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4-18-2014

## Chapman Percussion Ensemble

Chapman Percussion Ensemble

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# Chapman Percussion Ensemble

April 18, 2014

Justin DeHart, Guest Director



 **CHAPMAN** | COLLEGE OF  
UNIVERSITY | PERFORMING ARTS

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2014



# SPRING 2014 calendar highlights

## february

February 6

### President's Piano Series

Alexander Toradze and Vakhtang  
Kodanashvili, duo piano concert

February 7

### University Singers Post-Tour Concert

Stephen Coker, Conductor  
Carol Neblett, Associate Director

February 8

### Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

### A Night of Noh Theatre

Conceived and Directed by Tamiko  
Washington

## march

March 2

### Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein  
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

### President's Piano Series

Jeffrey Siegel, piano

## april

April 3

### President's Piano Series

Christina and Michelle Naughton, piano

April 4

### University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

### Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

### Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

### *Machinal* by Sophie Treadwell

Directed by Matthew McCray

April 11

### Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

### Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra  
Peter Atherton, Artistic Director  
Carol Neblett & David Alt, Associate Directors  
Daniel Alfred Wachs, Conductor

## may

May 7-10

### Spring Dance Concert

Directed by Nancy Dickson-Lewis and  
Jennifer Backhaus

May 10

### Sholund Scholarship Concert

Hall-Musco Conservatory of Music  
Showcase Performance

May 15

### Beethoven: The Finale

The Chapman Orchestra partners with The  
Orange County Youth Symphony Orchestra  
Daniel Alfred Wachs, Conductor

## CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

*presents the*

## Chapman Percussion Ensemble

Dr. Nicholas Terry, director  
Dr. Justin DeHart, conductor/percussionist

April 18, 2014 ■ 8:00 P.M.  
Salmon Recital Hall



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## Program

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Fugue for Percussion, 1941 Lou Harrison  
(1917-2003)

Three Pieces for Drum Quartet, 1974 James Tenney  
"WAKE for Charles Ives" for Tenor Drums (1934-2006)  
"HOCKET for Henry Cowell" for Bass Drums  
"CRYSTAL CANON for Edgar Varèse" for Snare Drums

Ritual Music, 2005 David Skidmore  
(b. 1982)

~Intermission~

Shradanjali, 2001 John Bergamo  
(1940-2013)

Ostinato Pianissimo, 1934 Henry Cowell  
(1897-1965)

Pattern Transformation, 1988 Lukas Ligeti  
(b. 1965)

### Chapman Percussion Ensemble

Cole Castorina  
Christina Cheon  
Jordan Curcuruto  
Katie Eikam  
Brietta Greger  
Joy Liu  
Storm Marquis  
Nolan Petrehn

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## Program Notes

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*Fugue for Percussion*. Although Harrison composed his percussion Fugue in 1941, the work was so difficult that it was not performed in concert until the 1960s. (A scheduled 1951 premiere at Columbia University was cancelled so late that the Fugue still appeared on the printed program after *Canticle #3* had been substituted.) In this piece Harrison follows principles of baroque counterpoint, but translates melodic intervals into corresponding rhythmic proportions. For example, the first and second entries of a traditional fugue subject are related by fifth, an interval that vibrates in a 3:2 proportion. Harrison thus related the first two entries of his fugue theme by a 3:2 rhythmic proportion. The opening theme, played by a metallophone, is answered by meditation bells in note values a third longer. The third entry in a traditional fugue is played at the octave (2:1) in relation to the opening statement; in Harrison's fugue it appears in note values twice as long. The fourth entry uses values double those of the second.

- Leta Miller

*WAKE for Charles Ives* is a kind of "round" involving the cyclic repetition of a two-bar phrase occurring in several of Ives' works. After every two repetitions, a new "voice" is added, playing the same phrase displaced one 32<sup>nd</sup>-note earlier than the corresponding notes in the first voice. As more and more voices are introduced in this way, the original figure is gradually submerged in a continuous series of 32<sup>nd</sup>-note pulses—its own, ever-widening "wake" of sound. The piece was originally conceived for the mechanical drum, designed and built by sound-sculptor Stephan Von Huene, and currently on permanent display at the Exploratorium in San Francisco.

*HOCKET for Henry Cowell* explores certain parallels between pitch-intervals and time-intervals first suggested by Cowell. In addition, various devices—including the mediaval "hocket"—are used to create an illusion of spatial movement.

