



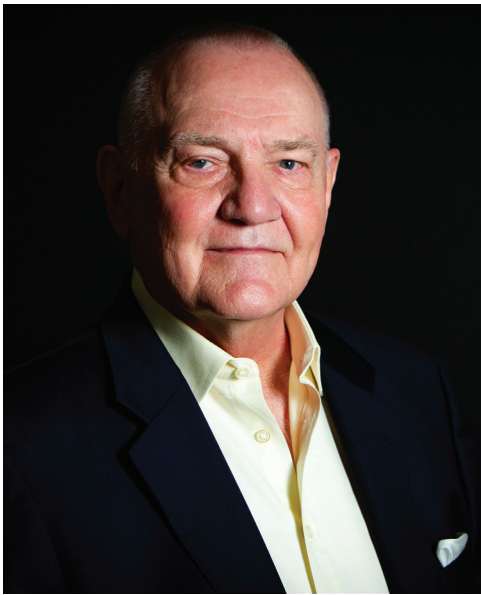
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



2022-2023 SEASON

PRESIDENT'S MESSAGE

January 8, 2023



"Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife." — Kahlil Gibran

All of you have memories of how you came to love classical music. I grew up studying piano with the widow of the town mayor who came to lessons dressed in a kimono and carrying a 12-inch plastic ruler. Yes, Shirley MacLaine's film *Madame Sousatzka* comes to mind. While the ruler was never used on me the threat was always there. Besides being a strict and skilled teacher, her great lasting gift was arranging for all her students to see Sarah Caldwell's American Opera Company on tour with *Madama Butterfly* sometime in the 1960s. My seat was front row center orchestra, and I was captivated with the musicians in the pit rather than what was happening on stage. I went on to play bassoon in orchestras and wind bands in high school and college and I spent my adult life in New York with frequent trips to Lincoln Center and Carnegie Hall, always thrilled to hear symphony orchestras.

Here I am now in the Coachella Valley delighted to be part of Palm Springs Friends of Philharmonic and committed to paying forward that love. We are blessed to have a number of excellent school music programs in the Coachella Valley and the Friends have connected with all of them offering grants, scholarships, complimentary tickets, master classes and other education programs. At our Israel Philharmonic concert in November 2022, we hosted more than 100 high school and college music students. At tonight's concert and future concerts, you will see young musicians in the audience. Go up to them and engage them. Encourage them and express your own love of music.

We hope you enjoy tonight's concert by the San Diego Symphony,

A handwritten signature in black ink that reads "Dean Kauffman".

Dean Kauffman, President
Palm Springs Friends of Philharmonic

Cover Photo: The *Vieuxtemps Guarneri* was built around 1741 by renowned Italian instrument maker Giuseppe Guarneri. The violin is named for Belgian violinist Henri Vieuxtemps who owned it during the 19th century. The instrument has also been used by Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. In 2012 it was sold to a private collector at an undisclosed price, but reportedly for more than \$16 million, representing at that time the largest sum every paid for a violin. The purchaser subsequently provided lifetime use of the instrument to American violinist Anne Akiko Meyers who performs on the instrument at this afternoon's concert with San Diego Symphony.

Palm Springs Friends of the Philharmonic

PROUDLY PRESENT

San Diego Symphony Orchestra

Domingo Hindoyan, Conductor

Anne Akiko Meyers, Violin

Sponsored by Roberta Holland, Gloria & Michael Scoby, Douglas G. Stewart

January 8, 2023 at 5:00 pm

PROGRAM

ALBERT ROUSSEL
(1869-1937)

Suite No. 2 from Bacchus et Ariane, Opus 43 (19 minutes)

ARTURO MÁRQUEZ
(b. 1950)

Fandango for Violin and Orchestra (30 minutes)

Folia Tropical

Plegaria (Prayer) (Chaconne)

Fandanguito

Anne Akiko Meyers, Violin

— INTERMISSION —

IGOR STRAVINSKY
(1882-1971)

Petrushka (1947 Version) (35 minutes)

First Tableau: The Shrovetide Fair

Second Tableau: Petrushka's Room

Third Tableau: The Moor's Room

Fourth Tableau: The Shrovetide Fair (Toward Evening)

PROGRAMS AND ARTISTS SUBJECT TO CHANGE

AS A COURTESY TO THE CONDUCTOR AND ORCHESTRA ...

Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of any musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. Please help maintain this fine reputation. THANK YOU.

Photography and recording of any kind is strictly prohibited. Please remember to silence your cell phone.

Program Notes

Suite No. 2 from Bacchus et Ariane, Opus 43

ALBERT ROUSSEL

Born April 5, 1869, Tourcoing

Died August 23, 1937, Royan

We remember French composer Albert Roussel today for two works: his *Third Symphony* and his score for the ballet *Bacchus et Ariane*. Curiously, both were composed in 1930, when Roussel was 61. The symphony had been commissioned by Serge Koussevitzky for the Boston Symphony's fiftieth anniversary celebrations, and Roussel came to the United States in October 1930 for its premiere; that occasion was one of the great successes of his life. In the same year, Roussel was invited to compose the score for a new ballet to be choreographed by Serge Lifar and based on the story of Ariadne's abandonment on the island of Naxos. In Greek mythology Ariadne was the daughter of King Minos of Crete. When Theseus came to Crete and slew the Minotaur, he was able to escape the Minotaur's labyrinth by way of a thread Ariadne had given him. Theseus married Ariadne but abandoned her on Naxos. That tale has proven ideal for music, and composers as different as Monteverdi, Haydn, and Richard Strauss have written works inspired by it. Roussel composed his music for *Bacchus et Ariane* across 1930, and the premiere at the Paris Opera on May 22, 1931, featured some spectacular dancers: Lifar, Leonide Massine, and Olga Spessivtseva.

Roussel drew two orchestral suites from his score, and the *Second Suite* performed on this concert – which lasts just over a quarter of an hour – is essentially the second half of the ballet. Lifar's version differs somewhat from the classic myth. In his account, Theseus and his party arrive on Naxos, but while Ariadne sleeps, a terrifying figure dressed all in black accosts them on the beach and orders them to leave the island. Ariadne wakes to see Theseus' ship vanishing over the horizon and despairs. She climbs a high rock, intending to throw herself to her death, but when she falls, she is caught by the figure dressed in black, who is now revealed to be Bacchus, the Roman god of wine (and known in Greek mythology as Dionysus). He dances for her, and they fall into each other's arms and exchange a passionate kiss. At the climax of the ballet Bacchus and Ariadne climb that same high rock, and now he crowns her with a ring of stars pulled down from the heavens above.

A brief description of Roussel's music: murmuring strings depict Ariadne's sleep on the warm beach of

Naxos, but her peace is shattered (a nervous clarinet solo) when she wakes to find herself alone. The music grows dramatic as she searches for Theseus, and when she climbs a great rock and sees his distant ship departing, she resolves to throw herself to her death. A great downward glissando depicts her fall, but rather than dying, she falls into the arms of Bacchus, who dances vigorously for her. Roussel accompanies his dance with powerful music, but suddenly that dance swirls off into nothingness, and now – over some very sensual music from the strings – Bacchus and Ariadne approach each other, embrace, and kiss. That first kiss, gentle but passionate, is accompanied by a warm melody from cellos and horns, and instantly the island bursts into fertile life around them. A sequence of dances follows – by Ariadne alone, by Ariadne and Bacchus together, and by some of his followers, who offer Ariadne a goblet of wine (this dance is, appropriately, a bacchanale). The music hurtles forward, each dance growing more powerful, and at the climactic moment – as Bacchus pulls a crown of stars out of the heavens – the ballet comes to a thrilling conclusion as powerful rhythms and washes of golden color from the brass swirl downward to the blazing final chord.

Fandango for Violin and Orchestra

ARTURO MÁRQUEZ

Born December 20, 1950, Álamos, Mexico

The son of a mariachi musician, Arturo Márquez learned to play the violin and the piano as a boy and then went on to study at the Mexican Music Conservatory. A Fulbright Scholarship brought him to the United States, where he earned his DMA at California Institute of the Arts. Márquez has composed works for orchestra, chamber ensembles, piano, and voice. Probably his best-known music is his series of *Danzóns* (there are now nine); the most famous of these is the *Danzón No. 2*, which became an international sensation when Gustavo Dudamel took it on tour with the Simon Bolivar Youth Orchestra of Venezuela.

