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1998/99 Season

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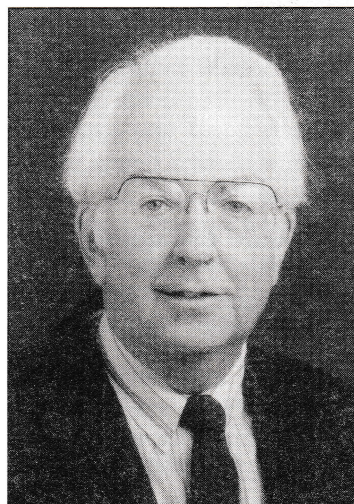
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Dear Friends,

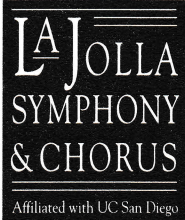
Welcome to the La Jolla Symphony and Chorus Association's 44th Season. We have an exciting season ahead as we enter a new phase in our Association's history. Professor Harvey Sollberger will be conducting in his premiere season as our Music Director and will open with Ravel's *Rapsodie espagnole*. We welcome Harvey in his new role and wish him well. Dr. David Chase, beginning his 26th season as our Choral Director, will conduct the West Coast premiere of Cary Ratcliff's *Ode to Common Things*. Thomas Nee, Music Director Emeritus, will be conducting a Romantic program that includes the *Rhenish Symphony* by Schumann. To add to these exciting presentations our season includes presentations of Brahms' *German Requiem* and All-American Weekend program in the spring. A highlight of the season will be the premiere of a new choral work by the winner of this season's Thomas Nee Commissioning Endowment Award, Linda Kernohan. As a fitting conclusion to the 1998-99 season, we will have the presentation of the winners of the Young Artists Competition in performance with the Symphony Orchestra in June 1999.



As we enter our 44th season, our Association enjoys several exciting experiences. We continue to receive grant support from the California Arts Council and the San Diego County Commission on Arts and Culture. This past year we received our first grant from the San Diego Foundation to assist us in developing an out-reach program to the schools of San Diego. Under the tutelage of Thomas Nee and Jeff Nevin we have started this program in collaboration with the Mandeville Art Gallery and the San Diego School district. Last year the Association created the Thomas Nee Commissioning Endowment to honor Tom's remarkable contributions to the San Diego music community and to our Association. The Board of Directors set a goal of \$36,000 for the Endowment fund that will be used to support an annual commission fee, in perpetuity, for original compositions by UCSD student composers or other suitable local composers selected by our Music Committee. I am happy to announce that with the receipt of a corporate gift from Grossmont Bank in May 1998 we went well over our goal and can now realize the aims of this endowment. During the 1998-99 season we will hear a choral work composed by the second recipient of the Endowment's commission. Thus we have an exciting season ahead and want to share its delights with you.

During the past year, we have recruited 8 new members to the Board of Directors. These new members represent new constituencies in our community and audience. We experienced sold-out audiences for our performances last year and hope to do the same in the 1998-99 season. Our audience base is expanding and we are delighted to see that younger adults are increasing in number amongst our attendees. Our Association is in stable financial status, an enviable position in the precarious state of art and music today. Over the years our endowment fund, initially established with the gift from the Theresa Hurst bequest, has been appropriately managed and has grown in size. However, we still need our loyal supporters to renew subscriptions and renew donations since the major portion of our Association's operating budget for the current season is still heavily dependent on current income and not investment income. Thus, I encourage you to continue your commitment to the La Jolla Symphony and Chorus Association this coming season as a subscriber and donor. Certainly, the conductors and the Orchestra and Chorus performers will continue to provide the challenging repertoire that you immensely enjoyed in the past seasons. I thank you and look forward to celebrating with you all season long!

Dr. Colin M. Bloor
President, Board of Directors
La Jolla Symphony & Chorus Association



Harvey Sollberger, Music Director

David Chase, Choral Director

Thomas Nee, Music Director Emeritus

Mandeville Auditorium
Saturday, October 31, 1998, 8 P.M.
Sunday, November 1, 1998, 3 P.M.