*CRYSTAL CANON for Edgard Varèse* is based on the snare drum "theme" from that composer's *Ionisation*. Beginning with an initial fragment only, the complete figure is built up gradually in all four canonic voices. The resultant texture evolves by a process analogous to crystal growth—a process Varèse often compared to his own music. In the middle section, the retrograde form of the *Ionisation* figure is used, with snares "off." In the last section, the original figure returns, with snares again "on." At each of several repetitions of the figure, the delay-time between successive entries of the canonic voices is reduced, until finally the "theme" is heard in rhythmic unison in all four voices.

- James Tenney

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## Program Notes

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*Ritual Music (variations on the numbers 2 and 4)* was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005. As the title suggests, I used the numbers two and four to bring order to the primeval timbres and violent counterpoint of the piece. The pitches in the marimba, the rhythmic motifs and the structure of the phrases were all determined numerically. As such, a friction is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan and wail. The ritual is tightly controlled with respect to its numerical foundations, yet it is also an incantation of things far more frantic and powerful. Thus the piece can act as a sort of “overture” for percussion.

- David Skidmore

“*Shradanjali*” is an offering of faith, or tribute. The composition makes use of various East Indian rhythmic cycles and cadential formulas while leaving multiple sections open for solos. John Bergamo was the first Western percussionist who seriously studied and performed Indian percussion at a high level, in addition to his important contributions to Western contemporary music on both coasts of the United States. He traveled to India many times and performed alongside many of the great Indian musicians of the 20<sup>th</sup> century, including sarod maestro Ali Akbar Khan. Bergamo used his knowledge to create a body of compositions and playing techniques that incorporated foreign methods while still retaining their indigenous integrity. The overall quality and scope of percussionist’s potentials – and arguably the larger music world itself—was greatly expanded by Bergamo’s legacy of performances, compositions, and lessons. Bergamo was a teacher, mentor, and friend to both Dr. Terry and myself, and his generous attitude of sharing perfectly demonstrated the rich potential of music to be a gift.

- Justin DeHart

Henry Cowell had a strong influence on important 20<sup>th</sup> century composers such as John Cage and Lou Harrison with his careful use of rhythm and unconventional sounds—exotic world percussion instruments such as gongs, bongos, scrapers, *Jala Tarang* (rice bowls), and prepared piano—all of which you will hear in this performance. It is difficult to imagine that bongos and gongs were once exotic instruments as they are now assimilated into common use. However, in the early 20<sup>th</sup> century, percussion ensembles had just begun, and his daring and skilled use of the foreign instruments forged new pathways in people’s imaginations while reflecting the cultural diversity of American modern cities. *Ostinato Pianissimo* was written just a year after the premiere of Edgard Varèse’s landmark piece for percussion ensemble, *Ionisation*, in which Cowell had played one of the piano parts. As the title suggests, the piece features layered ostinati of differing lengths and accent patterns for

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## Program Notes

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each performer. The second to last instrument to enter, the xylophone, is featured in a virtuosic cascade of perpetual motion.

- Justin DeHart

*Pattern Transformation* features a canon of chromatic patterns that gradually transform through the use of rests. Later, there is a series of challenging “hockets” between players inspired by Ligeti’s extensive study of traditional *Amadinda* xylophone music from Uganda. Lukas Ligeti, born the son of the Hungarian-born composer György Ligeti, has purposely forged a different path from his father’s classical-centric approach by incorporating present day electronic and world music influences.

- Justin DeHart

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## The Composers

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**John Bergamo** (1940-2013). From his early days as a drummer in New Jersey, John Bergamo has never lost his desire to expand his interest in percussion. In 1959 John attended the Lenox School of Jazz in Lenox Mass. next door to Tanglewood, the summer home of the Boston Symphony. Under a scholarship, John studied drumset with Max Roach; had Percy Heath and Kenny Dorham as jazz band instructors; studied history and theory with Gunther Schuller, Marshall Stearns and George Russell; and was classmates with Ornette Coleman, and Don Cherry. In 1962 John earned an M.M. degree from Manhattan School of Music, followed by three summers in Tanglewood and time in New York City as a freelance musician.