In 2018 violinist Anne Akiko Meyers asked Márquez to write a concerto for her, and he responded by composing a work based on an ancient Spanish dance, the fandango. Meyers was soloist and Gustavo Dudamel conducted the premiere at the Hollywood Bowl in August 2021. At the time of the premiere,

the composer prepared the following introduction to *Fandango*:

Fandango for violin and orchestra is formally a concerto in three movements:

- Folia Tropical
- Plegaria (Prayer) (Chaconne)
- Fandanguito

The first movement, *Folia Tropical*, has the form of the sonata or traditional classical concert: Introduction, exposition with its two themes, bridge, development, and recapitulation. The introduction and the two themes share the same motif in a totally different way. Emotionally, the introduction is a call to the remote history of the andango; the first theme and the bridge, this one totally rhythmic, are based on the Caribbean “Clave” and the second is eminently expressive, almost like a romantic bolero. Foliass are ancient dances that come from Portugal and Spain. However, also the root and meaning of this word takes us to the French word “Folie”: madness.

The second movement: *Plegaria* pays tribute to the huapango mariachi together with the Spanish Fandango, both in its rhythmic and emotional parts. It should be noted that one of the Palos del Flamenco Andaluz is precisely a Malagueña and Mexico also has a huapango honoring Malaga. I do not use traditional themes but there is a healthy attempt to unite both worlds; that is why this movement is the fruit of an imaginary marriage between the Huapango-Mariachi and Pablo Sarasate, Manuel de Falla and Isaac Albéniz, three of my beloved and admired Spanish composers. It is also a freely treated chaconne. Perhaps few people know that the Chaconne as well as the Zarabanda were two dances forbidden by the Spanish Inquisition in the late 16th and early 17th centuries, long before they became part of European baroque music. Moreover, the first writings on these dances place them in colonial Mexico of these centuries.

The third movement *Fandanguito* is a tribute to the famous Fandango Huasteco. The music of this region is composed of violin, jarana huasteca (small rhythm guitar) and huapanguera (low guitar with 5 orders of strings) and of course accompanies the singing of their sones and the improvisation sung or recited. The Huasteco violin is one of the instruments with the most virtuosity in all of America. It has certain features similar to baroque music but with great rhythmic vitality and a rich

original variety in bow strokes. Every Huasteco violinist must have a personal version of this son if he wants to have and maintain prestige. This third movement is a totally free elaboration of the Huasteco Fandanguito, but it maintains many of its rhythmic characteristics. It demands a great virtuosity from the soloist, and it is the music that I have kept in my heart for decades.

I think that for every composer it is a real challenge to compose new works from old forms, especially when this repertoire is part of the fundamental structure of classical music. On the other hand, composing in this 2020 pandemic was not easy due to the huge human suffering. Undoubtedly my experience with this work during this period has been intense and highly emotional but, I have to mention that I have preserved my seven capital principles: Tonality, modality, melody, rhythm, imaginary folk tradition, harmony, and orchestral color.”

– Arturo Márquez

Petrushka (1947 Version)

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City

Petrushka, Stravinsky's ballet about three puppets at a Russian Shrovetide carnival, began life as a sort of piano concerto. In the summer of 1910, shortly after the successful premiere of *The Firebird*, Stravinsky started work on a ballet about a pagan ritual sacrifice in ancient Russia. But he set the manuscript to *The Rite of Spring* aside when he was consumed by a new idea: “I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.”

When impresario Serge Diaghilev visited Stravinsky that summer in Switzerland to see how the pagan-sacrifice ballet was progressing, he was at first horrified to learn that Stravinsky was doing nothing with it. But when Stravinsky played some of his new music, Diaghilev was charmed and saw possibilities for a ballet. With Alexander Benois, they created a storyline around the Russian puppet theater, specifically the tale of *Petrushka*, “the immortal and unhappy hero of every fair in all countries.” Stravinsky composed the score to what was now a ballet between August 1910 and May 1911,

and *Petrushka* was first performed in Paris on June 13, 1911, with Nijinsky in the title role.

From the moment of that premiere, *Petrushka* has remained one of Stravinsky's most popular scores, and the source of its success is no mystery: *Petrushka* combines an appealing tale of three puppets, authentic Russian folk tunes and street songs, and brilliant writing for orchestra. The music is remarkable for Stravinsky's sudden development beyond the Rimsky-inspired *Firebird*, particularly in matters of rhythm and orchestral sound. One of those most impressed by *Petrushka* was Claude Debussy, who spoke with wonder of this music's "sonorous magic."

