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A Blockbuster 42nd Season!

NOVEMBER 2 & 3

Steven Paulus
Concertante

Ludwig van Beethoven
Ah, Perfido! Opus 65
Symphony No. 9 in D Minor, Opus 125

DECEMBER 14 & 15

Igor Stravinsky
Vom Himmel Hoch

Arthur Honegger
Christmas Cantata

Leonard Bernstein
Chichester Psalms

FEBRUARY 22 & 23

Antonin Dvorak
Scherzo Capriccioso, Opus 66

Serge Rachmaninoff
Piano Concerto No. 3 in D Minor, Opus 30

Ralph Vaughan Williams
Symphony No. 5 in D Major

MARCH 22 & 23

Anton Bruckner
Mass in E Minor

Gabriel Faure
Requiem, Opus 48

MAY 10 & 11

Nikolai Rimsky-Korsakov
Russian Easter Overture, Opus 36

Serge Prokofiev
Cantata from Alexander Nevsky, Opus 78

Dimitri Shostakovich
Symphony No. 6 in B Minor, Opus 54

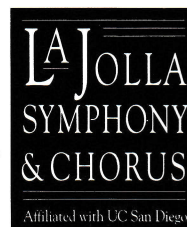
JUNE 22

Young Artists Concert

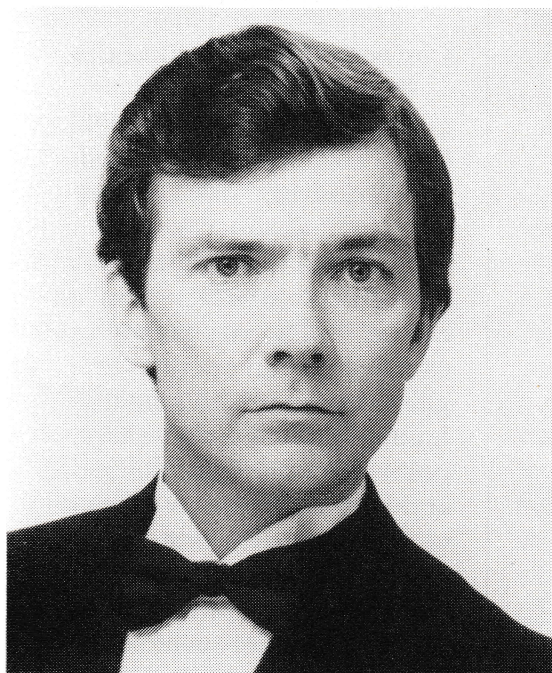
Special Non-Subscription Concert

DECEMBER 22, 1996, 3:00 p.m.

Handel
Messiah Sing
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard



GUEST ARTISTS



William Nolan returns to perform with the La Jolla Symphony and Chorus, having previously sung baritone solos in their performances of Orff's *Carmina Burana*, the Faure *Requiem*, and the *St. Cecilia Mass* of Charles Gounod. His opera credits include leading roles in *The Barber of Seville*, *The Marriage of Figaro*, *Martha*, *Die Fledermaus*, and *The Elixir of Love*. In 1988, he made his San Diego Opera debut as Wagner in *Faust*, and since that time has performed roles in SDO productions of *Fidelio*, *Madame Butterfly*, *Boris Godunov*, *The Daughter of the Regiment*, *the Passion of Jonathan Wade*, and *The Merry Widow*. In addition to opera and concert appearances, Bill performs frequently on local musical theatre stages, where his credits include Gerard Carriere in *Phantom*, Arthur in *Camelot*, and Julien Marsh in *42nd Street* (all for Moonlight Amphitheatre), as well as Macheath in *The Beggar's Opera*, County Homonay in *The Gypsy Baron*, and the Governor in *The Red Mill* (all for San Diego Comic Opera). Bill and his wife Jensine and son John live in San Diego.

Gerry Whitney is 11 years old and in the fifth grade at La Jolla Country Day School. He has studied violin with Joan Diener since he was five years old. He plays in the La Jolla Country Day School orchestra which last week performed the Vivaldi *Gloria*, and is in the San Diego State University Suzuki Strings where he plays in the orchestra and in a string quartet. He is studying piano and music theory with Anne Whattoff. Gerry is in his fifth year as a Saint Pauls Episcopal Cathedral chorister. He has won a Father Waddy Music Scholarship for the past three years. Gerry has been a chorister in San Diego Opera productions of *Tosca* and *La Boheme* and is contracted to perform *Turandot* and *Conquistador* this coming opera season. He is currently playing the title role in a production of Menotti's *Amahl and the Night Visitors*.

