



Friday, April 18, 2025, 7:30 PM  
Saturday, April 19, 2025, 7:30 PM  
Richardson Auditorium, Alexander Hall

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## The Stuart B. Mindlin Concerts

**Poulenc**

Gloria

**Ravel**

Daphnis et Chloé

### Princeton University Orchestra

Michael Pratt, *director*

### Princeton University Glee Club

Gabriel Crouch, *director*

Michael McCormick, *choral specialist*

Talia Czuchlewski '26, *soprano*

Chloe Webster '25, *soprano*

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*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

**Gloria (1959)**

**Francis Poulenc**  
(1899-1963)

**I. Gloria in excelsis Deo**

**II. Laudamus te**

**III. Domine Deus**

**IV. Domine Fili unigenite**

**V. Domine Deus, agnus Dei,**

**VI. Qui sedes ad dexteram Patris,**

**Talia Czuchlewski '26, *soprano*** April 18

**Chloe Webster '25, *soprano*** April 19

## INTERMISSION

**Daphnis et Chloé (1912)**

**Maurice Ravel**  
(1875-1937)

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Francis Poulenc (1899-1963), *Gloria* (1959)

“When my sacred and secular choral works are better known,” Francis Poulenc once remarked, “the public will have a more exact image of my personality and they will see that I am not just the frivolous author of such works as *Les Biches* and *Mouvements perpétuels*. Such is, in any case, my hope.” Such sentiments are not to imply that works such as his *Gloria* are entirely serious, for indeed, the work represents a canny fusion of Poulenc’s character as both a devoted believer and a playful enfant terrible. The score owes as much to his music for the ballet *Les Biches*, composed for Diaghilev’s Ballets Russes in 1924, as to his haunting opera *Dialogues des Carmelites*, which had seen its premiere a few years before he began work on the *Gloria* in 1959.

Responding to critiques that certain sections, in particular the second and fourth movements, were too irreverent in character and mood, Poulenc remarked that, “I had in mind those frescoes by Gozzoli where the angels stick out their tongues. And also some serious Benedictine monks I had once seen reveling in a game of football.” Like the *Gloria* prayer itself—which according to biblical tradition was sung by the heavenly host to announce the birth of Jesus—Poulenc’s setting evokes the juxtaposition of happiness and sadness, of lightness and seriousness, at the heart of the Christian tradition: the joy of the Nativity, the agony of the passion and crucifixion, and glory of the resurrection.

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## PROGRAM NOTES

The *Gloria* originated as a commission from the Koussevitzky Foundation, which had originally wanted Poulenc to compose a symphony. He declined the offer, after which the foundation proposed an organ concerto, which he in turn rebuffed on the grounds that had already written one. The foundation then acceded give him free rein, and he settled upon a *Gloria* for soprano, chorus, and orchestra. The Foundation seems in the end to have indirectly cajoled Poulenc to honor their original request, insofar as the composer would later characterize the work a “large choral symphony.” It was first performed in Boston in January 1961 and has enjoyed favorable critical reception from the very start.

-James Steichen

Maurice Ravel (1875-1937), *Daphnis et Chloé* (1912)

For most of his career, Ravel composed in a neoclassical style, blending modernist musical language with the idioms and genres of the past. There was no going back to Couperin or Auber or even Delibes, but Ravel liked to pretend. He called himself “artificial” in his very nature, a proud purveyor of kitsch. The composer’s credo: Understanding our own limits, biases, dreams, obsessions, desires, loves, and fears enriches the ways we perform the past. It also enriches how we think of nature—either our alienation from or our bond with it.

Ravel gained some early renown with Serge Diaghilev’s Ballets Russes, composing a ballet on a Greek mythological theme, *Daphnis et Chloé*. We know little about how this score, Ravel’s longest, came into being between 1909 and 1912. We know that the ballet disappointed him and that he didn’t mind the music being performed on its own. He made sure to destroy his sketches and drafts, save for the original version of the ending, which he rewrote. The original ending was a waltz, three beats to the bar. Ravel turned it into a frenzied bacchanalia in an asymmetrical 3+2 and 2+3 beat pattern, with harmonies taken from the whole-tone scale.

