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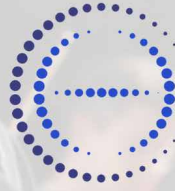
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FIFTH**

Saturday, February 10, 2024



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# A NOTE FROM THE CONDUCTOR

---

Greetings, and welcome to this performance by the Columbus Symphony Orchestra.

Let me ask you a question: Why are you here?

There are many answers to this question, some better than others. (I love music. Good. I was trapped into it by my significant other. Not quite as good, but okay.)

Here are some reasons why we respond to music and, therefore, seek to hear it:

1. Listening to music releases “pleasure chemicals” like dopamine, among others, into a key part of our brain’s reward system. (Why go on? Okay, we will.)
2. Music transcends walls and boundaries with its universal language.
3. Music can help reduce anxiety and depression.
4. Music allows you to experience the full range of human emotions.
5. Music can lighten the mood.
6. Music can stave off fatigue and improve our response to pain.
7. Music can bring back memories.
8. All that and much, much more.

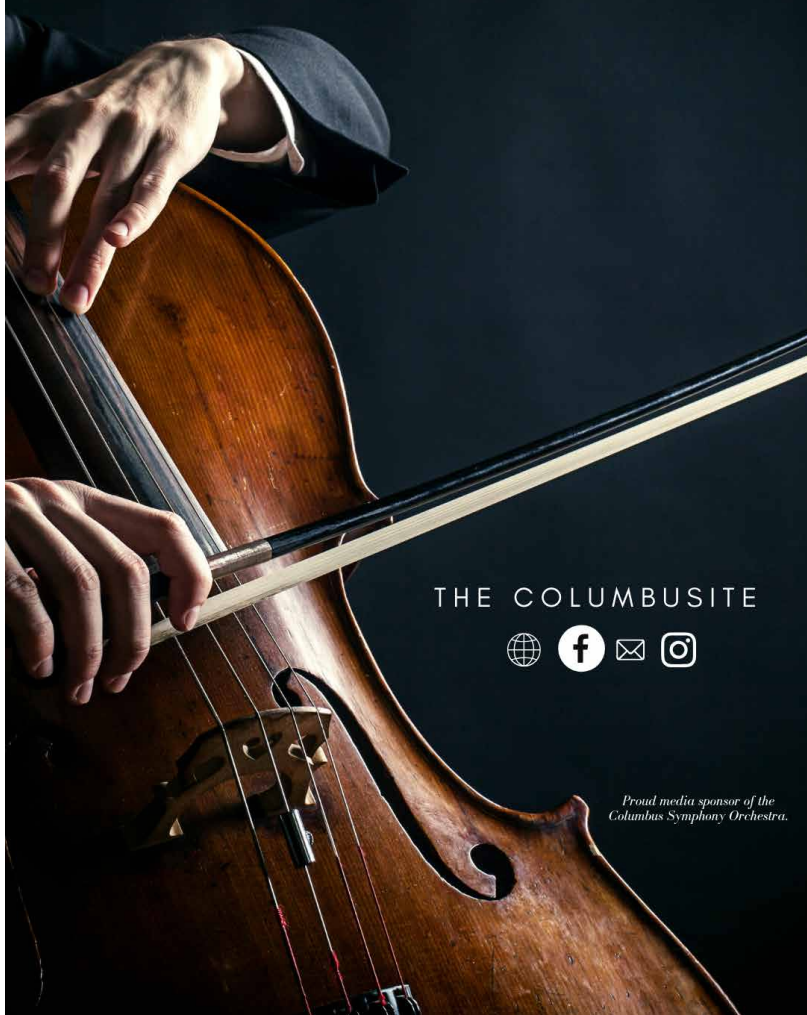
Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

George Del Gobbo,  
Music Director & Conductor



Young George was always interested in music. From his earliest years he preferred musical toys. This proclivity remained undefined until the seventh grade when he decided he wanted to play the violin in the school orchestra. This turn down the dark path was sealed when he began studying the violin privately. It was a short step from there to the decision to make music his life, and his fate was sealed when he made the irrevocable choice to become an orchestra conductor. He was fortunate to attend the Eastman School of Music for five years on a four-year scholarship. (To date no statues of him have been erected outside that school.) From there it was on to a stint with the U.S. Army Band in Washington, D.C and simultaneously the graduate school at Catholic University. After leaving the army, it was on to Rome, Italy and the tutelage of Maestro Franco Ferrara at the Accademia Nazionale di Santa Cecilia. After a dozen years working with the Fort Worth Symphony and Ballet, he came to Columbus and discovered the orchestra, the people, and the city that would enrich his life forever.