Rhapsodie espagnole

Prélude à la nuit
Malagueña
Habanera
Feria

Maurice Ravel

Harvey Sollberger, conductor

A Taste of Latin America

Toy Contento (I'm Happy)

Billo Frometa

Mata del Anima Sola (Tree of the Lonely Soul)

Antonio Estévez

solo: Max Chodos

Duerme Negrito (Cuban Lullabye)

Traditional, arranged by Robert DeCormier

Te Quiero (I Love You)

solos: Ava Baker Liss & Dan Leal

**words: Mario Benedetti
music: Alberto Favero
arranged by Liliana Cangiano**

Son de la Loma (They Come From the Mountains)

**Miguel Matamoros
arranged by Alberto Grau**

*The La Jolla Chamber Choir
with Randy Pile, guitar
Christine Allen, bass
Matt Bennett, percussion
David Chase, conductor*

INTERMISSION

Ode to Common Things

Oda a las cosas
Oda a la cama
Oda a la guitarra
Oda a las tijeras
Oda al pan

Cary Ratcliff

*Elena Correia, soprano
Ava Baker Liss, mezzo-soprano
Daniel Leal, tenor
Randy Pile, guitar
David Chase, conductor*

Program Notes

by Eric Bromberger

Rapsodie espagnole

MAURICE RAVEL

Born March 7, 1875, Ciboure,
Basses-Pyrennes

Died December 28, 1937, Paris

The son of a Basque mother, Ravel was born in a tiny village at the base of the Pyrenees. Though his family moved to Paris while he was still an infant, the Basque heritage remained strong in Ravel: as an adult he made frequent visits to the region and tried on several occasions to write works incorporating Basque themes. These came to nothing, but a more potent musical influence came from across the border, for Ravel was swept up with the love for things Spanish that seems to have infected every French composer. This influence shapes many of his works—*Bolero*, *Alborado del grazioso*, and his opera *L'Heure espagnole*—and perhaps it was natural that when the young composer set out to write his first major work for orchestra, he should look to Spain for inspiration.

Ravel composed his *Rapsodie espagnole* in the span of thirty days in August 1907. This "Spanish Rhapsody" may be thought of as a prelude followed by three dances, with the music progressing from the shimmering night-music of the first movement to the brilliant festivities of the finale. The opening movement, marked *Très modéré* and subtitled

"Prelude to the night," is based on a descending figure of four notes, first heard in muted violins and violas two octaves apart, but present throughout almost the entire movement. Near the end, two clarinets swirl up exotically out of the darkness, followed by a pair of bassoons, before the movement slips into silence.

If the first movement is an evocation of the Spanish night, the remaining three bring us three Spanish dances. The second movement, a *Malagueña* marked "Very quick," proved such a success at the premiere that it had to be repeated. The *malagueña* has a complex heritage: some hear it as the descendant of the fandango, others as a sensuous gypsy lament. This one opens with a walking pizzicato line before a strident trumpet stamps out a bit of a tune. The whole orchestra takes this up briefly and then the music stops suddenly, and over eerie wisps of string sound the english horn sings a long, plaintive song. The falling four-note pattern from the very opening drops like a veil over this, and the movement winks out.

The third movement is an orchestration of a *Habanera* Ravel had written for two pianos in 1895. The origin of the habanera is also complex: it may have come out of Africa, but appears to have made its way to Europe via Havana, hence the name. It is in duple time with dotted rhythms, and the halting rhythms here suggest the

physical impression of a dancer on the dance-floor; Ravel specifies that this movement should be "Very slow and with a tired rhythm."

The brilliant finale—a *Feria* marked "Very animated"—is a portrait of a festival day. Great washes of orchestral sound drive to a quiet center section for languid english horn and clarinet. Themes from the first movement return, the music slowly picks up momentum, and the work ends with a great explosion of sound.

