

DEPARTMENT OF
MUSIC
AT PRINCETON



Wednesday, April 26, 2023, 8:00 PM
The Forum, Lewis Arts Complex

Princeton Sound Kitchen presents
Natalie Dietterich and
Felix Kindermann:
‘Choir Piece
(Composition for
Separated Musicians)’

The use of photographic, video, or audio equipment is strictly prohibited.
Please turn off or mute electronic devices for the duration of the performance.
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PROGRAM

**Natalie Dietterich and
Felix Kindermann**

*Choir Piece
(Composition for
Separated Musicians)*

PERFORMERS

Pamela Stein Lynde, soprano
Madeleine Murnick, soprano
Kathryn Radakovich, soprano
Allison Spann, soprano

Kennedy Taylor Dixon, alto
Priya Naphade, alto
Lisa Stein, alto
Shruti Venkat, alto

Gabriel Crouch, tenor
Noah Daniel, tenor
Matthew Iati, tenor
Tyler Tejada, tenor

Vinroy D. Brown, Jr., bass
Tim Manley, bass
Matthew Marinelli, bass
Rupert Peacock, bass

PROGRAM NOTES

Natalie Dietterich and Felix Kindermann

Choir Piece (Composition for Separated Musicians)

Pamela Stein Lynde, soprano; Madeleine Murnick, soprano; Kathryn Radakovich, soprano; Allison Spann, soprano; Kennedy Taylor Dixon, alto; Priya Naphade, alto; Lisa Stein, alto; Shruti Venkat, alto; Gabriel Crouch, tenor; Noah Daniel, tenor; Matthew Iati, tenor; Tyler Tejada, tenor; Vinroy D. Brown, Jr., bass; Tim Manley, bass; Matthew Marinelli, bass; Rupert Peacock, bass

In staging a choir as a moving sculpture, Felix Kindermann's *Choir Piece* questions the disrupted zeitgeist of our society in the tension between individuality and collectivity. Through rearrangement, fragmentation, and techniques of acoustic distortion, the work creates a sense of alienation. *Choir Piece* destabilizes the cohesive appearance and effect of the choir as a familiar cultural asset of collectivity, blurring boundaries that are dissolved by playing with harmony and disharmony.

Natalie Dietterich's score *Composition for Separated Musicians*, commissioned specifically for this work, applies Kindermann's expansive intervention of separation to the coherent structure of the ensemble so that its harmony is preserved. Using Kindermann's text, Dietterich's composition allows for a permanent spatial modulation of the separated singers, who remain connected by acoustic set pieces. While the sound of the voices fills the volume of the exhibition space, the themes of separation and connection are translated into choreographic movements that extend throughout the entire architecture.

ABOUT

Vinroy D. Brown, Jr. has various credits in conducting, sacred music and music education. He is a member of the choral studies, music education and sacred music faculty at Westminster Choir College, where he is conductor of the Westminster Jubilee Singers. He was previously Lecturer of Music in the College of Communication & Fine Arts at Loyola Marymount University where he developed coursework related to music and social justice. A church musician, he is director of music & worship arts at Elmwood United Presbyterian Church where his responsibilities include building music and arts programs. Maintaining an active conducting schedule, he is founder and artistic director of the Elmwood Concert Singers and is artistic director and conductor of Capital Singers of Trenton.

Gabriel Crouch is Director of Choral Activities and Professor of the Practice at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a Royal Wedding, and performances which placed him on the solo stage with Jessye Norman and Sir Laurence Olivier. After completing a choral scholarship at Trinity College, Cambridge, he took up a place in the renowned a cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. In 2008 he was appointed musical director of the British early music ensemble Gallicantus, with whom he has released six recordings under the Signum label. His recording of *Lagrime di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider, which spent several weeks at number one on the Classical Album charts, and has received high acclaim from *The New York Times*, *The Boston Globe*, NPR, and elsewhere.