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THE COLUMBUSITE



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# ABOUT THE CONCERTMASTER



---

Kerren Berz's talents span the musical spectrum. She has performed, recorded, and toured with the Atlanta Symphony, the Harlem Festival Orchestra, and the Nashville Chamber Orchestra, whose "music without boundaries" mission produced critically acclaimed performances and recordings of music by Aaron Copland, Conni Ellisor, and John Jorgenson.

Her ensemble Sonic Essence regularly performs multi genre music and interactive performances for concert series and corporate events. Other performances include a national tour with Amy Grant and Vince Gill, and shows with Stevie Wonder, Joni Mitchell, The Eagles, Earth Wind and Fire, and many other iconic artists.

As a music arranger and performer, Kerren Berz has worked with Kristian Bush (Sugarland), and is featured on albums by Outkast, Goodie Mob, Pink, Sinead O'Connor, and on the hit single "Survivor," by Destiny's Child. Ms. Berz is a voting member of the National Academy of Recording Arts and Sciences and has participated on nominating committees for the annual Grammy Awards.

She has degrees from Florida State University, where she studied with Eliot Chapo, and the University of Tennessee-Chattanooga, with additional studies at Boston University and with Israeli violinist Yair Kless. She credits her public school music program with giving her the opportunity to play the violin.

As a music educator, Ms. Berz has worked with the Columbus Urban League, TORCH Academy, the Youth Orchestra of Greater Columbus, and strings students throughout the Atlanta area. She is currently on faculty at Georgia Perimeter College, The Atlanta Music Project, and The Lovett School.



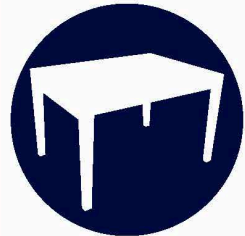
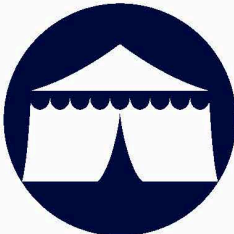
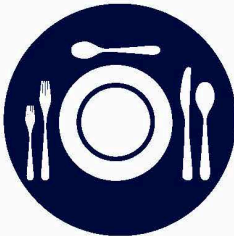
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**Ushers** are available to take your tickets, provide you with a program, and direct you to and from your seat.

**Restrooms** are located in the RiverCenter lobby. Ushers can help direct you to the closest restroom.

**Smoking and vaping** are not allowed inside the building.

**Lost and Found:** If you lose an item in the theatre, please notify an usher. Items may be turned in to the RiverCenter Security.

**Arrive Early:** Although there are occasions when arriving later is considered stylish, a concert isn't one of them. Once the music has begun, latecomers will be asked to remain in the lobby until the first performance break.

**Phones:** Flash photography and noise disturbances are strictly prohibited. We love engaging with our audience on social media so feel free to check-in on Facebook and take selfies and photos PRIOR to the performance. Before the concert starts, be sure to silence your phone and turn down those brightness settings.

**Quiet Company:** Unless the concert is deemed a "sing-a-long", you will want to leave the music making to the ensemble... even if you really do know the whole first movement of Beethoven's Seventh. The people around you probably know it too and would rather hear the orchestra's rendition. Silence all cell phones, alarms, or other audible devices before the concert begins.

**Applause:** Don't know when to clap and cheer? We can make it easy! In classical music concerts, applause is usually held until the conductor faces the audience. Some pieces contain several movements and there will be a brief applause-less pause between them. If you ever feel the overwhelming need to clap and cheer between movements... the orchestra won't mind the appreciation!