In the fall of 1964, he joined the Creative Associates at the State University at Buffalo. This group was formed by composer /conductor / pianist; Lukas Foss, and its members included percussionist Jan Williams; composers George Crumb, Sylvano Bussoti, Mauricio Kagel, and Fred Myrow; Bassist Buell Neidlinger; oboist / saxophonist Andrew N. White III; singers Carol Plantamura, Sylvia Brigham Dimiziani, and Larry Bogue; composer / trombonist Vinko Globokar; violinist Paul Zukofsky; clarinetist Sherman Friedlander; cellist Jay Humeston; composer / pianist Michael Sahl; violist Jean Depuey; and flutist Karl Kraber. The Creative Associates at SUNY Buffalo explored the avant-garde in a wide variety of 20th Century styles, and performed regularly in Buffalo and in New York's Carnegie recital Hall. Some of the results of this group included the first book of madrigals by George Crumb, *Vibone* by Vinko Globokar, *Passion Selon Sade* by Sylvano Bussotti, and *Songs From the Japanese* by Fred Myrow. From this group John became involved in smaller "sub-groups" with Buell Neidlinger, Charles Gayle, and Andrew White; and a trio with George Crumb and Paul Zukofsky.

Relocating on the West Coast, John became involved in learning *Tabla* and other hand drums traditional to non-European cultures, and since 1970, has been coordinator of the percussion program at California Institute of the Arts. This breadth of background has led John to such diverse musical involvements as concerts with John McLaughlin's *Shakti*, performing in Frank Zappa's *Abnuceals Emukka Orchestra*, recording with , and a tour to the Soviet Union with Robert Shaw, to name only a few. John continues to be involved in contemporary music performance, studio work, and non-EuroAmerican music performance.

Incorporating many of the styles which have influenced him, John has co-founded two all-percussion groups *The Repercussion Unit* in 1976 with Larry Stein, Ed Mann, James Hildebrandt, Greg Johnson, Paul Anceau, and Steven "Lucky" Mosko; and *The Hands On'Semble* with Andrew Grueschow, Randy Gloss and Austin Wrinkle in 1997.

## The Composers

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**Henry Cowell** (1897-1965). A tireless musical explorer and inventor, Henry Cowell was born in Menlo Park, California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's Irish folk heritage, and his mother's Midwestern folk tunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette colored by multiple non-European and folk influences revolutionized American music and popularized, most notably, the tone cluster as an element in compositional design.

In addition to tone clusters evident in such works as *Advertisement and Tiger*, Cowell experimented with the "string piano" in works like *The Aeolian Harp* and *The Banshee* where strings are strummed or plucked inside the piano. Studies of the musical cultures of Africa, Java, and North and South India enabled Cowell to stretch and redefine Western notions of melody and rhythm; mastery of the gamelan and the theory of gamelan composition led to further explorations with exotic instruments and percussion. Later, Cowell developed the concept of indeterminacy or "elastic form" in works like the *Mosaic Quartet* (where performers determine the order and alternation of movements).

**Lou Harrison** (1917 - 2003). Born in Portland, the American composer Lou Harrison won a particular reputation for his percussion music, his experiments in intonation, and his synthesis of East and West in his music. A pupil and friend of Henry Cowell, whose interest in other musical traditions he shared, he also profited from a close study of the work of Charles Ives. Lou Harrison collaborated with John Cage in San Francisco, studied under Schoenberg in Los Angeles, wrote under Virgil Thomson in New York, continuing a varied career and the development of his many gifts as a poet, artist and musician.

Many of Harrison's early works are for percussion instruments, often made out of what would usually be regarded as junk or found objects such as garbage cans and steel brake drums. He also wrote a number of pieces using Schoenberg's twelve tone technique, including the opera *Rapunzel* and his *Symphony on G* (*Symphony No. 1*) (1952). Several works feature the tack piano, a kind of prepared piano with small nails inserted into the hammers to give the instrument a more percussive sound. Harrison's mature musical style is based on "melodicles", short motifs which are turned backwards and upsidedown to create a musical mode the piece is based on.

**Lukas Ligeti** (b. 1965). Transcending the boundaries of genre, the Austrian, New-York-City-based composer-percussionist Lukas Ligeti has developed a musical style of his own that draws upon downtown New York experimentalism, contemporary classical music,

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## The Composers

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jazz, electronica, as well as world music, particularly from Africa. Known for his non-conformity and diverse interests, Lukas creates music ranging from the through-composed to the free-improvised, often exploring polyrhythmic/polytempo structures, non-tempered tunings, and non-western elements. Other major sources of inspiration include experimental mathematics, computer technology, architecture and visual art, sociology and politics, and travel. He has also been participating in cultural exchange projects in Africa for the past 15 years.