The premiere of *Rapsodie espagnole* took place in Paris on March 15, 1908, by the Colonne Orchestra. The conservative audience in the expensive seats downstairs was mystified by this "study for orchestra," as the composer modestly called it, but the younger audience upstairs in the cheaper seats was loud in its enthusiasm. It was left to Manuel de Falla, a Spanish composer studying in Paris, to explain Ravel's success: "And how astonished I was at Ravel's sentient and natural Spanishness, since I knew very well that the only connection he had with my country was that he was born near the frontier. The riddle, however, was quickly solved: Ravel's Spain was one that he had learned in idealised form from his mother."



A Note from Conductor David Chase

"Latin Accent" is a celebration of the charm and excitement that our culture has absorbed from the musical world of South America and Spain. The major works on this program are written by non-Latin composers inspired profoundly by that musical world. This short section of

the program represents that world more directly, giving a sampling of popular and folk music directly from South America.

The Chorus includes these songs as a special homage to the friends we have made from Venezuela, Maria Guinand, Alberto Grau and their choirs. They have visited us in North America and we will soon visit them in Caracas, at the international

America Cantat. We have learned this music from them, and with it we have learned some of the secrets of their passionate music-making.

The set begins with an ebullient song ("I burst with the desire to sing!"), *Toy Contento*, that exhibits that quintessential Latin combination of six-eight and three-four rhythms of the joropo. In *Mata del Anima Solo*, the tenor represents the lonely cowboy

on the plains (llanos), while the chorus members take up the instrumental parts; the sopranos imitate the harp, the altos and tenors have the rhythm of the small guitar-like cuatros, and the basses sing the part of the bass guitar (bordones). The *Cuban Lullabye* is disarming in its sweet simplicity. It even includes a little "ghost story" with the musical equivalent of "Boo!" in the middle.

Te Quiero is something quite different. It is a popular song from Argentina, where love and politics may more likely intermingle than in our popular music. The couple is seen first in an urban setting, where power is essential: "on the streets, side by side, we are much more than two..." And the ending paints a picture of "my Paradise...my country where the people live happily, even if it is forbidden."

Finally, with a Son from the Cuban singer and folk hero, Miguel Matamoros, we hope to capture a bit of the jazzy vitality of a culture that has won our hearts and inspired our composers.



Ode To Common Things

Cary Ratcliff

Born 1953, Santa Clara, California

The composer has supplied a note for this work:

Between 1954 and 1959, Chilean poet Pablo Neruda (1904-1973) wrote four volumes of odes to ordinary objects, common things. "I have a crazy love of things. I like pliers, and scissors. I love cups, rings, thimbles...each bloodless rebirth of gold, eyeglasses, carpenter's nails, clocks, compasses...all bear the trace of someone's fingers on their handle or surface, the trace of a distant hand lost in the depths of forgetfulness."

Neruda's exploration of commonplace objects enriches our everyday interactions with taken-for-granted things: their feel, texture, simplicity, function, beauty, humor. The levels of meaning drawn from them create moments of insight and wonder, and point to the commonality of our lives. We are reminded by the poet of beauty, pleasure and purpose shared across cultures and times in things of the ordinary. This theme seems especially appropriate for a large group that holds song 'in common'.

The text is set in its original Spanish. Aside from its semantic meaning is the musical meaning of its language. The rhythm and racket of consonants, the patterned flow of vowels,

the sumptuous sound of Neruda's phrases generate much of the rhythm of the work, which is, after all, a mess of people making music with their mouths.

The opening movement, *Ode to Things*, cavorts through lists of favorite objects, playfully spanning the "unstoppable river of things", but ends with Neruda's confession of deep connection: "not only did they touch me, or my hand touched them: they were so close that they were a part of my being, they were so alive with me that they lived half my life and will die half my death."

The journey "from bed to bed to bed (de cama en cama en cama...)" puts *Ode to the Bed* immediately into motion. Common to "the newborn, the afflicted, the dying, the lover and the dreamer alike", the bed is an emblem of the "eternal struggle of death and life". "The earth is a bed blooming for love", but also, eventually, "into our bed comes death with rusted hands and iodine tongue". Neruda likens its sheets to the tempestuousness of the sea, final resting place, home of "celestial ashes of dying meteors". Echoes and Doppler shifts fill out the tumultuous three-dimensional musical space.