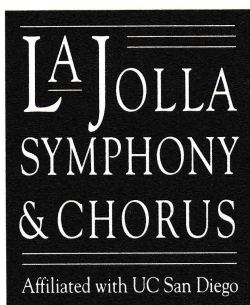
Gerry's favorite activities are soccer, Legos, and HO trains. His soccer team won the division championship this season. He attends church at Mary's, Star of the Sea Catholic Church, in La Jolla, where he is an altar server, and lives in Scripps Ranch with his parents Gerry and Martha, 3 cats and a dog.



North Coast Singers Youth Chorus was founded in 1993 by Sally Husch Dean as a community outreach program of the San Dieguito United Methodist Church, Encinitas. It became a program of the San Dieguito Boys & Girls Clubs in 1994.

The choral program provides traditional choral singing experience to local youth. Emphasis is placed on the development of basic musicianship skills and healthy vocal technique, while teaching the benefits of community responsibility. The chorus currently serves eighty boys and girls from ages 9 to 15 years in two sections. The "Chorus" welcomes any young singer; no experience is necessary. ("*Use what talents you possess; the woods would be very silent if no birds sang there except those that sang best.*" Henry Van Dyke). "Ensemble" members are selected by audition. The Chorus and Ensemble perform at many community functions, and present two well-attended concerts each year. The next concert is scheduled for January 25, 1997 at San Dieguito Methodist Church.

The forty-member "Ensemble" of the North Coast Singers first performed with the La Jolla Symphony and Chorus in last May's production of Benjamin Britten's *Spring Symphony*.



Thomas Nee, Music Director
David Chase, Choral Director

Mandeville Auditorium
Saturday, December 14, 1996, 8 P.M.
Sunday, December 15, 1996, 3 P.M.

HANDEL

Concerto Grosso in G Major, Opus 6, No. 1

A tempo giusto
Allegro
Adagio
Allegro
Allegro

HONEGGER

A Christmas Cantata

William Nolan, Baritone
Victoria Heins-Shaw, Organist
North Coast Singers Youth Chorus Ensemble
of the San Dieguito Boys and Girls Clubs
Sally Husch Dean, Director

INTERMISSION

BACH-STRAVINSKY Chorale Variations on *Von Himmel hoch*

BERNSTEIN

Chichester Psalms

I Psalm 108, Verse 2; Psalm 100, Complete
II Psalm 23, Complete; Psalm 2, Verses 1-4
III Psalm 131, Complete; Psalm 133, Verse 1

Connie Venti, Soprano
Heidi Lynn, Alto
Max Chodos, Tenor
Andrew Park, Baritone

Gerald Hamilton Whitney, Treble

PROGRAM NOTES by
ERIC BROMBERGER

Concerto Grosso in G Major,
Opus 6, No. 1

GEORG FRIDERIC HANDEL
Born February 23, 1685, Halle
Died April 14, 1759, London

The late 1730s found Handel at a difficult intersection in his career. His twenty-year effort to establish Italian opera in England had met with a final failure that had cost the composer his fortune and his health, and over the next few years he would turn to the oratorio as his principal mode of expression (he would compose *Messiah* in 1741). But now Handel spent some time recovering his health, and in the fall of 1739 he turned to instrumental music. This music poured out of him: working at white heat, he composed the set of twelve concerti grossi that make up his Opus 6 in the space of one month. There were probably two reasons behind the composition of this music. First, Handel needed instrumental music that he could perform during the intermissions of his operas and oratorios, and several of these concertos were introduced in this way. But—perhaps more to the point—he needed money, and the first edition of this music was underwritten by a subscription list that included not just many of London's finest musicians but also members of the royal family.

Handel's treatment of concerto grosso form in his Opus 6 is both traditional and wildly original. Throughout these concertos he preserves the expected set of soloists—two violins and a cello—yet he rejects

the traditional Italian structure of three movements in a fast-slow-fast sequence in favor of his own individual sequence of movements, which varies from concerto to concerto. This music is full of grandeur, sweep, excitement, good tunes, and some terrific writing for strings: Handel was himself an accomplished violinist, and the writing here is graceful and idiomatic at every instant.