Born in Vienna, Austria into a family from which several important artists have come including his father, composer György Ligeti, Lukas started his musical adventures after finishing high school. He studied composition and percussion at the University for Music and Performing Arts in Vienna and then moved to the U.S. and spent two years at the Center for Computer Research in Music and Acoustics at Stanford University before settling in New York in 1998.

His commissions include Bang on a Can, the Vienna Festwochen, Ensemble Modern, Kronos Quartet, Colin Currie and Håkan Hardenberger, the American Composers Forum, New York University, ORF Austrian Broadcasting Company, Radio France, and more; he also regularly collaborates with choreographer Karole Armitage.

As a drummer, he co-leads several bands and has performed and/or recorded with John Zorn, Henry Kaiser, Raoul Björkenheim, Gary Lucas, Michael Manring, Marilyn Crispell, Benoit Delbecq, Jim O'Rourke, Daniel Carter, John Tchicai, Eugene Chadbourne, and many others. He performs frequently on electronic percussion often using the marimba lumina, a rare instrument invented by California engineer Don Buchla.

His first trip to Africa, a commission in 1994 by the Goethe Institute to work with musicians in Côte d'Ivoire, embarked him on an exploration of cross-cultural collaboration that continues to this day. In Abidjan he co-founded the experimental, intercultural group Beta Foly which led to the release of his first CD as a bandleader, Lukas Ligeti & Beta Foly in 1997. He has worked with Batonka musicians in Zimbabwe; collaborated with Nubian musicians in Egypt which culminated in a concert at the Cairo Opera; and composed a piece for musicians from various Caribbean cultures which premiered in Miami Beach. In 2005, Lukas was featured at the Unyazi festival in Johannesburg, the first electronic experimental music festival in Africa, and in 2006, he was composer-in-residence at the University of the Witwatersrand in Johannesburg. Lukas traveled to Uganda in 2007 to collaborate with the music/dance/theater group, the Ndere Troupe. In 2008, he taught composition at the University of Ghana at Legon (Accra), and in 2010 he collaborated with musicians in Lesotho, focusing on the lesiba, a rare traditional instrument that is in danger of extinction.

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## The Composers

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Lukas' band Burkina Electric, based in Ouagadougou, Burkina Faso, combines African traditions with electronic dance music and has been touring internationally, with recent performances at the BAM Next Wave Festival and central Park Summerstage in New York, the Luminato Festival in Toronto and the Montreal Jazz Festival. Burkina Electric's debut CD, "Paspanga", was released in 2010 on Cantaloupe Records.

Lukas most recently toured in the midwestern U.S. and Canada in support of his electronic percussion solo CD Afrikan Machinery (Tzadik Records), performing at venues such as the Museum of Contemporary Art in Cleveland, the Contemporary Arts Center in Cincinnati, and the Music Gallery in Toronto. Prior to that tour, he gave solo concerts in the UK, performing at the London Jazz Festival. He also completed a month-long curatorial project at The Stone in NYC and an American Composers Orchestra commission and world premiere of "Labyrinth of Clouds" at Carnegie Hall with Lukas on solo marimba lumina. Lukas also recently received the 2010 Alpert Award in the Arts for Music.

**David Skidmore** (b. 1982) is a percussionist, composer, and musical entrepreneur. David is a dedicated advocate for the music of our time, having commissioned, premiered, and performed dozens of new works by many of the great composers of the 20th and 21st century.

In 2005, David co-founded Third Coast Percussion, an ensemble that has performed hundreds of concerts across the country, presents an annual concert season at home in Chicago, teaches musicians of all ages and experience levels, and has commissioned dozens of new works by composers including David T. Little, Marcos Balter, Ted Hearne, Timo Andres, Glenn Kotche and Augusta Read Thomas. Called "vibrant" and "superb" by Alex Ross of *The New Yorker*, Third Coast Percussion was named Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center in 2013.

David was the percussionist with the Pittsburgh New Music Ensemble from 2007 to 2011, and has been a member of New York-based chamber orchestra Ensemble Signal since 2007. David served for 2 years as a fellow in the Academy – a Program of Carnegie Hall, the Juilliard School and the Weill Music Institute. Through this fellowship, David performed concerts in Carnegie Hall and other venues throughout New York City, and he was a teaching artist in residence at a public school in Ozone Park, Queens.