**Enjoy Each Note:** You may simply want to avoid the crowd by leaving five minutes early, but the musicians may mistake that as a sign of disapproval. Sit back, relax, and enjoy every last note!

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The Columbus Symphony Orchestra would like to dedicate the 2023-2024 Season to the memory of

## Mr. & Mrs. Ray Crowley

Ray and Evelyn Crowley and their family were patrons of the arts in the truest sense of the word. Their loyal support of the Columbus Symphony Orchestra was unwavering over many decades.

As representative members of a unique generation which did so much to transform and define present-day Columbus, their presence among us will be sorely missed but their legacy will live on.

It is with gratitude and humility that we dedicate the 2023-2024 symphony season to their memory.

*George Del Gobbo*



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The Dr. & Mrs. Steven Leichter Chair

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Sun Han

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David Lescalleet

Laura Milanes Lescalleet

Ina Petkova-Apostolova\*

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Adam Bernstein

The Hardaway Foundation Chair

Emory Clements\*

Eion Lyons

The Marjorie & Jerry Newman Chair

Vadim Volynets



Musicians employed in this production are represented by the American Federation of Musicians of the United States and Canada.

The CSO uses the revolving seating method for section string players who are listed alphabetically in the roster.

## FLUTE

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The Dr. & Mrs. Edward B. Kinner Chair  
Erica Bass Pirtle, Flute & Piccolo  
The Dr. Catalina Aranas Chair  
Jessica Petrasek, Flute & Piccolo  
The Mr. & Mrs. John W. Walden, Jr. Chair

## OBOE

Erica Howard, Principal  
The Jack & JoRhee Pezold Chair  
Barbara Cook  
The Mrs. Pamela Harmann Page &  
Dr. Edwin L. Page Chair  
Susan Tomkiewicz, Oboe & English Horn  
The Mr. William & Dr. Bonnie Ellis Chair

## CLARINET

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The Mr. & Mrs. Alan C. Ramsay, Jr. Chair  
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The Mrs. W. Mizell Alexander Chair  
Staci Culbreth, Clarinet & Bass Clarinet

## BASSOON

Carlos Clark, Principal  
John Grove, Bassoon & Contrabassoon  
The Cindy & Spencer Garrard Chair  
Mark Lauer  
The John & Sandra Thomas Chair

## HORN

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Camron Bryant  
Jason Eklund  
The Mildred Miller Fort Foundation Chair  
Julia Gerhardt  
Ryan Dresen, Assistant  
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The Mr. Steve Sawyer Chair  
Tao Ge  
Ryan Moser  
The Stephen Campbell Chair

## TROMBONE

Ed Nicholson, Principal  
The J.W. & Ethel I. Woodruff Foundation Chair  
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## BASS TROMBONE

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## TIMPANI

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Manuel Diaz, Principal Viola  
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# BEETHOVEN'S FIFTH

COLUMBUS SYMPHONY ORCHESTRA  
George Del Gobbo, Music Director & Conductor  
The Dr. & Mrs. Steven Leichter Chair

Saturday, February 10, 2024 | 7:30 PM

## PROGRAM

Gabriela Lena Frank      Leyendas: An Andean Walkabout  
VI. Coqueteos

Joaquín Rodrigo      Concierto de Aranjuez  
I. Allegro con spirito  
II. Adagio  
III. Allegro gentile  
Jason Vieaux, guitar

## **-Intermission-**

Ludwig van Beethoven      Symphony No. 5 in C minor, Op. 67  
I. Allegro con brio  
II. Andante con moto  
III. Scherzo. Allegro - Trio  
IV. Allegro

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## Jason Vieaux, guitar

Grammy-winner Jason Vieaux, “among the elite of today’s classical guitarists” (Gramophone), is described by NPR as “perhaps the most precise and soulful classical guitarist of his generation”. In appearances from New York’s Lincoln Center to Amsterdam’s Concertgebouw and the Seoul Arts Center, Jason Vieaux has cemented his reputation as an artist of brilliance and uncompromised mastery. Cited for his “eloquent and vibrant performances” on disc (Gramophone Magazine) he is hailed as “virtuosic, flamboyant, dashing and, sometimes ineffably lyrical” (New York Times) on stage.