For the *Concerto Grosso in G Major*, completed on September 29, 1739, Handel adapted much of the first movement from the overture to his unfinished opera *Imeneo*, begun the year before. Here, and throughout this concerto, Handel treats the solo instruments with great care, sometimes having them play by themselves and then deftly weaving them into the full orchestral texture; the very opening section, with its brusque orchestral statements and wistful solo responses, demonstrates this beautifully. The graceful slow movement, which features the soloists prominently, leads directly into the wonderful fugue that makes up the third movement. Marked *Allegro*, it begins with the lonely sound of one violin laying out the fugue theme, and from this simple subject Handel builds a grand fugue, full of graceful energy, that even inverts the fugue subject along its joyous way; the very ending, where Handel concludes with just a quiet scrap of the fugue rhythm, is a stroke of genius. The finale is another *Allegro*, in binary form and set in a buoyant 6/8 meter. Once again, Handel contrasts solo voices with the full body of strings as this music dances its way to the firm cadence.

A Christmas Cantata

ARTHUR HONEGGER

Born March 10, 1892, Le Havre

Died November 27, 1955, Paris

Born in France of Swiss-German parents, Arthur Honegger trained in Zurich and at the Paris Conservatory. He achieved fame in 1923 with his *Pacific 231*, an orchestral tone poem depicting a locomotive moving from quiet rest in its station to hurtling down the tracks; he also composed five symphonies, oratorios such as *Le Roi David* (1921) and *Jeanne d'Arc au bucher* (1935), film scores, choral settings, and chamber music. During a visit to the United States in 1947, Honegger suffered a heart attack so disabling that he was an invalid for the remainder of his life.

A Christmas Cantata was composed during Honegger's final illness--this was in fact his last composition. The manuscript is dated January 25, 1953, but in the score Honegger noted that his original sketches dated from January 1941: this music had been, in some form, part of his plans for a long time. The completed version calls for vast forces: a baritone soloist, children's chorus, mixed chorus, organ, and orchestra. *A Christmas Cantata* is an account of the nativity tale, but Honegger chooses to re-tell this story in a novel way: his text combines traditional liturgical music from the Catholic church with popular Christmas carols from England, France, and Germany.

Musically, *A Christmas Cantata* might be described as a long crescendo followed by a long decrescendo. The cantata begins in darkness: first the

organ and low strings and then the wordless chorus suggest mankind's spiritual pain before the birth of Jesus; Honegger makes this explicit when the chorus sings the "De Profundis" text. Gradually the tempo increases, and the chorus looks ahead to salvation: "Oh come, Oh come, Emmanuel." In a striking touch, it is the voices of children, floating above all the other forces, that announce the imminent arrival of Jesus, and now the baritone soloist sings the words of the angel: "Be not afraid, for I am come to bring you tidings of great joy." At this point Honegger begins to weave varied Christmas carols into the flow of the music; these include "Lo, How a Rose," "Il est ne," "Susani," "O Sanctissima," "Silent Night," and "Laudate Dominum Omnes Gentes," derived from the same Gregorian chant that Bach used for his chorale "Wachet auf!" The baritone sings the "Gloria in excelsis Deo," and then Honegger drives the cantata forward with a great fugue in C major on the text "Laudate Dominum" and a climax on the word "Amen." At this moment of ringing triumph, the chorus drops out and the orchestra offers a long postlude that recalls the carol tunes and treats them polyphonically. The music grows more quiet and more peaceful, and finally *A Christmas Cantata* fades into the somber silence with which it began.



**Chorale Variations on
*Von Himmel hoch***

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City

In 1747, very near the end of his life, Johann Sebastian Bach was invited to become a member of the *Correspondirende Societat der Musicalischen Wissenschaften* of Leipzig, and for that occasion he composed a set of five canonic variations for organ on the old Christmas song *Von Himmel hoch da komm ich her*. That song had been a longtime favorite of Bach: he had composed several organ chorales on this tune (the earliest in 1708, when he was 23) and had also used it in his *Christmas Oratorio* of 1734. Bach assumed that the learned society he was entering would know the melody, so he did not even bother to state it, but just offered his five variations.

