other ensemble on this program is **PLATO & the Western Tradition, a Postmodern Improvisation Ensemble**, which is based here in South Bend. Its members are **David K. Barton**, **Eric Barton**, **Boyd Nutting** and **Phillip Ray**. Since I am the coordinator of **PLATO**, I can at least come up with a title for our performance: "Processed Art Food," which refers to the idea behind things in contemporary culture, such as Velveeta cheese. That is, something which exists in a perfectly useful and natural form which is manipulated by our economy so as to produce something which has a longer shelf-life, which is cheaper to manufacture and distribute and which is made more desirable to consumers than the "real thing" by seductive advertising. It is ironic that the sounds and images which **PLATO** uses in its performance are heavily processed using computer technology; however, we haven't yet found the media campaign which will convince consumers that our product is more desirable than the "real thing." In fact, one of the most frequent questions posed to me is "How does your music compare to 'REAL MUSIC'?" The fact that our product is sounds created by human performers and transmitted through the air to perceiving and cognitive human listeners, *as is all music*, is somehow obscured by the presence of all of the high-tech gadgetry which we use to assist us.

One of the pleasures of improvisational music is that one never knows what will happen! Perhaps we are the heirs of the surrealist performers of the 1920's and 1930's; perhaps we are an art movement which will have its own name when the future looks back at us. At any rate, we are having fun, and we hope that at least some of what we do will be fun for our audience as well.

Notes by **David K. Barton**, New Sounds Series Producer

Dr. Robert W. Demaree, Jr., Dean of the Arts

Production Staff

Dr. Thomas C. Miller, Director of Production
David R. Davenport, Resident Stage Manager
Anthony P. Morus, Lighting Technician
Lincoln Clark, Stage Technician
Mark Todd, Production Coordinator
Alice Dare Slatton, Graphics Designer