Sought-after for his extensive concerto repertoire, Vieaux has performed with a long list of orchestras including Cleveland, Toronto, St. Louis, Houston, Columbus, and has made premiere recordings with the Nashville Symphony (Leshnoff Concerto) and the Norrköping Symphony (Beal Six Sixteen). He has worked with renowned conductors including Giancarlo Guerrero, Jahja Ling, Gerard Schwarz, and David Robertson. Vieaux’s passion for new music has fostered premieres from Jeff Beal, Avner Dorman, Vivian Fung, Pierre Jalbert, Jonathan Leshnoff, David Ludwig, Mark Mancina, and Dan Visconti, among many others.

Vieaux’s extensive discography includes his “Bach Volume 2: Works for Violin” released on Azica in 2022 to rave reviews for his “eloquent and vibrant performances” (Gramophone). Additional 2022 releases include “Shining Night” featuring his duo with acclaimed violinist Anne Akiko Meyers (Avie Records) and Michael Fine’s “Concierto del Luna” with flutist Alexa Still (Sony Classical), both enjoying strong critical acclaim. Vieaux recorded Pat Metheny’s “Four Paths of Light”, a solo work dedicated to him by Pat, for Metheny’s 2021 album “Road to the Sun”. Jason Vieaux won the 2014 Best Instrumental Classical Solo Grammy Award for “Play”. The Huffington Post declared PLAY is “part of the revitalized interest in the classical guitar”.

A busy touring performer, Jason Vieaux enjoys repeated invitations from distinguished series, including San Francisco Performances, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, and the 92nd Street Y, among others. Festival engagements include Ravinia, Caramoor, Domaine-Forget, Music@Menlo, Round Top, and the Eastern Music Festival. Overseas performance venues include Amsterdam’s Concertgebouw, Seoul Arts Center, Shanghai Concert Hall, Sala Sao Paolo, and Teatro Colon in Buenos Aires.

Jason Vieaux enjoys ongoing performing and recording collaborations with the Escher String Quartet, mezzo-soprano Sasha Cooke, violinist Anne Akiko Meyers, harpist Yolanda Kondonassis, accordion/bandoneon virtuoso Julien Labro, and saxophone virtuoso Timothy McAllister.

In 2011 Vieaux co-founded the guitar department at the Curtis Institute of Music (with David Starobin). He has taught at the Cleveland Institute of Music for 25 years. Jason’s online Guitar School for Artistworks Inc. has

hundreds of subscribers from all over the world. He plays a guitar by Ger-  
not Wagner, 2013, made in Frankfurt.

## PROGRAM NOTES

### “Coqueteos” from *Leyendas: An Andean Walkabout*

Gabriela Lena Frank (b. 1972)

Gabriela Lena Frank was named one of Washington Post’s 35 Top Women Composers in Classical Music in 2017, and currently holds the position of Composer-in-Residence for the Philadelphia Orchestra. Born in Berkley, California in 1972, Frank grew up in a family of diverse heritage with a father of Lithuanian/Jewish ancestry and a mother of Peruvian/Chinese descent. Much of her musical inspiration stems from her rich multiculturalism as well as her extensive travels in South America. Frank has become one of the most celebrated composers of the current day and is a champion of contemporary music.

Sought-after as a pianist as well as a composer, Frank has been commissioned by major American orchestras and premier ensembles across the world. She has received a Latin Grammy as well as several Grammy nominations both as a composer and pianist, and is the recipient of a Guggenheim Fellowship and a USA Artist Fellowship. Frank’s focus on multiculturalism has led to pieces such as *Conquest Requiem*, a major work for choir and orchestra that utilizes Spanish, Latin, and the Aztec language of Nahuatl.

In 2020, Frank received the 25th Anniversary Heinz Award in the Arts and Humanities category for her work in “breaking gender, disability, and cultural barriers in the classical music industry, and for her work as an activist on behalf of emerging composers of all demographics and aesthetics.” Frank also provides instruction at the Gabriela Lena Frank Academy of Music (2017) where she mentors up-and-coming composers of all diversities.