A summary of the music and action, which divides into four tableaux separated by drum rolls:

First Tableau: The Shrovetide Fair – To swirling music, the curtain comes up to reveal a carnival scene in 1830 St. Petersburg. The crowd mills about, full of organ grinders, dancers, and drunkards. An aged magician appears and—like a snake charmer—spins a spell with a flute solo. He brings up the curtain in his small booth to reveal three puppets: Petrushka, the moor, and the ballerina. At a delicate touch of his wand, all three spring to life and dance before the astonished crowd to the powerful *Russian Dance*.

A drum roll leads to the **Second Tableau: Petrushka's Room** – This opens with the Petrushka being kicked into his room and locked up. The pathetic puppet tries desperately to escape and despairs when he cannot. Stravinsky depicts his anguish with two clarinets, one in C major and the other in F-sharp major. Their bitonal clash has become famous as the "Petrushka sound." The trapped puppet rails furiously but is distracted by the appearance of the ballerina, who enters to a tinkly little tune. Petrushka is drawn to her, but she scorns him and leaves.

Third Tableau: The Moor's Room – Brutal chords take us into the moor's opulent room. The ballerina enters and dances for the moor to the accompaniment of cornet and snare drum. He is charmed, and the two waltz together. Suddenly Petrushka enters (his coming is heralded by variations on his pathetic clarinet tune), and he and the moor fight over the ballerina. At the end, the moor chases him out.

Fourth Tableau: The Shrovetide Fair (Toward Evening) – At the scene of the opening tableau, a festive crowd swirls past. There are a number of ballet set-pieces here: the Dance of the Nurse-Maids, The Peasant and the Bear (depicted respectively by squealing clarinet and stumbling

tuba), *Dance of the Gypsy Women*, *Dance of the Coachmen and Grooms* (who stamp powerfully), and *Masqueraders*. At the very end, poor Petrushka rushes into the square, pursued by the moor, who kills him with a slash of his scimitar. As a horrified crowd gathers, the magician appears and reassures all that it is make-believe by holding up Petrushka's body to show it dripping sawdust. As he drags the slashed body away, the ghost of Petrushka appears above the rooftops, railing defiantly at the terrified magician, who flees. Petrushka's defiance is depicted musically by the triplet figure associated with him throughout. The strings' quiet pizzicato strokes, taken from both the C major and F-sharp major scale, bring the ballet to an end that is—dramatically and harmonically—ambiguous.

A NOTE ON THE TEXT: Stravinsky published his original version the year after the premiere, but in 1947 he returned to the score and revised it. These revisions had several purposes: to reduce the size of the orchestra, to simplify some of the metric complexities, and to give greater importance to the piano, which had been the music's original inspiration but had faded from view in the ballet version. Each version has its proponents, some preferring the greater clarity of the revision, others the opulence of the original. At this concert, Stravinsky's revised version of 1947 is performed.

Program notes by Eric Bromberger

Domingo Hindoyan

Conductor

Domingo Hindoyan is the Chief Conductor of the Royal Liverpool Philharmonic Orchestra and is one of today's most exciting and celebrated conductors. Hindoyan also holds the position of Principal Guest Conductor of the Polish National Radio Symphony Orchestra.

During his first season in Liverpool, Hindoyan opened his tenure with a critically acclaimed conducting debut at the BBC Proms, after which he embarked upon various recording projects, the first of which was released in September 2022. He also collaborated with Liverpool's well established "In Harmony" educational program and continues to demonstrate his commitment to new music with various world premieres and commissions in the upcoming season.

Hindoyan enjoys a vibrant career leading acclaimed ensembles and orchestras around the world including the Royal Liverpool Philharmonic Orchestra, Orchestre National de France, Royal Philharmonic

Orchestra, Philharmonia Orchestra, Dresdner Philharmonie, New Japan Philharmonic Orchestra, Orchestre de la Suisse Romande, and Simón Bolívar Symphony Orchestra. He has also conducted concerts and operas at many renowned festivals, such as the Menuhin Festival Gstaad and as a regular guest at the Festival Radio France Occitanie Montpellier.