Ode to the Guitar: Born in the jungle, "you left your nest like a bird...From you poured song...thus was the entire night transformed...its infinite strings tuned, sweeping toward the

ocean a pure tide of scents and regrets". From the marriage of man and guitar. At the end of the movement, we 'hear' "the untamed heart take to the roads on horseback" over the buzzing of the guitar, played by the "woman who plays the earth and the guitar, bearing the sorrow and the joy of the deepest hour."

"A long-lost pair of scissors cut your mother's thread from your navel and handed you for all time your separate existence. *Ode to Scissors* parodies the opening wail at *Fortuna* (fate) which opens Orff's *Carmina Burana*: Scissors were the tool of the Greek Fate Atropos, with which she could snip the thread of life. Neruda's light-hearted scissors, however, are busily snipping everywhere, "exploring the world, cutting off swatches of joy and sadness in equal measure". Rhythms get cut up, yielding Hispanic syncopations; singers cut words into syllables, and the poet edits himself "with the scissors of good sense" so the poem "won't drag out".

The soprano solo that opens *Ode to Bread* grows to a duet and heats to "the hot blast of fertility", "the joining of seed and fire" that transforms into life-giving bread. Neruda's vision of "earth and the planets" sown with wheat, bread made "of sea and earth, bread for every mouth" is chanted by the chorus. Then follows a hymn to what will be held in common when bread is shared "open-handedly":

"the earth, beauty, love". The closing drama of the movement comes from Neruda's urgent call against those forces of hardship and greed that prevent every being from its "rightful share of soil and life".

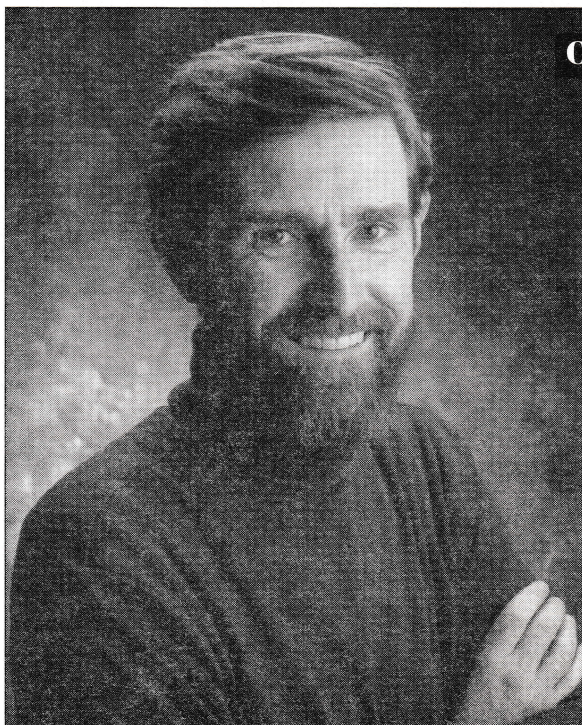
The work calls for chorus with the men and women split into three divisions each. Tenors and altos, naturally outnumbered, here relax into equal partnership with baritones and basses, and high and low sopranos. The six-part harmonies, in the third

movement, grow quietly out of the tuning of the guitar's six strings. At the other end of the dynamic spectrum are three trumpets and three trombones, which line up exactly with the vocal registers, and are the only single instruments capable of matching the sheer unleashed force of oratorio sound. There are six other wind instruments: a pair of french horns and one each of the individualistic colors of the woodwinds. A harp, two pianos and synthesizer add

their magic to the sound. Three busy percussionists invoke sound from all manner of wooden things, metal things and skin-covered voids, and three vocalists add the intimacy of the solo human voice. Finally, the multi-textured beauty of the string family weaves all together into a rich fabric of sound.



