

No cassette



ENVOI

NEW WORKS BY DAVID K. BARTON

BOYD NUTTING

&

PLATO & THE WESTERN TRADITION

WITH GUEST ARTISTS

RANDY COLBORN, VID GRANDE, OBOE & DAVID HARDING, VIOLA

FRIDAY, SEPTEMBER 12, 1997

8:00 PM

CAMPUS AUDITORIUM

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons, return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment, cameras, cellular phones and other electronic devices may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

PROGRAM

WESTERN LANDS A Study in Immortality

MUSIC & VIDEO BY BOYD NUTTING

BOOK OF HOURS

MUSIC & VIDEO BY DAVID K. BARTON

INTERMISSION

IN MEMORIUM

PLATO & THE WESTERN TRADITION

A POSTMODERN IMPROVISATION ENSEMBLE

DAVID K. BARTON, MUSIC AND MIX

EVIE BARTON, MOVEMENT

RANDY COLBORN, TEXTS

VID GRANDE, OBOE

DAVID HARDING, VIOLA

BOYD NUTTING, MUSIC AND VIDEO

JON YAZELL, CAMERA

NOTES ON THE WESTERN LANDS

I have always used art to approach something that is beyond my understanding and this performance of *The Western Lands* is an attempt through music and video to understand immortality. In the book *The Western Lands*, William S. Burroughs outlined the Egyptian system of immortality as well as several others. He pragmatically detailed the journey one takes on the road to the Western Lands. It is a pilgrimage we all take. I have used this book as a point of departure and a valuable resource for the music and visuals of *The Western Lands*.

This year, as have most other years, has been a year of loss for me, from people I know personally, like our friend and compatriot Kurt Boesinger, to those I don't know personally, but respected immeasurably, like William S. Burroughs and Allen Ginsberg. *The Western Lands* is both a study of the afterlife and a memorial to those who have passed on.

NOTES BY DAVID K. BARTON

Since June of this year my video-equipped Macintosh computer has been on loan to my friend and collaborator, Boyd Nutting—since I was to be away all summer, it seemed silly to have that computer sitting unused in my studio, so I took it up to Buchanan and said "Here, Boyd. Have

fun!" Since as I write this, I haven't seen or heard Boyd's piece, I can't make any remarks about it, other than to say that the central video engine used in the work is a Macintosh program called Bliss Paint, which allows one to process video materials using compositional techniques which are similar to those used in sequencer-based electronic music.

My piece, *BOOK OF HOURS*, also uses Bliss Paint for the video processing. In the late middle ages in Europe, a Book of Hours was a book of prayers and scripture readings used for the private devotions of an individual. These books were works of art, containing illuminated illustrations, usually of very high quality. They were very expensive to produce, and thus were only found in the aristocratic households of the time.

The images which I chose to manipulate in this video piece are taken from the most famous of the surviving Books of Hours: *Les Tres Riches Hueres du Jean, Duc de Berry*, a magnificent work created during the years 1414- 1416 by the Limoges brothers, for Jean, Duke of Berry, a brother of the French King, and one of the wealthiest men of his time. He was an avid collector of things of beauty, ranging from chateaus to

illuminated manuscripts. At the beginning of this particular book are a set of full page calendar illuminations—one for each of the months of the year. Since I have been creating my work in the summer months, I have been working with images from the June and July illuminations, and with one image from the December illumination. The images are imported into the video program, and then manipulated using the resources of the program.

The music which accompanies the imagery lies somewhere between composed and improvised music. I play into my computer sequencer musical motives which are composed in advance; the computer records this as MIDI code, and I then proceed to manipulate the material in various ways. I never do the same manipulations twice, so there is this element of improvisation in each performance.

Kurt Allen Boesinger passed away in June of this year, at the age of 36. Kurt was a piano and composition student at IUSB in the early 1980's; while at IUSB he took all of the courses in electronic music, and

when he left IUSB, it was to pursue a degree in Electrical Engineering Technology at Purdue, since he had decided that he wanted to be involved in electronic music on the technical side. After he completed his studies, he worked for several years as an electronics technician in Detroit, and had just begun to work as a technician for Roland Corp. of America when he passed away.

I was Kurt's teacher and mentor, and for many years he and I were close friends. During the ten years I have been involved with improvised electronic music with Plato & the Western Tradition, Kurt played with us many times. Kurt is the first of Plato's close-knit family of artists to make that final, mysterious journey which lies before each of us. We perform this evening to honor and remember Kurt, to celebrate his life and his memory. Envoi, Kurt.

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Auditorium lobby.

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Jamie L. Talboom,
Production Coordinator

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