

The image features two hands reaching towards each other. The hand on the left is covered in white circuit board patterns, with the letters 'IBS' visible on the palm. The hand on the right is covered in white musical notation, including notes and staff lines. A bright light emanates from the point where the two fingers are about to meet. The background is dark with a fine, grainy texture.

AN EVENING OF ELECTRONIC MUSIC

8:00 P.M. FRIDAY,
JANUARY 21, 2000
IN THE AUDITORIUM,
NORTHSIDE HALL
IUSB

THOMAS C. MILLER, ACTING DEAN
DIVISION OF THE ARTS

IUSB

1999 100

NO 27

ARTS IUSB
1999-2000 SEASON



The DIVISION of the ARTS
10th ANNIVERSARY

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 or other electronic devices may not be used at any performance in any auditorium of IUSB. Pagers and cell phones brought into a 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 stage area following the performance.

AN EVENING OF ELECTRONIC MUSIC

Program, Jan 21, 2000

The Battle of Seattle (2000)

Boyd Nutting

Ashes and Embers (The New Millennium Mix) (1999-2000)

David K. Barton

Groovemasters

Boyd Nutting & David K. Barton

Intermission

The Millennium Cycle: Canto 4 (Improvisation #1,051)

PLATO & the Western Tradition

A Postmodern Improvisation Ensemble

NOTES

The Battle of Seattle

I composed *The Battle of Seattle* in recognition of the workers and protesters who were attacked in Seattle, Washington, during the meetings there of the World Trade Organization in December, 1999. I believe that what took place in Seattle on those days marks a significant historical shift in thinking amongst people everywhere; we are no longer looking at our labor and environmental concerns about society from a nationalistic view, but global. As intelligent people we can no longer tolerate the exploitation of workers or the destruction of the environment of any country. The protesters in Seattle came to express these concerns to the World Trade Organization and the world, and were met with violence from the Seattle police in a shameless attempt to quell the protesters' voice of reason.

I dedicate this composition, *The Battle of Seattle*, to those world heroes who stood up for the rights of us all, as well as the preservation of the planet, amidst hostility from the Washington authorities. May your cause free us all. —Boyd Nutting

The Millennium Cycle

The Millennium Cycle is an on-going collection of recordings of improvised performances by PLATO & the Western

Tradition, the intent of this project is to celebrate the "turning" of the millennium, the passage of Western Culture from its Twentieth Century to its Twenty-first Century.

Canto 1 of the cycle was the improvisation created at IUSB on September 19, 1999. *Canto 2* of *The Millennium Cycle* consists of three pieces: *Afterglow*, a forty-five minute improvisation created October 7, 1999; *Ashes and Embers*, a series of remixes of material from *Afterglow*, the first of which was created for Marcia Heintzberger and the IUSB Dance Ensemble; and *Cinders*, another forty-five minute improvisation created December 11, 1999. The New Millennium Remix of *Ashes and Embers* presented this evening was created earlier this month. *Canto 3* of *The Millennium Cycle* consists of two parts. The first is an improvisation which was created by David K. Barton and Scott L. Hatt which began at 11:20 PM December 31, 1999 and ended at 12:10 AM January 1, 2000. The second part of *Canto 3* is an improvisation by Barton and Boyd Nutting which was created late in the afternoon of New Years Day, 2000. This evening's improvisation by PLATO & the Western Tradition is the Fourth Canto of *The Millennium Cycle*.

Groovemasters

Cakewalk Software, whose digital audio and sequencing software is quite commonly used in the computer music community, has released a program called Groovemaster, which

is intended to support DJ wannabees in their efforts to emulate Techno, Dance, and Rave musicians. Barton has the program installed on his G3 Powerbook, Nutting has the software installed on his PC. The only predetermined parameter is the setting for Beats per Minutes at the beginning of the piece—once we're underway, anything goes!

—David K. Barton

Biographical Information

Boyd Nutting is the coordinator of the improvisation ensemble CONCRETE, which has become quite well-known for its performances with silent films such as *Battleship Potemkin*.

David K. Barton is Assistant Dean and Director of Instruction in the Division of the Arts, he also is Music Area Coordinator, and Director of the IUSB Computer Music Studio.

Division of the Arts Production Department Staff

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Acting Director of Production

Chantelle C. Snyder
Graphic Designer

David R. Davenport
Resident Stage Manager

Kyle Paulk
Stage Technician

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