About the Composer



Cary Ratcliff

A native of Santa Clara, California, Cary Ratcliff now resides in Rochester, New York, where he serves on the composition faculty at Rochester's Eastman School of Music, teaching orchestration and choral arranging, and he has also directed the school's Musica Nova Ensemble and Graduate Chamber Orchestra. He performs professionally as a chamber musician and an orchestral pianist with the Rochester Philharmonic Orchestra. As Youth Music Director at St. Paul's Episcopal Church, he enjoys working with young people in a graded choirs program. He earned his doctorate in composition from Eastman in 1988 as a student of Joseph Schwantner and Christopher Rouse, studying contemporary piano literature with David Burge and accompanying singers in the studio of Jan DeGaetani. He is the recipient of numerous compositions awards and grants, including ASCAP's major orchestra, the Nissim (1991), and a Fulbright Scholarship. The catalog of his compositions includes commissioned works in all genres: a *Viola Concerto*; *Requiem* for chorus and instruments; the opera *Ellis Island*; music for *A Midsummer Night's Dream*; a *Cello Sonata*; *Moon Tiger Songs* for soprano; *Libro del Dolor* for piano trio; *Dancing on the Edge* for flute, harp, and viola; *Man with Guitar*; and a *Bulgarian Dance Suite*.

Our Next Concerts

THE POWER OF THE ORIENT

Be sure to join us for our next subscription concerts, which will be a truly unique occasion. Music Director Harvey Sollberger leads a program entitled "The Power of the Orient" that will feature some of the most exotic, powerful, and exciting music ever written. Special soloist on this occasion will be 17-year-old Anoushka Shankar, who will perform the *Sitar Concerto No. 1* of her father, Ravi Shankar. Maestro Sollberger opens the program with Mussorgsky's *Night on Bald Mountain* and concludes with Stravinsky's mighty *Rite of Spring*.

Saturday, December 12, 8 P.M.

Sunday, December 13, 3 P.M.

To reserve tickets or for further information, call the Association office at 534-4637.

40th Annual Young Artists Competition

January 30, 1999 - Mandeville Center, UCSD

All events are free and open to the public
Piano / strings / woodwinds / brass / voice
\$5900 in prizes



ELIGIBILITY

- Junior Instrumental - age 18 and under at time of contest
- Junior Vocal - age 21 and under at time of contest
- Senior Instrumental - age 17 to 28 at time of contest
- Senior Vocal - age 20 to 28 at time of contest

Contestant must be a resident of San Diego County or Baja California or be studying with a music teacher in San Diego County or Baja California. Contestant must provide his or her own accompanist and a copy of each selection for the judges. Former first-place winners are not eligible to compete in their former category. At least two of the Junior Division winners and both of the Senior Division winners will be selected by the judges to appear with the La Jolla Symphony Orchestra on June 6, 1999.

For application forms, please call Thelma Parris at (619) 595-0537

For information, please call Jeanne Saier at (619) 436-7993

For vocal repertoire information, please call Anne or David Chase at (760) 436-3539

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Artist Profiles



Elena Correia

Atlanta-based soprano Elena Correia received her Master of Music from The Juilliard School and her Bachelor of Music from San Diego State University. She has performed with the Aspen Opera Theater Center, Juilliard Opera Theater, San Diego State Opera Theater, and San Diego Chamber Orchestra, and has been a member of the master classes of Gerard Souzay, Evelyn Lear, Muriel Costa-Greenspon, and Hakan Hagegard. Among her many awards are first prizes in the Graz (Austria) Meistersinger Competition and the NATS Competition, and she was a winner in the San Diego District of the Metropolitan Opera Competition. Among her operatic roles are Stella in *The Tales of Hoffmann*, Cio-Cio San in *Madama Butterfly*, Suor Osmina in *Suor Angelica*, and the Second Lady in *The Magic Flute*, and she has sung at Alice Tully Hall in New York City and with the San Diego Opera. We are particularly pleased to have Ms. Correia back for a return engagement: she was a winner of our Young Artist Competition in 1991 and appeared with the orchestra in June of that year in arias by Handel, Puccini, and Gounod.

