

Labora et Ora

Music & Video by **David K. Barton** with

PLATO & the Western Tradition



ILLUSTRATION BY: SCOTT HATT

8:00 p.m., September 16, 2000
Indiana University South Bend
Northside Hall, Room 158

PROGRAM NOTES

Labor et Ora: "Work and Pray," St. Benedict's admonishment to the monks cloistered in the medieval monasteries organized according to his rule. Early seventeenth century alchemical texts refer to the site in which the scholar pursues the alchemical work as the *laboratorium*, combining *labor* – to work – with *oratory*, a place in which one prays. This is the origin of the modern term "laboratory" – a place in which work is done in a prayerful manner.

Bildung, the first video piece on the program, was created during the summer of 2000 using Bliss Paint 2.0.1, a video animation program created by Greg Jalbert of Imaja Software. The title is a nearly untranslatable German word often used by hermeneutic philosophers, such as Hans-Georg Gadamer, to describe the process of an individual or a culture coming into a realization of the full possibilities of human potential, a "rising up to humanity." Of course, the semi-simple rearrangement of some letters produces the English word "building"; hence the images of rooms and buildings which begin the successive sequences of the video piece.

Dreamscape was a solo improvisation which David K. Barton recorded in late spring, 2000, as a way of coping with a period of extreme emotional and spiritual turmoil which he was experiencing at that time. That the music is mostly tranquil, at times playful, and often elegaic was the result of his playing through the tumult of his emotions to reach the place "where everything is music," and where his fundamental tranquility of spirit is to be found. The version of Dreamscape used this evening is somewhat shorter than the original fifty-five minute improvisation.

Laboratorium III: A medieval or Renaissance alchemist would not have begun his work with nothing in his laboratory, he would have assembled various items, and organized procedures and processes before beginning the work which he was contemplating. The kind of improvisation which we will present in this piece also begins with our having assembled objects—sounds, rhythms, melodies, visual images, ideas, texts, etc., which are stored in our computers and our minds and bodies. During the course of the piece, we will present some of these materials, and add new ones. We use a very simple process: we will begin to play, and see what happens.

Obviously, there is a connection to alchemy, and it is interesting to note that early seventeenth century texts frequently draw a direct connection between alchemy and Music, but, as in most of our work, the ideas and images from this odd predecessor of modern science are merely the springboards from which we launch our own images and ideas.

Labora et Ora

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PROGRAM

Bildung (2000)

Video by David K. Barton

Music: Dreamscape

(Improvisation No. 1063, PLATO & the Western Tradition)

Intermission

Laboratorium III

Improvisation No. 1081, PLATO & the Western Tradition

Musicians: David K. Barton, Evie Barton, Vid Grande,

Scott L. Hatt & Boyd Nutting

ABOUT THE PERFORMERS

David K. Barton earned the BA (1968), MA (1972), and PhD (1975) degrees in Music with major emphasis in Composition, all from the University of California, Santa Barbara. He is a Professor of Music, Director of the IUSB Computer Music Studio, Music Area Coordinator, and Assistant Dean and Director of Instruction for the Division of the Arts.

Barton's specialty as a composer is computer-assisted electronic music improvisation. Since 1988 he has been the coordinator of a performance ensemble, PLATO & the Western Tradition, which performs regularly at IUSB. This ensemble has recorded nearly 1,100 improvisations.

Evie Barton is a multi-instrumentalist singer-songwriter who has been dancing, singing, and telling stories in PLATO performances since the group began in 1988. Born in Paris, France, Ms. Barton earned a BA in Music Theory from the University of California, Santa Barbara, and continued to study violin and viola at the University of Cincinnati and IUSB. She will be celebrating the release of her first CD of original songs, *A Quiet Voice for a Noisy World*, later this Fall.

Vid Grande is an environmental chemist with the Department of Natural Resources of the State of Wisconsin, who visits South Bend several times a year to make music with PLATO. An accomplished improvisational oboist, Vid has recently acquired a keyboard which astonishes the rest of us.

Scott Hatt is a substance abuse counselor working with juvenile populations. He also teaches Computer Art and Design for the IUSB Graphic Design program. He describes his own work as being Naïve Graphic Surrealism, and has produced the images for many posters and programs for New Music events at IUSB for a number of years.

Boyd Nutting has his own ensemble, CONCRETE, which has recently been specializing in creating live soundtracks for classic silent films such as *Battleship Potemkin*, *The Last Laugh*, and, most recently, *Krimbiel's Revenge*, which was premiered during the Sound of the Silents Film Festival at the Vickers Theatre in Three Oaks, MI in August of 2000.

DIVISION OF THE ARTS PRODUCTION STAFF

Director of Production: Thomas C. Miller

Resident Stage Manager: Kyle Jon Paulk

Production Coordinator: Kathy Jo Tully

Production Assistant: Erin Snyder

Graphic Designer: Melissa Wise

Box Office Staff: Kathy Kolar

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, patrons' 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 or other electronic devices may not be used at any performance in any auditorium of IUSB. Pagers and cell phones brought into the performance hall should be turned off.

Talking or making noise of any kind during any performance is prohibited, and ushers reserve the right to remove anyone creating a disruption or who is in any way a disturbance to the performer(s) or other audience members. 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 state area following the performance.

INDIANA UNIVERSITY SOUTH BEND

The DIVISION of the ARTS | 2000-2001 Season