The ballet is set in Delphi, a few hours from Athens, Greece. The source text for the ballet is set on the island of Lesbos, but the designers of the ballet changed the location to foreground the idea that this was not Greece itself but, as Ravel put it, a dream of Greece, of the Classical world. The principal expression of the indeterminate, diffuse dream state emanates from the offstage mixed chorus, which abstracts the primal force of nature. The chorus’s entrance in scene 1 is preceded by the instrumental presentation of aladder-like arrangement of perfect fifths, A, E, B, F#, C#,G# - six of the seven pitches of the A major scale. The major scale is later changed to sound minor, then modal, pointing toward the ancient sounds of ancient Greek instruments.

Yet the instrumentation is vast, consisting of piccolo, 2 flutes, alto flute, 2 oboes, English horn, E-flat clarinet, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, tam-tam, triangle, bass drum, field drum, castanets, tambourine, celesta, crotales, glockenspiel, 2 harps, divisi strings, and, most unusually, wind machine and wordless choir generating an oneiric halo. There are sensuous and barbarous melodies, recurring in variation to represent the love between Daphnis and Chloé and the two rivals for their attention; Chloé’s abduction by pirates; then her rescue (by Pan, protector of shepherds and shepherdesses) and reunion with Daphnis. The two lovers endure all manner of dangers. What began as idyllic fantasy – with Ravel offering up an unmistakable musical representation of a fake orgasm – ends in carnal reality, with hot and heavy music calibrated for actual Greek street dances like the *hasapiko* and *zeibekiko*.

-Simon Morrison

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## TEXTS & TRANSLATIONS

### **I. Gloria in excelsis Deo.**

Et in terra pax hominibus bonae voluntatis.

*Glory to God in the highest,  
and on earth peace to men of good will.*

### **II. Laudamus te. Benedicimus te.**

Adoramus te. Glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

*We praise you. We bless you.  
We adore you. We glorify you.  
We give you thanks  
for your great glory.*

### **III. Domine Deus, rex caelestis,**

Deus Pater omnipotens.

*O lord God, king of heaven,  
God the Father almighty.*

### **IV. Domine Fili unigenite, Jesu Christe.**

*Lord, only-begotten Son, Jesus Christ.*

### **V. Domine Deus, agnus Dei,**

Filius Patris, rex caelestis,

qui tollis peccata mundi,

miserere nobis;

qui tollis peccata mundi,

suscipe deprecationem nostram.

*Lord God, lamb of God,  
Son of the Father, king of heaven,  
you who take away the sins of the world,  
have mercy on us;  
you who take away the sins of the world,  
receive our prayer.*

### **VI. Qui sedes ad dexteram Patris,**

miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu,

in gloria Dei Patris.

Amen.

*You who sit at the right hand of the Father,  
have mercy on us.  
For you only are holy.  
You only are Lord.  
You only are most high, Jesus Christ.  
With the Holy Spirit,  
in the glory of God the Father.  
Amen.*

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## ABOUT

The 2024-2025 season marks 47 years since **Michael Pratt** came to Princeton to conduct the Princeton University Orchestra— a relationship that has resulted in the ensemble's reputation as one of the finest university orchestras in the United States.

He is credited by his colleagues and generations of students in being the architect of one of the finest music programs in the country, Princeton's certificate Program in Music Performance (now the Music Minor in Performance), Pratt has served as its director since its inception in 1991. The international reputation the program has earned has resulted in Princeton becoming a major destination for talented and academically gifted students. Pratt also established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London. He is also co-founder of the Richardson Chamber Players, which affords opportunities for top students to perform with the performance faculty in chamber music concerts.

Over the years, Pratt has guided many generations of Princeton students through a remarkable variety of orchestral and operatic literature, from early Baroque Italian opera through symphonies of Mahler to the latest compositions by students and faculty. He has led the Princeton University Orchestra on eleven European tours. Under Pratt the PU Orchestra has also participated in major campus collaborations with the Theater and Dance programs in such works as the premieres of Prokofiev's *Le Pas d'Acier* and *Boris Godunov*, a revival of Richard Strauss's setting of the Molière classic, *Le Bourgeois Gentilhomme*, and a full production of *A Midsummer Night's Dream*, with all of Mendelssohn's incidental music.

Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers and mentors have included Gunther Schuller, Leonard Bernstein, Gustav Meier, and Otto Werner Mueller.

In March 2018 Michael Pratt was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales. At Princeton's Commencement 2019 he was awarded the President's Award for Distinguished Teaching by President Christopher Eisgruber.