David has performed and collaborated with many of the world's finest musicians including conductors Pierre Boulez, Lorin Maazel, David Robertson, and Michael Tilson Thomas, composers Augusta Read Thomas, Steve Reich, Steve Mackey, Matthias Pintscher, and Peter Eötvos, and chamber ensemble eighth blackbird. David has performed as a soloist in Europe, Asia, and the United States. David has also performed as a member of the Lucerne

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## The Composers

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Festival Academy, the Civic Orchestra of Chicago, the Pacific Music Festival, and the National Repertory Orchestra.

David's compositions are performed regularly in concert halls and universities across the country. In 2011, his multi-movement work *Common Patterns in Uncommon Times* was commissioned from Frank Lloyd Wright scholar Sidney K. Robinson to commemorate the 100th Anniversary of Taliesin, home of the Frank Lloyd Wright School of Architecture. In May of 2007 his piece, *Unknown Kind*, was premiered at Carnegie Hall. He has also received commissions from the Rush Hour Concert Series in Chicago, and leading percussion soloists and pedagogues including Mark Ford (University of North Texas), Dr. John Parks (Florida State University), Omar Carmentales (Furman University), Dr. T. Adam Blackstock (Troy University), and Peter Martin. David was awarded 1st prize in the 2005 Percussive Arts Society Composition Contest and 2nd prize in the 2004 contest.

David taught for four years on the percussion faculty at the Peabody Conservatory, from 2009 to 2013. He currently resides in Chicago where he works full-time as a performer and Executive Director with Third Coast Percussion.

David received the Bachelor of Music degree from the Northwestern University School of Music and the Master of Music degree from the Yale School of Music. His teachers have included Robert Van Sice, Michael Burritt, James Ross, Paul Wertico, and Michael Hernandez.

**James Tenney** (1934- 2006). Canadian-American composer of stage, orchestral, chamber, choral, vocal, piano, and electroacoustic works that have been performed throughout the world. Prof. Tenney received his early training as a composer and studied engineering at the University of Denver from 1952–54 and piano with Eduard Steuermann at the Juilliard School of Music in 1954–55. He then studied conducting with Paul Boepple and Henry Brant and composition with Lionel Nowak at Bennington College from 1956–58, where he earned his BA, and studied composition with Kenneth Gaburo and electronic music with Lejaren Hiller at the University of Illinois at Urbana-Champaign from 1959–61 and there he earned his MA. He also studied composition privately with John Cage, Chou Wen-chung, Carl Ruggles, and Edgard Varèse. He later received an honorary doctorate from the Dartington College of the Arts in 2000.

He has received awards and grants from the American Academy of Arts and Letters, the Canada Council for the Arts, the Fromm Foundation, the National Endowment for the Arts, the National Science Foundation, and the Ontario Arts Council.

As a scholar, he has long been active in the fields of computer music and electronic music and worked to develop programs for computer sound-generation and composition with Max

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## The Composers

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V. Mathews and other researchers at the Bell Telephone Laboratories from 1961–64. He is the author of numerous articles on computer music, musical acoustics, musical form, and perception, and the books *META/HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* (1961) and *META Meta/Hodos* (1975; both were published together by Frog Peak Music, 1988). He also wrote the text *A History of 'Consonance' and 'Dissonance'* (1988, Excelsior Music Publishing Company).

Prof. Tenney is also active in other positions. He co-founded with Philip Corner and Malcolm Goldstein the new-music group *Tone Roads Chamber Ensemble* in New York City in 1963 and served as its pianist and occasional conductor from 1963–70. In addition, he performed with the ensembles of John Cage, Philip Glass, Harry Partch, and Steve Reich.

He taught electrical engineering at the Polytechnic Institute of Brooklyn from 1966–70 and musical subjects at the California Institute of the Arts from 1970–75 and the University of California at Santa Cruz in 1975–76. He then taught composition at York University in Toronto from 1976–2000, where he was Distinguished Research Professor Emeritus from 2000–06. He taught as the Roy E. Disney Family Chair in Music Composition at the California Institute of the Arts from 2000–06.

Smith Publications publishes most of his music written between 1956–87 and works from 1987–2006 are published by Frog Peak Music.

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Sincerely,

A handwritten signature in black ink, appearing to read "Dale A. Merrill".

Dale A. Merrill, Dean

*Opera Chapman*  
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*(The Marriage of Figaro)*

*by W.A. Mozart*

Peter Atherton, *Artistic Director*  
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