Highlights of the 2022-23 season and beyond include performances in the U.S. with the LA Philharmonic, Kansas City Symphony Orchestra, San Diego Symphony, New World Symphony, and in Europe with the Czech Philharmonic, Orchestra National du Capitole de Toulouse, Orchestre National de Bordeaux Aquitaine and Prague Philharmonia. On the opera stage, this upcoming season, sees Hindoyan make a return to the Metropolitan Opera for a production of *Tosca*, as well as debuting at Opera du Rhin in Strasbourg with a production of *Turandot*. In recent seasons, Domingo has led performances at the Staatsoper Berlin, Wiener Staatsoper, Teatro Real Madrid, Royal Swedish Opera, Royal Opera House Muscat, Liceu Opera Barcelona, Dresden Semperoper, and Chicago Lyric Opera, where he was praised for “bringing out the best from the orchestra and vibrantly pacing the action” in their production of *La Bohème* during the 2018-19 season (*Chicago Sun Times*).



Credit by Simon Pauly

Domingo Hindoyan was born in Caracas, Venezuela. He began his career as a violinist and member of the renowned Venezuelan musical education program El Sistema, and then was a member of Daniel Barenboim’s West-Eastern Divan Orchestra. He later went on to study conducting in Europe at the Haute École de Musique de Genève with Professor Laurent Gay and was the first assistant to Daniel Barenboim at the Deutsche Staatsoper Berlin between 2013-2016.

Anne Akiko Meyers

Violin

Anne Akiko Meyers is one of the world’s most esteemed violinists and has been described as “a musical wizard, with astonishing access to every kind of expressive color” (*San Diego Union-Tribune*).

After the sensational world premiere of *Fandango* by Arturo Márquez with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl in 2021, Anne’s 2022-23 season includes performances of the work at Walt Disney Hall, Carnegie Hall, and Auditorio Nacional in Mexico City for the 50th Anniversary of the Festival Internacional Cervantino, as well as

appearances with the Detroit, Nashville, Princeton, San Diego, San Jose, and Tucson Symphony Orchestras.

In November, she returns to the Kennedy Center to premiere Michael Daugherty’s *Blue Electra*, a work about Amelia Earhart, with Gianandrea Noseda and the National Symphony Orchestra.

Anne has premiered new music with the symphony orchestras of Chicago, Dallas, Detroit, Los Angeles, Nashville, Phoenix, Pittsburgh, San Diego, Seattle, Washington D.C., Helsinki, Hyogo, Leipzig, London, Lyon, and New Zealand, among others. She has worked closely with Arvo Pärt (*Estonian Lullaby*), Einojuhani Rautavaara (*Fantasia*, his final complete work), John Corigliano (*cadenzas* for the Beethoven *Violin Concerto*;

Lullaby for Natalie), Arturo Márquez, Michael Daugherty, Mason Bates and Adam Schoenberg (violin concertos), Jakub Ciupński, Jennifer Higdon, Samuel Jones, Morten Lauridsen, Wynton Marsalis, Akira Miyoshi, Gene Pritsker, Somei Satoh, and Joseph Schwantner.

Anne is highly acclaimed as a television and recording artist, starting with two nationally televised appearances on *The Tonight Show* with Johnny Carson and *Evening At Pops* with John Williams in the 1980s. She was the top-selling traditional classical instrumental soloist of the year in 2014 and the only classical artist for NPR's 100 best song list in 2017. John Williams personally chose Anne to perform *Schindler's List* for a *Great Performances* PBS telecast and Arvo Pärt invited her to perform at the opening ceremony concerts of his new centre and concert hall in Estonia. Meyers premiered Samuel Jones's *Violin Concerto* with the All-Star Orchestra led by Gerard Schwarz in a nationwide PBS broadcast special and a Naxos DVD release. Her recording of Somei Satoh's *Birds in Warped Time II* was used by architect Michael Arad for his award-winning design submission which today has become The World Trade Center Memorial in lower Manhattan. *Shining Night*, her 40th recording with world premieres and new arrangements by J.S. Bach, Brouwer, Corelli, Ellington, Piazzolla, Ponce, and Lauridsen, with pianist Fabio Bidini and guitarist Jason Vieaux was released on Avie Records. This October, *Mysterium*, will be released and features works for violin and choir with Grant Gershon and the Los Angeles Master Chorale.