Two centuries later, in December 1955, Igor Stravinsky took up Bach's variations and arranged them for chorus and orchestra and for a special occasion. The occasion was the premiere of his own *Canticum Sacrum* in St. Mark's Cathedral in Venice on September 13, 1956. Because the *Canticum* is fairly short, Stravinsky needed a companion piece, and so he arranged Bach's variations for almost exactly the same forces he used in the *Canticum*: mixed chorus and an unusual orchestra of two flutes, two oboes, english horn, three bassoons, three trumpets, three trombones, harp, violas, and double basses. Because *he* was

writing for an audience that would not be familiar with the original Christmas song, Stravinsky orchestrated the tune and placed it before the five variations. The first performance of the *Chorale Variations on Von Himmel hoch*, as this version has come to be known, took place at the Ojai Festival in California on May 27, 1956, with Robert Craft conducting, and the performance in Venice followed four months later.

The five variations are brief (the entire work lasts about ten minutes), and Stravinsky deploys his forces selectively, using all performers only in the final variation. The initial statement of the chorale tune is by brass only, and the five variations follow without pause. The music is Bach's, but Stravinsky changes harmonies, voicing, and phrasing to suit his own purposes. The result is an unusual combination of eighteenth- and twentieth-century sensibilities: the noble tune and Bach's sturdy variations are made to sing with Stravinsky's detached, almost pointillistic, sonority.

Text of the original song:

Von Himmel hoch da komm' ich her,
Ich bring' euch gute neue Mar.
Der guten Mahr bring' ich so viel,
Davon ich sing'n und sagen will.

From heaven high I come to you,
I bring you tidings good and new,
Good tidings of great joy I bring:
Thereof will I both say and sing.



**Chichester Psalms
LEONARD BERNSTEIN**

Born August 25, 1918,

Lawrence, MA

Died October 14, 1990,

New York City

During the 1964-65 season, Leonard Bernstein took a much-needed sabbatical from his duties as Music Director of the New York Philharmonic. It was a time to rest and recuperate, and he devoted much of that year to composition. He had received a commission from the Dean of the Cathedral of Chichester, the Very Reverend Walter Hussey, for a piece to be performed at a music festival during the summer of 1965 that would feature the combined choruses of the Chichester, Winchester, and Salisbury Cathedrals. The work was to be for chorus and orchestra, and the commission specified the exact instrumentation: three trumpets, three trombones, two harps, percussion, and strings. The combination of brass, percussion, and strings suggests music that is festive, dramatic, and lyric, and *Chichester Psalms* fits that description perfectly. Bernstein chose to set three complete psalms and parts of others, and the score is full of the trademarks of his music: unabashedly romantic melodies, jazzy and bouncy rhythms, the sound of varied percussion, and brilliant writing for brass. Bernstein completed the *Psalms* on May 7, 1965, and led the premiere with the New York Philharmonic on July 15; the first performance in Chichester followed on July 31.

Chichester Psalms is one of Bernstein's most tightly-focused scores. Despite the wide range of expression into this music--from

the dramatic beginning to the peaceful close--the entire score is built on a simple five-note motif that recurs in various guises throughout the work. The motif is heard in the first instant as the chorus sings it to the five syllables: "Urah, hanevel." This figure is audible throughout the *Psalms*: in the surging rhythms of the first movement, in the smashing conclusion to that movement, in the introduction to the third, and at many other points. Three decades after its premiere, *Chichester Psalms* remains one of Bernstein's finest--and most frequently performed--scores.

The music explodes to life on a biting dissonance as the chorus sounds the "Awake" from Psalm 108, and this movement embodies the spirit of the opening line of Psalm 100: "Make a joyful noise unto the Lord of all ye lands." Built on a tricky 7/4 meter, the music bounces along energetically, full of the affirmation of that psalm. The second movement features a boy treble, who sings the complete Psalm 23. The atmosphere of acceptance that marks this text and music is ripped apart by an eruption from the chorus--"Why do the nations rage?"--but the voice of the boy completes the 23rd Psalm on a note of faith. The final movement opens with an intense, almost agonized, introduction for strings, which are then joined by the chorus in a peaceful setting of Psalm 131. This leads to the closing section on verses from Psalm 133, sung by the *a capella* choir. *Chichester Psalms* concludes on a note of utter affirmation and peace: it is a vision of the unity of all humankind, and as choir and strings hold the long final Amen, high above them the solo trumpet sings once again the five-note motif.