*Leyendas: An Andean Walkabout* was written in 2001 for string quartet, and later arranged for string orchestra in 2003. Inspired by Andean folk music, this six movement piece uses modern Western instruments to creatively imitate the sounds of South American instruments such as various panpipes and guitars. The sixth and final movement, “Coquetos”, will be featured in this evening’s performance. Frank wrote the following in her own program notes:

“*Leyendas: An Andean Walkabout* draws inspiration from the idea of *mestizaje* [a Latin American term referring to racial and cultural mixture] as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions...

‘Coqueteos’ is a flirtatious love song sung by gallant men

known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras ('storm of guitars')."

## Concierto de Aranjuez

Joaquín Rodrigo (1901-1999)

Premiered on November 9, 1940 by the Barcelona Philharmonic Orchestra  
with soloist Regino Sainz de la Maza

Joaquín Rodrigo was one of the most popular and highly celebrated Spanish composers of the 20th century, and played a significant role in the inclusion of classical guitar on the modern stage. Born in Sagunto, Spain in 1901, Rodrigo was left partially blinded after a case of diphtheria at age three, and later lost his complete vision at the age of forty-seven. He studied piano and violin at a young age and composed pieces using braille. After the premiere of his first orchestral work *Juglares in Valencia* in 1924, Rodrigo moved to Paris where he studied with Paul Dukas. There he met influential composers such as Ravel, Stravinsky, and Milhaud, and befriended Falla, who became a mentor and close colleague.

In 1939, Rodrigo moved to Madrid and was promoted to instant fame after the premiere of his guitar concerto *Concierto de Aranjuez*. In the years following, he became a music professor at Madrid Royal Higher Conservatory of Music and held additional music-related jobs in newspaper and radio. Rodrigo wrote over 200 pieces in various genres including concertos, songs, and instrumental works, and traveled all over the world receiving numerous awards and prizes. Known for his signature use of melody as well as the inclusion of Spanish elements in his music, Rodrigo has become an icon for Spanish culture and pride.

Written in 1939, *Concierto de Aranjuez* was such a success that Rodrigo felt it cast a shadow over the rest of his career. He was first encouraged to write the concerto by guitarist Regino Sainz de la Maza who later premiered the piece in 1940 in Barcelona. The piece is inspired by a beautiful 18th century royal palace and gardens located in the town of Aranjuez, thirty miles south of Madrid. In writing the concerto, Rodrigo reflected upon the "the fragrance of the magnolias, the singing of birds, and the gushing of fountains" within the gardens. In 1991, King Juan Carlos I gave Rodrigo the royal title of Marquis of the Aranjuez Garden.

In the first movement, the solo guitar opens with a rousing Spanish rhythm that will appear throughout. The strings repeat the opening rhythm and are joined by a melody that bursts from the violins and leads to the return of the guitar. The dance-like movement continues with bright, colorful melodies and exciting rhythms full of Spanish flavor.

The second movement begins with quiet chords in the solo guitar that await the entrance of a beautiful, haunting melody played by the English horn.

This stunning movement continues in an intimate conversation between the guitar and orchestra, flowing seamlessly between two. Later, bolder statements in the orchestra are interposed with several moving guitar cadenzas. The orchestra returns in full bloom with singing melodies that die away to a poignant conclusion in the guitar.

The third movement is a light, upbeat rondo that features virtuosic displays in the solo guitar. (A rondo is a musical form in which the main theme is repeated after every new section). Throughout the movement, the opening melody is characterized in colorful new ways in both the guitar and orchestra. The ever-changing time signature and sudden shifts from major to minor contribute to a playful mood. The piece ends a bit unusually in a calm, but resolute manner.

## Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven (1770-1827)

Premiered December 22, 1808 in Vienna at Theater an der Vien with Beethoven conducting

German composer Ludwig Beethoven was born in Bonn, Germany in 1770, to a family of court musicians. From a young age, Beethoven demonstrated talent for composition as well as playing the organ, violin, viola, and particularly the piano. By age eighteen, he had replaced his father in many of his courtly musician duties. Beethoven later moved to Vienna at age twenty-two where he studied briefly with Franz Joseph Haydn and afterwards established himself as a piano virtuoso and rising composer.