Daniel Leal



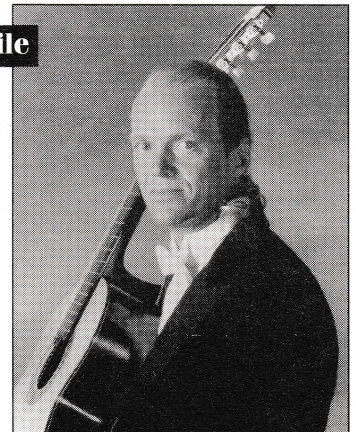
Daniel Leal returns at these concerts for his third engagement with the La Jolla Symphony and Chorus: he sang the part of Andrew Johnson in the Association's presentation of Virgil Thomson's *The Mother of Us All* in 1991, was soloist in the West Coast premiere of Enrique Eubieta's *Cuban Mass*, and was tenor soloist in the performance (and recording) of Beethoven's *Ninth Symphony* presented a year ago this fall. Currently a resident of the Bay Area, Mr. Leal lived and performed in San Diego for the previous fourteen years. He made his San Diego Opera debut in 1990 as Parpignol in *La Boheme* and has been featured in subsequent productions of *Der Rosenkavalier*, *La Traviata*, and *The Magic Flute*. With the San Diego Comic Opera he appeared as Hilanion in *Princess Ida* and as Piquillo in *La Perichole*. Mr. Leal has been a soloist in a number of choral works, including the Verdi *Requiem*, Rachmaninoff's *Vespers*, Mendelssohn's *Elijah*, and the Mozart *Requiem*.

Ava Baker Liss



Ava Baker Liss received her Bachelor of Music degree from the Eastman School of Music in 1986 and has also studied at the Music Academy of the West, University of California at Santa Barbara, and the Aspen Opera Theatre. She has sung with Opera San Jose, San Diego Opera, West Coast Lyric Opera, and Aspen Opera Theatre, and her many roles include Baba the Turk in *The Rake's Progress*, Zulma in *L'Italiana in Algeri*, Dorabella in *Così fan tutte*, Rosina in *The Barber of Seville*, and Florence Pike in *Albert Herring*. She has twice been a district winner of the Metropolitan Opera National Council and has been first place winner of the Virginia Hawk Vocal Scholarship and San Luis Obispo Monday Music Club. With orchestras she has appeared in such diverse works as Honegger's *King David*, Vivaldi's *Gloria*, Bach's *Magnificat*, Handel's *Messiah*, and the Bernstein *Mass*. She is a present cantorial assistant at Beth Israel in San Diego, and has been Bilingual Artist in Residence with the San Diego Opera.