In October 2023 he published his first novel, *The Copyists*.

**The Princeton University Orchestra** (PUO) has been the flagship symphony orchestra of Princeton University since 1896 and is one of the most prestigious and highly-acclaimed collegiate orchestras in the country. At over one hundred and twenty undergraduate musicians strong, the orchestra performs eight annual performances in Alexander Hall and tours internationally every other year. Since 1977, Maestro Michael Pratt has served as its Music Director. For more information about PUO, visit [orchestra.princeton.edu](http://orchestra.princeton.edu).

**Talia Czuchlewski**, soprano, is from Albuquerque, New Mexico. She is majoring in Comparative Literature and pursuing minors in Humanistic Studies and Vocal Performance. She took first place nationally in the MTNA Senior Voice competition and is the three-time winner of the Vocal Artistry Art Song Festival. At Princeton, she studies with voice teacher David Kellett. Previous credits at Princeton include: Papagena in *The Magic Flute*, world premiere of *Ozymandias* (Kodai Speich '25) and various opera scenes with Sinfonia, and Shiela in PUP's *A Chorus Line*. She also sings as a member of Decem and Chamber Choir.

**Chloe Webster**, soprano, is a senior in the Music Department pursuing minors in Vocal Performance and Theater & Music Theater. She has studied voice under David Kellett for the last five years, and she appeared in the last two departmental operas as First Lady in Mozart's *Die Zauberflöte* (2024) and as a member of the vocal consort in *Olagón* (2022), a new opera by Dan Trueman with text by Paul Muldoon. Throughout her time at Princeton, Chloe has sung in the Glee Club and participated in Opera Scenes Club. Additionally, she sings with the Princeton Katzenjammers, Princeton's oldest co-ed a cappella group, for which she formerly served as music director. She is a very active member of the theatre community and has been involved in productions with Princeton University Players, Theatre Intime, Princeton Triangle Club, and the Lewis Center for the Arts.

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# Princeton University Orchestra

Michael Pratt, *conductor*

## Violin I

Melody Choi \*  
Kelly Kim \*  
Kodai Speich  
Andrew Liu  
Daniel Lee  
Christine Miller  
Ian Barnett  
Amy Baskurt  
Julie Kim  
Isabella Jung  
Grace Opong  
Andrew Park  
Caitlyn Flexer  
Kevin Tsai

## Violin II

Tienne Yu +  
Alden Stafford  
Yuri Lee  
Josh Woolford  
Yoonseo Jung  
Vasanth Visweswaran  
Anthony Zhai  
Katherine Monroe  
Felix Zhang  
Kyle Foster

## Viola

Andrew Jung +  
Dorothy Junginger +  
Georgia Post  
Callia Liang  
Dhyana Mishra  
Jisang Kymm  
Vittorio Samaniego  
Justin Yi  
Sonia Pillai  
Amelia Hanbury  
Trey Hydock

## Violoncello

Aaron Dantzler +  
Brandon Cheng +  
William Robles  
Jack Gallahan  
Elliott Kim  
Tansen Patel Bose  
Abigail Czuchlewski  
Yehyun Hong  
Roger Brooks  
Alexandra Ebanks

## Contrabass

Tendekai Mawokomatanda +  
Cara Turnbull  
Emma von Scheliha  
Henry Beard  
Jack Hill

## Flute and Piccolo

Heidi Gubser  
Jessica Hou +  
Anna Solzhenitsyn  
Alessandro Troncoso  
Audrey Yang +

## Oboe

Anya Anand +  
Ishan Ghosh  
Kade Jackson  
Claire Kho  
Abigail Kim +

## Clarinets

Nirel Amoyaw  
Jacob Jackson  
Caroline Johnson+  
Daniel Kim  
D.K. Lee  
Kyle Tsai +

## Bassoons

James Dyson+  
Eleanor Ha  
Christopher Li +  
Anna Praticò

## French Horns

Spencer Bauman +  
Clara Conatser+  
Nicolas Feng  
Ian Kim  
Daniel Liu  
Jake Tessnow