Premiering his first symphony in 1800, Beethoven proceeded to make significant contributions to the genre of the symphony and developed a standard that all future symphonists would emulate. Beethoven was unfortunately plagued by increasing deafness and revealed his inner turmoil in the Heiligenstadt Testament in 1802, a letter juxtaposing his suicidal thoughts with the determination to continue writing music. Choosing to live, he went on to pave the way for Romanticism, and produce concertos, chamber, vocal, and symphonic works that are landmarks in the classical music repertoire.

Beethoven completed his Fifth Symphony in 1808 after sketching the work sporadically over a period of four years. Stylistically, this piece lands in the middle period of his career which is characterized by compositions that contain a heroic, emotional style, and stray from the classical model. Beethoven conducted the premiere in Vienna in 1808 during a four-hour long concert that featured additional new works such as his Symphony No. 6, Piano Concerto No. 4, and more. The piece was dedicated to two of his faithful patrons, Prince von Lobkowitz and Count Rasumovsky.

The first movement Allegro opens with some of the most famous notes ever written - short, short, short, long. This motive (a short, clear rhythmic or melodic idea) is featured throughout the rest of the movement as well as the entire piece. It is said that Beethoven once referred to this motive,

saying, "Thus Fate knocks at the door." Although this account was probably false, the entire piece is indeed full of passion and drama brought together by one motive, creating a narrative in and of itself.

The second movement is a theme and variations involving two different melodies that are repeated and embellished throughout. The variations range from flowing, pastoral moments to sudden, magnificent declarations, especially in the brass. The original motive makes a subtle appearance in the strings as an underlying rhythmic pulse during a quiet transition section.

The third movement features a scherzo and trio instead of the traditional minuet and trio. Following a hushed opening in the strings, the original motive makes a dramatic reappearance in the main theme in the horns and continues to find its way into the lines that follow. The trio section begins with a boisterous passage in the lower strings that is taken up energetically by each section. The scherzo returns in a much lighter orchestration and is played at pianissimo. A transition to the fourth movement begins with quiet arpeggios in the violins followed by a dramatic build straight into a victorious C Major fanfare.

The fourth movement fanfare is made even louder and more glorious by the addition of three trombones, a contrabassoon, and a piccolo, none of which were used in the other movements. These instruments, typically used in the opera pit or military bands at that time, must have aided in creating an incredible power of sound then unfamiliar to the audience. The original motive can be heard in various forms all throughout this exuberant movement. The scherzo theme reappears in a rare moment of calm, adding to the delay and anticipation of a triumphant ending.

Program Notes Written and Compiled by Leah Eckstrom



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# GLOSSARY OF MUSICAL TERMS

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**Cadenza** (It. Cadenza): an improvised or written-out decorative passage performed by a soloist, with accompaniment, usually near the end of a concerto movement.

**Concerto** (fr. Lat. Concertare, to contend): a composition for featured instrument(s) and orchestra often cast in three movements marked fast-slow-fast. The contrast in sound between the soloist(s) and the large ensemble is the principal characteristic of the genre.

**Concerto grosso** (It. large concerto): a type of concerto common to the Baroque era in which a small group of solo instruments (concertino) is contrasted to the large ensemble (ripieno)

**Finale** (Lat. Finalis, to end): the name sometimes given to the last movement of a longer composition.

**Minuet**: a stately court dance in three-four time which is often used as the third movement of the classical symphony. It was replaced in the nineteenth century by the scherzo and other dance-like movements.

**Movement**: an independent section of a larger work, usually separated by a brief pause.

**Opus** (Lat. Opus, work): a number assigned to a musical composition either by the composer or by the work's publisher (abbreviated as Op.)

**Orchestra**: the generic name for an ensemble of diverse instruments. The modern orchestra includes instruments from the four major groups: strings, woodwinds, brass, and percussion.