Randy Pile

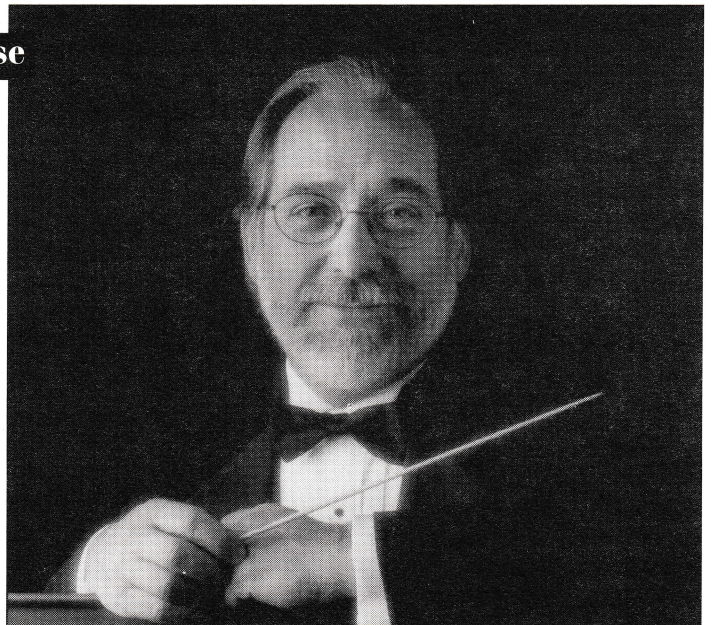


Randy Pile has gained an international following through performances in the US, Europe, Canada, New Zealand, and Australia. His appearances at major music festivals include the Aspen Music Festival, Salzburg Mozart Festival, Malaga Music Festival, Northwest Guitar Festival, and New Zealand's Summer Festivals. An advocate of new music, he has premiered works at New York University and San Diego's "Sitting on the Floor," and he has shared the stage with Celedonio Romero and his sons Pepe and Celin, performing numerous duos with Pepe Romero throughout the US and Europe. Mr. Pile's academic credentials include degrees in music from UC Berkeley and UC San Diego. His Ph.D. dissertation was based on a revision of Joaquin Rodrigo's guitar works, which he undertook while working closely with the Maestro at his home in Madrid. Mr. Pile, who has made a number of recordings, was director of the highly successful 1997 Guitar Foundation of America International Festival and Competition and is currently director of the Celedonio Romero Guitar Festival in San Diego. He teaches at Palomar and Mesa Colleges.

About the Conductors

David Chase

David Chase has been conductor of the La Jolla Symphony Chorus since 1973 and serves as a lecturer in the UCSD Music Department. Under his leadership, the 120-voice ensemble performs a mixture of musical styles that combine standard repertory with new or unusual works. Major projects have included the world premiere and CRI recording of Henry Brant's *Western Springs*; the KPBS-TV broadcast of Bach's *Mass in B Minor*, and the American premiere of the musical-theater piece *Boojum!* by Australian composer Martin Wesley-Smith. In 1988 Dr. Chase and members of the chorus traveled to Europe, where they gave performances in Germany, Austria, and Italy. In 1992 the ensemble was the only adult choir chosen to represent the United States in the International Choral Kathaumixw held in Canada. In July 1996 they presented a program called *Musiques des Ameriques* in concerts throughout Southern France. David Chase is a graduate of Ohio State University and received his doctorate at the University of Michigan. Since 1975 he has been a member of the faculty of Palomar College, where he teaches theory and literature courses, conducts choral ensembles, and has served as department chairman.



Harvey Sollberger



Harvey Sollberger, who assumes the music directorship of the La Jolla Symphony at these concerts, has been active as a composer, conductor, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitsky Foundation, Fromm Foundation, National Endowment for the Arts, Walter W. Naumberg Foundation, Music from Japan, and the New York State Council on the Arts. Sollberger's music has been performed here and abroad by such ensembles as the New York Philharmonic, San Francisco Symphony, and Pierre Boulez's *Domaine Musical*. As a flutist and conductor, he has toured and recorded extensively. His orchestral credits include appearances and recordings with the San Francisco Symphony, San Diego Symphony, Buffalo Philharmonic, and American Composers Orchestra. He has taught at Columbia University, Manhattan School of Music, Indiana University, and Amherst College, and he is currently Professor of Music at UCSD, where he conducts the new-music ensemble SONOR. In the spring of 1997, he conducted the new-music ensemble SIRIUS in performances of Schoenberg's *Pierrot Lunaire* on all of the University of California campuses.

**La Jolla
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1998-1999**

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Program Designer: Monica Brooks

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La Jolla Symphony Chamber Chorus



Messiah-Sing

Presented by

The La Jolla Symphony & Chorus

David Chase, Choral Director

Messiah-Sing is a Community Sing which features soloists, chamber orchestra, chorus and audience, singing the Christmas (portion) of Handel's spectacular oratorio.

Saturday, December 19, 1998 at 2 P.M.

St. Elizabeth Seton Catholic Church

Alga Road at El Fuerte, Carlsbad (La Costa)

General Admission: \$12

Students/Seniors: \$6

Call the Association office at (619) 534-4637
for advance purchase

Tickets will be available at the door.

Scores will be available for purchase at the door.

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Christine Chong
Marty Hambright
Karen Johns
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Tenor

Brian Andersen
Colin Bloor
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Alto

Vicki Heins-Shaw
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Tonya Bartow
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Sandra Brown
Sue Brown
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Kenneth Bell**
Matthew Bennett
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Paul Friedman
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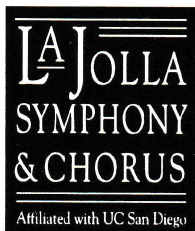
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