Noah Daniel is a senior from Los Angeles concentrating in Neuroscience with a certificate in Computer Science. Noah sings in Princeton's University Choir, and he also sings, plays guitar, and drums with jazz, indie-fusion, and pop artists on campus, such as jazz Small Groups 1 and Z, Shere Khan, Hot Jupiter, Villanelle, and singer-songwriters Molly Trueman and Kate Short. He also records and produces original music with an emphasis on exploring the spectrum of tonal expression in his instruments. Noah hopes to pursue a career in neurotechnology.

Described as a “vibrant music voice,” **Kennedy Taylor Dixon** is a violist, composer, and scholar. Throughout her career thus far, Dixon has performed nationally, had her music heard at international conferences and festivals, and written numerous commissions. Dixon holds a Master of Arts in Music Composition in addition to her dual undergraduate degrees in Viola Performance and Music Composition from Western Michigan University. She is currently pursuing a PhD in Music Composition at Princeton University.

Applauded by Performance Today for her “pulsatingly beautiful and moving” music, **Natalie Dietterich** is a composer, violinist, and vocalist from Harleysville, PA, primarily known for her orchestral and choral works, rhythmic layering, and creative use of unconventional texts.

Matthew Iati is a senior at Princeton University.

Felix Kindermann's work addresses the relationship between humans and their environment, inter-human communication, and the relationship between individuality and collectivity through sculpture, sound art, performance, photography, video, and printmaking. By (de)constructing and (re)assembling objects, architectures and languages, Kindermann examines reciprocity. The artist is interested by the physical, mental, and social dimensions of the human body, which he reflects by assembling self-reflexive entities from fragmented parts. Kindermann, who earned an MFA in Industrial Design from HfbK (Hochschule für bildende Künste Hamburg) and an MFA from Sint-Lukas Brussels in 2010, is currently Visiting Professor of Mixed Media at Sint-Lucas Ghent. His work was exhibited at Museum Ludwig and Simultanhalle, Cologne; KANAL – Centre Pompidou, Brussels; and Stedelijk Museum voor Actuele Kunst, Ghent, among others.

Praised for her “rich dramatics” (*The Boston Globe*) and called “magnificent” by *Fanfare Magazine*, **Pamela Stein Lynde** is a versatile singer, composer, choral conductor, and music educator. As a singer, Pamela has built a career working with contemporary composers of all levels, from students to internationally recognized artists. She has performed with Beth Morrison Projects, American Opera Projects, Britten-Pears Young Artist Programme, Rhymes With Opera, Nouveau Classical Project, Saratoga Fine Arts Festival, Yamaha Concert Artists series, New Music New Haven, and Vocala Ensemble. She appears as a vocalist on minimalist composer Alexander Turnquist's album *Flying Fantasy*, released on Western Vinyl. She was a 2017 – 2019 composer fellow with American Opera Projects Composers & the Voice Workshop. Her opera-in-progress, *The Interaction Effect*, has been workshopped and performed by Manhattan School of Music. Her music has been broadcast to audiences nation-wide on American Public Media's *Performance Today*, and has been featured on festivals across the country.

Tim Manley is a junior at Princeton University.

Matthew Marinelli is excited to return to the Princeton University stage. After graduating from Westminster Choir College in 2019, he has made a name for himself as a baritone chorister and soloist. You might recognize him from his regular performances with the Princeton Singers and Philadelphia Symphonic Choir, or more recently from the Princeton German Department's production of Haydn's *Der Apotheker* in which he played Sempronio. The next place you'll find Matthew singing will be in Charleston, SC with the Spoleto Festival chorus in various performances including Barber's *Vanessa*.

Madeleine Murnick sings as a soprano in several Princeton University ensembles, including the Glee Club and Chamber Choir. She is from Washington, DC.

Priya Naphade is a junior studying Computer Science. She grew up singing in choirs and is a member of the Vocal Consort program and Chamber Choir at Princeton. She also enjoys performing jazz and musical theatre!

Rupert Peacock is a junior in the Department of Music at Princeton. He sings in the Glee Club, Chamber Choir, Decem, and is Music Director of the Princeton Footnotes. Before coming to Princeton, he was a chorister at King's College, Cambridge. When he isn't singing, he also plays in the 1st XV for Princeton Men's Rugby.

