

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

Presents

DO YOU SEE WHAT I HEAR? AN ARTIFICIAL CHROMESTHETIC EXPERIENCE

The Graduate Lecture Recital of
Michael W. Earle
Tenor

Assisted by
Andrew Reith, Piano

Wesley Chapel
Center for the Arts
Monday, April 26th, 2021
8:00 p.m.

Program

Lecture

Pause

Michael W. Earle

The Lord's Prayer

Albert Malotte
(1895-1964)

Gesänge des Harfners aus
Wer Sich der Einsamkeit

Robert Schumann
(1810-1856)

Poème d'un Jour
Adieu

Gabriel Faure
(1845-1924)

Ellens Gesang III
Ave Maria

Franz Schubert
(1797-1828)

The Scarlett Pimpernell
She Was There

Frank Wildhorn
(b. 1958)

Jekyll and Hyde
I Need To Know

Frank Wildhorn
(b. 1958)

Special Thanks to:

William and Kimberly Earle (Mom and Dad)

For consistent love, support, and advise throughout my academic and everyday life. The appreciation that I have for my parents can never be expressed in words. The man I am today is only because of the amazing parents who raised me. I love you both so much.

Hayley Guild (Fiancé)

I never would have pursued a Graduate degree if I hadn't realized that it would offer more opportunity to our future. Thank you for the countless hours spent listening to me vent and process my life the past 2+ years. Most importantly, thank you for supporting me, encouraging me, proof reading all of my papers... and being my best friend through it all.

Dr. Clem and Dr. PrinsMoeller

For your friendship and encouragement throughout my education. You have both pushed me beyond the limits I thought I had. You have given me a confidence for academics and musicianship that will prove invaluable throughout my career. Words cannot describe my appreciation for your mentorship.

Micah Condie

For helping me brainstorm and understand the Arduino programming language

Jonathan Jaramillo and Evan Logee

For assistance in devising a linear mapping equation to calculate the relationship between the visual and aural spectra

My friends, family, and all of my professors

For your support and fellowship during my college experiences.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Michael W. Earle, a student of Dr. Kimberly PrinsMoeller, is performing this lecture recital in partial fulfillment of the requirements for the Master of Arts in Music degree. Please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance.

Useful Definitions

USB: Stands for “Universal Serial Bus”. This is a main communication port on a computer. This port, located on the computer, acts as a highway for digital information to travel from one external device to another, usually in short term applications.

MIDI: Stands for “Musical Instrument Digital Interface”. This is the protocol that allows for a keyboard, synthesizer, or control surface to be connected to a computer and control functions ranging from sound to virtual control functions.

RTA: Stands for “Real Time Analyzer”. This refers to any program or system that is receiving and analyzing data in real time. The RTA for this system is called **MaxMSP** and its primary purpose is to analyze the MIDI and Audio Data being sent to the computer.

Arduino: A company that makes hardware with a complimentary Integrated Development Environment for microcontrollers.

Electromagnetic Radiation: Also known as Electromagnetic Frequencies. This, for our purposes, is regarding light frequencies within the visible spectrum of colors.

RGB: Stands for Red, Green, Blue. These are the primaries for additive color and light. This also refers to a gamut for which colors may be represented and is a color code for devices such as DMX lights and digital monitors.

DMX: Stands for Digital Multiplex. This is a digital communication protocol for controlling lighting fixtures and effects.

Synesthesia: This is the neurological phenomenon where two or more of a person’s senses, such as touch and taste or hearing and sight, are interconnected. A subcategory of Synesthesia called **Chromesthesia** is directly related to sound and color.

Pieces

The six songs being performed this evening have been chosen in order to present greatest variety, range, and musicianship for the performers and the accompanying program. The selections include two holy songs or prayers, two classical art songs, and two musical theater pieces. It is interesting to see how the lighting interacts to the differing genres.

The greatest distinction that may be noticed is greater dynamics for the prayer and art songs, and therefore greater changes of saturation over the vocalist. In addition, there is greater expansion of the color spectrum for the musical theater pieces *I Need to Know* and *She Was There*. Given their staged and performative nature, the listener/viewer may find “text painting” to be a much more interesting concept with this performance. For example, *I Need to Know* offers a section where the lyrics are “I need to try to separate the good and evil if I can. One thing is certain, the evil is stronger”. During this section, notice the lighting difference for the vocalist between “good” and “evil”. Where one may assume from other experiences that red should be the color of evil, they may be surprised when good washes in red and evil shows green as it is a higher note in the score. This however changes when we hear “the evil is stronger”, and evil takes over the red end of the spectrum as well.

Keep your minds open to find aspects such as this, and other relationships, as you experience an artificial chromesthesia with these six pieces.

Translations

Wer Sich der Einsamkeit ergibt

Text by *Johann Wolfgang von Goethe* (1749-1832) from *Wilhelm Meister*
Literal translation and IPA transcription © 2008 by Bard Suverkrop—IPA Source, LLC

Wer sich der Einsamkeit ergibt Ach! der ist bald allein;	Who himself to-the solitude surrenders, Ah! He is soon alone;
Ein jeder lebt, ein jeder liebt, Und lässt ihn seiner Pein. Ja! Lasst mich meiner Qual! Und kann ich nur einmal Recht einsam sein, Dann bin ich nicht allein.	A each-one lives, a each-one loves And leaves him to-his pain Yes! Leave me to-my torment And if I can be once Truly alone, Then am I not alone
Es schleicht ein Liebender lauschend sacht, Ob seine Freundin allein?	A lover steals softly listening, Is his beloved alone?
So überschleicht bei Tag und Nacht Mich Einsamen die Pein, Ach, Werd ich erst einmal Einsam in Grabe sein,	So steals-over by day and night, Over me the lonely one, the pain Ah! When I am one day Alone in the grave
Da lässt sie mich allein!	Then it will leave me alone!

Áve María

Latin sacred text; Christian prayer of praise for the Blessed Virgin Mary
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Áve María, grátia plena: Dóminus técum; Benedícta tu in muliéribus, Et benedictus frúctus véntris túi Jésus.	Hail Mary, of-grace full The Lord with you; Blessed you among women, And blessed-is the fruit of the womb yours, Jesus
Áve María Máter Déi, Óra pro nóbis peccatóribus,	Hail Mary Mother of God Pray for us sinners,
Nunc et in hora mórtis nóstræ. Áve María	Now and in the hour of death ours Hail Mary

Adieu

Text by Charles Jean Grandmougin (1850-1930)
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Comme tout meurt vite, la rose Décloze, Et les frais manteaux diaprés Des prés; Les longs supirs, les bien-aimées, Fumées!	How everything diez quickly, the rose Opens, And the fresh mantle dappled Of-the meadows; The long sighs, the loved-ones, Gone up in smoke!
On voit dans ce monde léger Changer Plus vite que les flots des grèves, shore, Nos rêves! Plus vite que le givre en fleurs, flowers, Nos cœurs!	One sees in this world fickle Change More quickly than the waves on-the Our dreams! More quickly than the frost on-the Our hearts!
À vous l'on se croyait fidèle, Cruelle, Mais hélas! Les plus longs amours Sont courts! Et je dis en quittant vos charmes, Sons larmes, Presqu'au moment de mon aveu, Adieu!	To you one oneself believed faithful, Cruel one But alas! The most long loves Are short! And I say on taking-leave of your charms, Without tears, Almost at the moment of my avowal, Farewell!