**Rondo**: a musical form in which a theme recurs three or more times with each occurrence separated by a contrasting episode.

**Scherzo** (It. Scherzo, joke): a fast moving piece, usually in triple meter. Scherzos became common with the symphonies of Beethoven and eventually replaced the Minuet.

**Suite**: a succession of related movements, often dance inspired, sometimes extracted from larger works.

**Symphony** (Gr. Symphonia, sounding together): an elaborate musical composition for full orchestra, typically in four movements

**Tempo**: Many words are used to designate the speed and/or character of a piece of music. Here are some of the most commonly encountered terms for tempo and style modifiers:

**Adagio**: on the slow side

**Allegretto**: a fairly brisk tempo

**Allegro**: "lively," the most common indication for a fast tempo

**Andante**: "to walk or go," interpreted as moderately slow.

**Andantino**: a bit faster than Andante

**Cantabile**: in a singing fashion

**con brio**: with spirit and vivacity

**con fuoco**: with fire

**con moto**: with movement

**Grave**: more a style than speed, but often interpreted as slow and serious

**Grazioso**: graceful

**Largo**: broad or large, usually taken in a slow and dignified style

**Lento**: slow

**Maestoso**: majestically

**meno**: less

**molto**: much

**mosso**: moved

**non troppo**: not too much

**piu**: more

**poco**: little

**Presto**: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

**Scherzando**: lightheartedly

**Sostenuto**: in a sustained manner

**Vivace**: "vivacious," a lively and brisk manner

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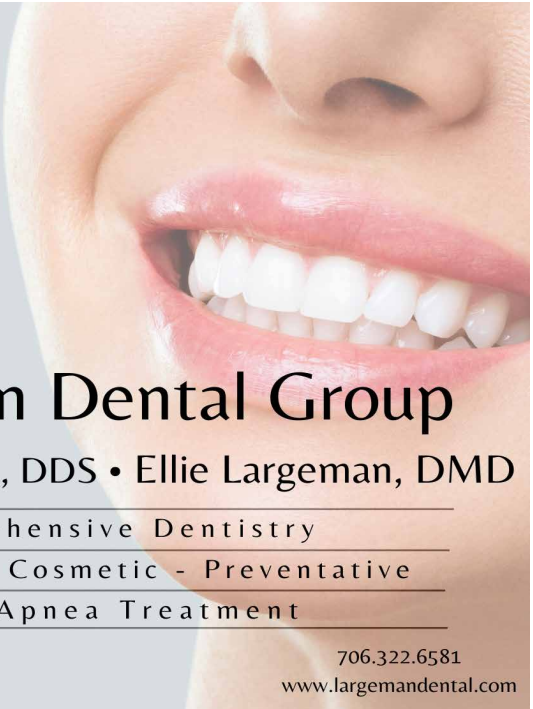
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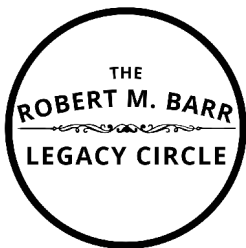
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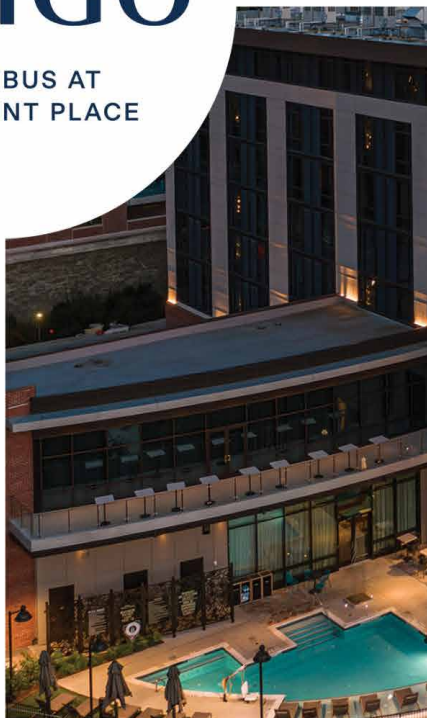


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