CHICHESTER PSALMS

I

Ps. 108, vs. 2:

*Urah, hanevel, v'chinor
A-irah shahar!*

*Awake, psaltery and harp!
I will rouse the dawn!*

Ps. 100, entire:

*Hariu l'Adonia kol haarers.
Io'du et Adonia b'simcha.
Bo-u l'fanay bir'nanah.
D'u Ki Adonia Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonia, l'olan has'do,
V'ad dor vador emunato.*

*Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.*

II

Ps. 23, entire:

*Adonia ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovév,
Yan'heini b'ma'aglei tsedek
L'ma'an sh'mo.
Gam ke eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Heimah y'nahamuni.*

*The Lord is my shepherd, I shall not want
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.*

*Ta'aroch l'fanaii shulchan.
Neget tsor'rai;
Dishata vashemen roshi
Cosi r'vayah.*

*Thou preparest a table before me.
In the presence of mine enemies;
Thou annointest my head with oil,
My cup runneth over.*

*Ach Tov vahesed
Yird'funi kol y'mei hayai,
V'Shav'ti b'veit Adonai
L'orech yamin.*

*Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

text continued on page 6

CHICHESTER PSALMS — TEXT CONTINUED

Ps. 2, vs. 1-4:

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yars'vu malchei erets,
V'roznim nos'de yahad,
Al Adonai v'al m'shihu
annointed.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His

annointed.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Saying, let us break their bonds asunder
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Ps. 131, entire:

Adonai, Adonai,
lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'doman'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Ps. 133, vs. 1::

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

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Five Tuesdays, January 14 - February 11, 7:30 - 9:30 pm

Admission for the full series is \$45 for Athenaeum members, \$55 for the general public. Call (619) 454-5872 to reserve. Individual evenings are \$10/\$12 at the door.

The series takes place at the Athenaeum, 1008 Wall Street, la Jolla.

1997 YOUNG ARTISTS COMPETITION

The La Jolla Symphony and Chorus Association announces its 1997 Young Artists Competition, to be held Saturday, February 1, 1997, at the Mandeville Complex at UCSD.

Young musicians may compete in the vocal, instrumental, or piano categories.

There will be cash prizes for winners, and the first-place winners will appear as soloists with the La Jolla Symphony at the Young Artists Concert in June 1997.

Junior Division: 18 and under

Senior Division: 28 and Under

(age categories slightly different for vocalists)

For application information, please phone the Association office at 534-4637

The La Jolla Symphony & Chorus

Association Board of Directors would like to thank the following individuals for volunteering endless hours to our organization.

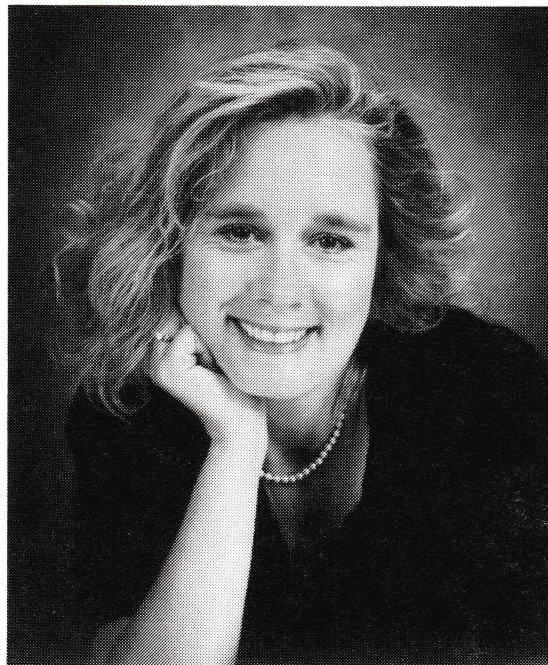
Their dedication is deeply appreciated.

Special thanks to:

Butch Alaksa — Mr. Alaksa is an organization Development Consultant serving the La Jolla Symphony and Chorus in improving its office and computer operations

Margaret Kalaman — Has been assistant in the office with season subscriptions and press-releases.

Miss Jessica Brown — Jessica volunteers for the La Jolla Symphony & Chorus with administrative duties in the business and box office.



EXECUTIVE DIRECTOR N A M E D

Suzanne M. Sincavage has been named the Executive Director of the La Jolla Symphony and Chorus. Suzanne was invited to the Board of Directors during the 1995-96 Season and officially began her new duties in July, 1996.

Suzanne graduated from the University of Oregon with a Bachelor of Science in Education and a Bachelor of Arts in Liberal Studies. She also comes to us with a background in Biotechnology Sales and Business Law.

As a longtime supporter of the arts, she is enthusiastic and excited about the challenges her position presents. For those of you who have not yet met Suzanne, please come to the east wing after the program.