Anne has been featured in commercials and advertising campaigns including J.Jill, Northwest Airlines, DDI Japan, and TDK and was the inspiration for the main character's career path in the novel, *The Engagements*, written by popular author, J. Courtney Sullivan. She collaborated with children's book author and illustrator, Kristine Papillon, on *Crumpet the Trumpet*; appeared as the character *Violetta the violinist*; and recently appeared in a documentary about legendary radio personality, Jim Svejda. Outside of traditional classical, Anne has collaborated with a diverse array of artists including jazz icons Chris Botti and Wynton Marsalis; avant-garde musician, Ryuichi Sakamoto; electronic music pioneer, Isao Tomita; pop-era act, Il Divo; and



Credit by David Zentz

singer, Michael Bolton. She performed the national anthem in front of 42,000 fans at T-Mobile Park in Seattle and at Dodger Stadium. She has been featured in profiles or performances on *CBS Sunday Morning*, *Countdown* with Keith Olbermann (in a segment that was the third most popular story of that year), CBS's *The Good Wife*, NPR's *Morning Edition* with Linda Wertheimer, and *All Things Considered* with Robert Siegel, and she curated *Living American* on Sirius XM Radio's Symphony Hall.

Anne was born in San Diego and grew up in Southern California where she and her mother traveled 8 hours roundtrip from the Mojave Desert to Pasadena for lessons with Alice and Eleonore Schoenfeld at the Colburn School of Performing Arts. She continued her studies with Josef Gingold at Indiana University and moved to New York at the age of 14 to study with Felix Galimir, Masao Kawasaki, and legendary teacher, Dorothy DeLay, at the Juilliard School. She has received the Avery Fisher Career Grant, the Distinguished Alumna Award from the Colburn School of Music and is a member of the Board of Trustees of The Juilliard School.

Meyers performs on the Ex-Vieuxtemps Guarneri del Gesù, dated 1741, considered by many to be the finest sounding violin in existence and endorses Larsen Strings.



Credit by G. Payne

San Diego Symphony *Changing Lives Through Music*

The San Diego Symphony, through unquestionable commitment to the highest levels of artistic achievement, seeks to elevate human potential by providing a shared sense of pride and belonging to something bigger than any of us can achieve alone. We offer audiences the wonder of live music and transformative learning experiences that develop an understanding and passion for the arts. To ensure we are an enduring force in the region we commit to fiscal responsibility. We serve and shape the culture of the region, by being for all and with all, the musical heart of San Diego.

The San Diego Symphony performed its first concert on December 6, 1910. In the 100-plus years since its inception, the SDSO has become one of the leading orchestras in the United States and was designated a

Tier 1 Orchestra by the League of American Orchestras in 2010. It is committed to providing musical experiences of superior quality for the greater San Diego community and beyond. Through a rich mixture of innovative and educational programming designed to appeal to all ages and cultures, the Symphony makes music an integral part of the cultural and intellectual fabric of Southern California, valued by and relevant to all its residents. The Music Director of the San Diego Symphony is Rafael Payare. The Principal Guest Conductor is Edo de Waart, and Jahja Ling serves as Conductor Laureate.

The Orchestra offers a wide range of concert experiences and performs more than 140 concerts each year, primarily at the Jacobs Music Center in downtown San Diego as well as The Rady Shell at Jacob's Park.

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The Board of Directors pays tribute to the following board directors who have recently passed, but whose wisdom, passion and commitment to classical music will continue to inspire and guide us in the decades to come.

Robert Armstrong, Henry Freund, Marshall Gelfand, Barbara Pitts, Gloria Rosen, John Shevlin

Youth Education

The Palm Springs Friends of Philharmonic was thrilled to host students from the University of Redlands Conservatory of Music to experience the Israel Philharmonic this past November.

We are proud to sponsor a robust youth education program. In addition to summer music camp scholarships, the Philharmonic provides financial support to the arts education program at the McCallum Theatre, offers grants to



local area music organizations, provides free student tickets to concerts and masterclasses by visiting artists. During the Covid shutdown, the Philharmonic created a special music emergency grant fund that

awarded over \$60,000 to local schools for the purchase of musical instruments.

The Philharmonic also facilitates an instrument donation program, focused primarily on wind and string instruments, for local schools.

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