## Trumpets

Matt Cline +  
Nicholas Lorenzen +  
Levi Zimmet  
Charlie Barber

## Trombones

Remzi Abaci+  
Artha Abeysinghe +  
William Parson

## Tuba

Wesley Sanders +  
Julian Fente+

## Timpani

Kerrie Liang  
John Wallar

## Percussion

Ian Chang  
Luke Hathaway  
Shivam Kak  
Nikhil Kuntipuram  
Kerrie Liang  
Malik Resheidat  
Milo Salvucci

## Keyboard

Milo Salvucci

## Harp

Chloe Lau +  
Lucy Harper +

## Orchestra

**Manager/Librarian**  
Dan Hudson

**Assistant Librarian**  
Tienne Yu

## Co-Presidents

Artha Abeysinghe  
Tienne Yu

## Treasurer

Remzi Abaci

## Social Chair

Lucy Harper  
Vasanth Visweswaran

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Heidi Gubser  
Anna Praticó

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Ishan Ghosh  
Kade Jackson  
Wesley Sanders

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Kelly Kim

## Webmaster

Chloe Lau

## Gear Chair

Chloe Lau

## Video Chair

Nicholas Lorenzen

\* Denotes Concertmaster + Denotes Principal Player

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## ABOUT

**Gabriel Crouch** is Director of Choral Activities and Professor of the Practice in Music 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 was offered a place in the renowned 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. Since moving to the USA in 2005, he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii and Australia as well as Europe and the continental United States. 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 to rapturous reviews, garnering multiple 'Editor's Choice' awards in *Gramophone Magazine*, *Choir and Organ Magazine* and *Early Music Review*, and, for the 2012 release 'The Word Unspoken', a place on *BBC Radio's* CD Review list of the top nine classical releases of the year. His recording of *Lagrima di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording - *Sibylla* (featuring music by Orlandus Lassus and Dmitri Tymoczko) was named 'star recording' by *Choir and Organ* magazine in the summer of 2018. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from *The New York Times*, *Boston Globe*, NPR's 'All Things Considered' and elsewhere.

**Michael McCormick** has served as Choral Specialist at Princeton University since Fall 2023. His undergraduate years were spent at Westminster Choir College, where he studied voice with Sharon Sweet and conducting with Joe Miller. As a member of the Westminster Symphonic Choir and Westminster Choir, he was fortunate to perform with orchestras such as the Philadelphia Orchestra, New York Philharmonic, and Orchestra of St. Luke's. Notable conductors he has sung under include Yannick Nézet-Séguin, Alan Gilbert, Manfred Honeck, and Andrew Manze. He served for three years at the Spoleto Festival USA in Charleston, SC as a member of the choir-in-residence, Westminster Choir. Performances included chamber music, operas, and choral masterworks. Following his undergraduate degree, he went on to work as an educator, conductor, and ensemble singer in New Jersey and New York. In addition to his continued work with major orchestras, he has sung with the choirs at St. Bart's NYC, Christ Church Park Ave, Downtown Voices, and Trinity Church Princeton. Michael received a graduate degree in conducting at Rutgers University in 2023, where he acted as Assistant Conductor for the Glee Club and Kirkpatrick Choir. Michael has also served as a conducting fellow at Berkshire Choral International, ICTP at University of Cincinnati, and the Norfolk Chamber Festival at Yale School of Music. In addition to his duties at Princeton, Michael is the Music Director at St. Mark's Episcopal Church in Basking Ridge, NJ and Music Director of Ars Musica Chorale in Ridgewood, NJ.

Ulysses S. Grant was President and Verdi's Requiem had just premiered when the **Princeton University Glee Club** was founded by Andrew Fleming West, the first Dean of the Graduate College, in 1874. Since that time, the ensemble has established itself as the largest choral body on Princeton's campus, and has distinguished itself both nationally and overseas. Nowadays the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. In the last few years performances have included Mendelssohn's *Elijah*, Bach's *St. Matthew* and *St. John* Passions and *Mass in B Minor*, Mozart's *Requiem*, MacMillan's *Seven Last Words* and Sarah Kirkland Snider's *Mass for the Endangered*. In 2014 the Glee Club was the first collegiate choir to perform Wynton Marsalis' *Abyssinian Mass*, and in 2018 gave the United States premiere of John Tavener's *Total Eclipse*, alongside the world premiere of Shruthi Rajasekar's *Gaanam*. The performing arts series 'Glee Club Presents' was founded in 2014 to bring professional vocal and choral artists to Princeton to work with and perform alongside the Glee Club. Since then the Glee Club has shared the Richardson stage with artists of the caliber of Tenebrae, Roomful of Teeth and Ladysmith Black Mambazo. The choir embraces a vast array of repertoire, from Renaissance motets and madrigals, Romantic partsongs, and 21st century choral commissions to the more traditional Glee Club fare of folk music and college songs. The spectrum of Glee Club members is every bit as broad as its repertoire: undergraduates and graduate students, scientists and poets, philosophers and economists – all walks of academic life represented in students from all over the world, knit together by a simple belief in the joy of singing together.