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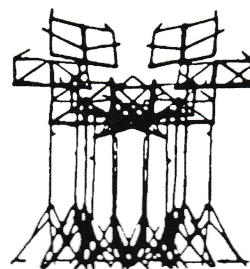


BRENDA MONTIEL

GUEST LECTURER

The pre-concert lectures for these concerts are by Dr. Brenda Montiel. Dr. Montiel received her M.A. in Music in 1971 and her Ph.D. in 1976 from Claremont Graduate School, Claremont, California. Since 1976 she has been Associate Professor of Music at Palomar College, San Marcos, and has been teaching courses there in music history and the humanities. She is also known throughout San Diego County for her many music lectures to local organizations. She presently serves as Vice President of the Fallbrook Music Society and is a partner in Adventures in Learning, a tour company specializing in art and music tours.

UCSD MUSIC DEPARTMENT



JANUARY

- 20 Martin Luther King Memorial Concert: UCSD Gospel Choir, directed by Ken Anderson, 8 PM, Monday, Mandeville Auditorium
- 21 *Caught by the Sky Wire* - The Maya Beiser/Steven Schick Project. Cellist Beiser and percussionist Schick perform newly commissioned works, 8 PM, Tuesday, Recital Hall
- 22 *The Freeman Etudes* by John Cage: Violinist János Négysesy plays all 32 etudes, 8 PM, Wednesday, Recital Hall
- 24 Brahms and Mozart Quintets performed by clarinetist Robert Zelickman and colleagues, 8 PM, Friday, Recital Hall
- 27 Red Fish/Blue Fish: UCSD percussionists perform on the LA Philharmonic's Green Umbrella Series, 8 PM, Monday, Japan America Theater, Los Angeles

Call: 534-3229 for listings; 534-5404 for information. To learn about the UCSD Friends of Music, call: 534-4830.

OUR NEXT CONCERTS

Our next program will be an all-orchestral concert featuring soloist Irina Bendesky, who will play one of the greatest piano concertos in the literature, Rachmaninoff's *Third Piano Concerto*. The orchestra will frame the concerts with Dvorak's rollicking *Scherzo Capriccioso* and Ralph Vaughan Williams' *Fifth Symphony*, a statement of hope written from the depths of World War II.

Dvorak *Scherzo Capriccioso, Opus 66*
Rachmaninoff *Piano Concerto No. 3 in D Minor, Opus 30*
Vaughan Williams *Symphony No.5 in D Major*

Saturday, February 22, 1997, 8 P.M.
Sunday, February 23, 1997, 3 P.M.
Mandeville Auditorium

Irina Bendetsky, Pianist
Thomas Nee, Conductor

Please call the Association office at 534-4637
for information or to reserve tickets

MESSIAH SING

Choral Director David Chase will lead our popular *Messiah* sing this year in a presentation at Clairemont Lutheran Church.

The Association will furnish the soloists, chorus, and orchestra, and all who want to sing the choruses with these forces are invited to join us for this always-popular event.

Scores will be available for purchase at the door.

Messiah Sing

Saturday, December 21, 1996, 3 P.M.
Clairemont Lutheran Church
4271 Clairemont Mesa Boulevard

General admission tickets are \$10 and \$6.
Call the Association office at 534-4637 to reserve your tickets.
Tickets may be purchased at the door,
but seating at the church is limited.

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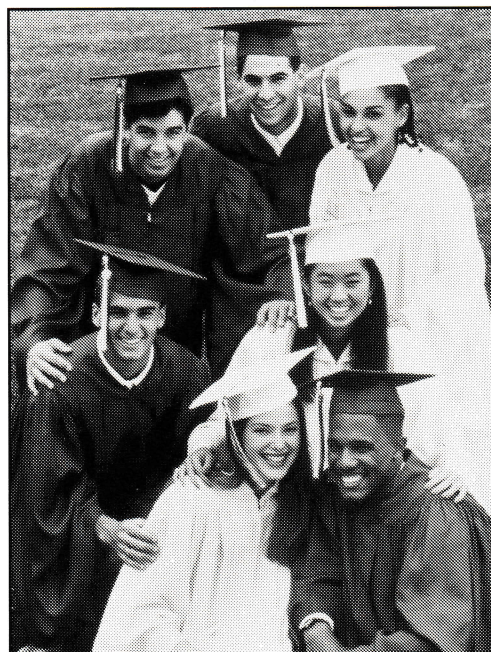
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