Noted as a "very expressive soprano" (*Opus Colorado*), **Kathryn Radakovich** enjoys a varied career performing works from the modern, classical, baroque, and jazz idioms. Kathryn can be found singing with the nation's top vocal ensembles including; Grammy and Pulitzer winning Roomful of Teeth, Lorelei Ensemble, Santa Fe Desert Chorale, and Opera Philadelphia Chorus, as well as with Philadelphia-based vocal sextet Variant 6. Kathryn's solo engagements include appearances with Choral Arts Philadelphia in the premiere of previously unpublished Carissimi oratorios and Bach's Easter Oratorio, Germantown Oratorio Society's *Messiah*, Musikanten Montana (Bach's *St. John Passion*), as *Musica & Ninfa* in Monteverdi's *Orfeo* with Baroque Chamber Orchestra (Stephen Stubbs), with CCP under the direction of Matthieu Lussier in *Messiah*, the Colorado Springs Philharmonic in Bernstein: On Stage and Screen, the Victoria Bach Festival in Bach's *Magnificat*, the Ars Nova Singers in *Mass in Blue*, and in Padworski's *Reflections on a Mexican Garden* with Colorado Chorale.

Allison Spann is a Brooklyn-based performance creator who works as a multi-genre vocalist, actor, composer, music director, sound designer, dancer, and director. Her new series, Earth Song, teaches group voicework to inspire collective advocacy and activism surrounding the climate crisis. Winner of the 2020 Princeton Concerto Competition as a solo soprano, her work as a vocalist spans opera, jazz, theater, and contemporary / experimental spaces, and includes credits as a soloist for Gustavo Dudamel, Bobby McFerrin, the English Concert, Darcy James Argue's Creative Large Ensemble, and her co-founded jazz big band, the Congregation Jazz Orchestra. Her work as a composer / playwright includes a solo album, incidental music, and full-length pieces of music theater, for which she earned a position as Semifinalist for the 2022 National Music Theater Conference, the 2020 Edward T. Cone Memorial Prize in Music Scholarship, Composition, and Performance, and the 2019 Richardson Auditorium Artist Residency. After graduating magna cum laude from Princeton University in 2020 with a Concentration in Music, and Certificates in Theater, Music Theater, and Vocal Performance, Spann has taken several production and design roles from her home base in Brooklyn, and enjoys sliding into whatever role a collaborative project requires. Voraciously curious, Spann constantly seeks to expand her understanding of the world through new ways of storytelling and making. www.allisonspann.com

Lisa Stein is a vocalist, cellist, and dreamer who graduated from Wesleyan University in 2021 with a degree in music and religious studies. She currently works at Eden Village Camp, a Jewish organic farming camp, where she fosters radical inclusivity and love among brilliant young people and staff through imaginative programming. She is based in Philadelphia on Lenape land, where she performs regularly with the Philadelphia Orchestra Symphonic Choir. She is also a Teaching Artist for Philly Baby Theatre with Ninth Planet, an experimental theatre group that centers people of color, women, queer and trans* people in Philadelphia. She is currently teaching herself how to play harp and guitar!

Tyler Tejada is a tenor based in Philadelphia. He regularly sings with Philadelphia Symphonic Choir, The Princeton Singers, and Opera Philadelphia and is a staff singer at The Church of St. Luke and the Epiphany. His recent solo engagements include Beethoven's *Symphony No. 9* and *The Chariot Jubilee* by Nathaniel Dent. In addition to singing, he is also an adjunct voice professor at Temple University.

Shruti Venkat is a senior at Princeton University studying Economics with minors in Vocal Consort Singing and Choral Conducting. An alto and past manager of the Princeton University Glee Club, Chamber Choir, and Consort Singers, Shruti also leads Princeton's South Asian vocal and instrumental ensemble, Swara. Shruti has been learning Indian Classical Vocal music since the age of four, beginning training in Western jazz, Broadway, contemporary, and classical styles a few years after.



What is PSK?

A lab for Princeton University composers to collaborate with today's finest performers and ensembles, Princeton Sound Kitchen is a vital forum for the creation of new music. Serving the graduate student and faculty composers of the renowned composition program at the Department of Music at Princeton University, PSK presents a wide variety of concerts and events throughout the year.

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