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# Princeton University Glee Club

Gabriel Crouch, *director (Ravel chorusmaster)*

Michael McCormick, *choral specialist (Poulenc chorusmaster)*

## SOPRANO 1

Gillian Chu GS  
Anna Ferris '26  
Ada Frederick '27  
Caitlin Hodge '27  
Sophia Huellstrunk '25  
Laurel Jarecki '27  
Annie Kim '26  
Madeline Kushan GS  
Lena Molyneux '25  
Madeleine Murnick '26  
Chloe Webster '25

## SOPRANO 2

Madison Anderson '27  
Ellie Choi '28  
Talia Czuchlewski '26  
Anna-Maria Elisabeth Glueck GS  
Wendy Heller  
Eleanor Monroe '25  
Jorie Moss  
Tal Naider '28  
Riya Pawar '28  
Sophia Root '26  
Anastasia Shmytova GS  
Sasha Villefranche '26  
Sabrina Warner '28

## ALTO 1

Elizabeth Chen '28  
Claire Dignazio '25  
Kennedy Dixon GS  
Maya Drame '28  
Thalia Eitel-Porter '25  
Lynn Hirose GS  
Sarah Lekaj '25  
Diana Little GS  
Jenia Marquez '25  
Lucy McKnight GS  
Chloe Ng '27  
Natalie Oh '26  
Jennifer Shi '25  
Alison Silldorff '25

## ALTO 2

Tuba Ahmed '26  
Karlo Andrei V Antalan '25  
Isabella Bustos '27  
Katya Grygorenko '27  
Seryn Kim '27  
Bonnie Ko GS  
Lale Kurtulush '27  
Sophie Miller '27  
Montague Oxman '28  
Devanna Ritchie '25  
Vanessa Rivkin '25  
Emma Simmons GS  
Cecelia Snow

## TENOR 1

Braiden Aaronson '25  
Laurie Drayton '26  
Akash Jim '26  
Joshua John  
Michael McCormick  
Arturo Manuel Cruz Urrutia '27  
Morgan Taylor '27  
Yuyu Yasuda '25  
Hunter York GS  
Hans Yu GS

## TENOR 2

Michael Cheng '25  
Jordan Chi '28  
David Getz '28  
Matthew Higgins Iati '25  
Nicholas Hu '26  
Ben Kim '25  
Jake Miller '28  
Kalu Obasi '25  
Khoi Sands '26  
Jonathan Schiff '28  
Stanley Stoutamire, Jr. '27

## President

Tuba Ahmed '26

## Manager

Sophie Miller '27

## Concert Manager

Katya Grygorenko '27

## Tour Manager

Evan Shidler '27

## BASS 1

Misha Bilokur '25  
Evan Chandran '25  
Harold Choi '28  
Raphael Delgado '28  
Roy DeMarco  
Andy Eskenazi '28  
Henry Hsiao '26  
Josef Lawrence GS  
Alexander Margulis '28  
Jacob Neis GS  
Miguel Palacios '28  
Blesson Ren '28  
Ben Rymer GS  
Evan Shidler '27  
Otto Trueman '27  
Theo Wells-Spackman '25  
Zach Williamson '26  
Shravan Venkat '27

## BASS 2

Alex Anderson '28  
Evan Cantwell '27  
Peter Christian  
Paul Frazel PD  
Henry Laufenberg '26  
Robert Mohan '26  
Rupert Peacock '24  
Ilia Curto Pelle '22 GS  
Liam Silverberg '28  
Arthur Yang '28

## Publicity Chairs

David Getz '28  
Sabrina Warner '28

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Otto Trueman '27

## Technology Chair

Max Mathias '28

## Alumni Liaison

Miguel Palacios '28

## Archivist

Stanley Stoutamire '27

## DEI Liaison

Caitlin Hodge '27

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