



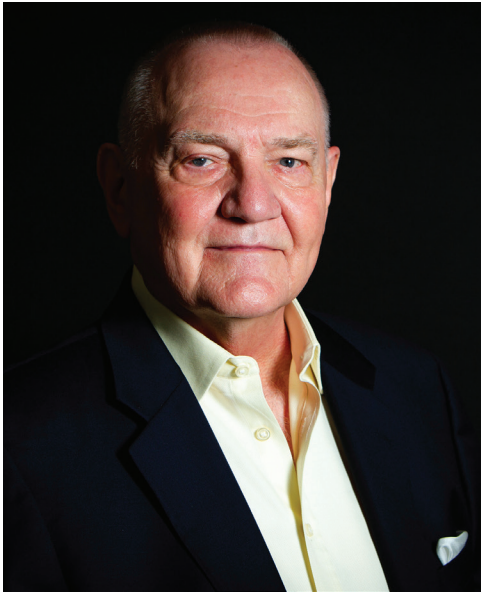
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PHILHARMONIC



2022-2023 SEASON

PRESIDENT'S MESSAGE

April 2, 2023



"We believe that culture creates a better world, and in our dream that music is a fundamental right." – Gustavo Dudamel

We are a premier presenter for world-class symphony orchestras. It's an expensive proposition. In the \$1.2 million Friends of Philharmonic budget for 2023, \$850,000 goes to pay for performers, advertising, program booklets, license fees, and theatre rental and the rest is dedicated to administration and youth education. So why do we spend money on youth education?

We believe that arts organizations must consider the future and invest in the next generation of enthusiasts. They are our children and grandchildren, and the Friends of Philharmonic provides financial support to students in our surrounding schools and colleges. You will recognize youth from those schools attending each of our concerts free of charge – an important but no-cost benefit in that effort. The funding goes to Coachella Valley organizations fostering youth education, to participation in summer music camps, and to college scholarships for students pursuing a career in music. One of our college students just began his violin studies at the Royal College of Music in London. The Friends currently sets aside about 5% of our budget for youth education – a small number, but we are in good company with the McCallum Theatre and all the major symphony orchestras and opera companies in the U.S. contributing generously to similar efforts. And for our 50th Anniversary Season in 2024, we will offer \$50,000 in one-time grants to Coachella Valley nonprofits and schools for their needs in continuing their recovery from the COVID-19 pandemic. Your membership in the Friends makes all that possible, and the entire Coachella Valley arts community thanks you.

The Finnish conductor of the Los Angeles Philharmonic tonight – Dalia Stasevska – happens to be our first-ever woman on the podium. It's about time! *Liguria* is a very interesting and listenable new work by the Swedish woman composer Andrea Tarrodi. Tchaikovsky's Violin Concerto with Randall Goosby is an audience favorite.

After intermission, put on your jacket or drape your coat over your shoulders, because we're going to Finland for the magnificent but wintery Sibelius Symphony No. 2.

We hope you enjoy tonight's concert by the Los Angeles Philharmonic.

A handwritten signature in black ink that reads "Dean Kauffman". The signature is written in a cursive, flowing style.

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 ever paid for a violin. The purchaser subsequently provided lifetime use of the instrument to American violinist Anne Akiko Meyers, who performed on our series with San Diego Symphony.

Palm Springs Friends of Philharmonic

PROUDLY PRESENTS

Los Angeles Philharmonic

Dalia Stasevska, Conductor

Randall Goosby, Violin

Sponsored by Phyllis & Gary Schahet, Helene Galen & Jamie Kabler

Sunday, April 2, 2023, 5 pm

PROGRAM

ANDREA TARRODI *Liguria* (10 minutes)
(b. 1981)

PETER ILYICH TCHAIKOVSKY **Violin Concerto in D Major, Op. 35** (34 minutes)
(1840-1893)
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Randall Goosby, Violin

— INTERMISSION —

JEAN SIBELIUS **Symphony No. 2 in D Major, Op. 43** (44 minutes)
(1865-1957)
Allegretto
Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

LA Phil GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

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

Liguria

ANDREA TARRODI

Born October 9, 1981, Stockholm

Swedish composer Andrea Tarrodi studied at the Royal College of Music in Stockholm, the Conservatorio di Musica di Perugia, and the College of Music in Piteå. Her music has been widely performed in Europe and the United States, and in 2018 a CD of her string quartets by the Dahlkvist Quartet was awarded a Swedish Grammy as the best classical recording of the year. Tarrodi has received commissions from the Swedish Radio Symphony and Swedish Radio Choir, and in 2012 she was named Composer of the Spring Season in the Berwald Concert Hall.

Liguria was commissioned by the Swedish Radio and written for the Swedish Radio Symphony Orchestra. Composed in 2012, it was premiered by that orchestra on April 20, 2012, at Berwaldhallen, conducted by Daniel Harding. *Liguria* has since then been performed many times in Sweden and abroad, and in 2017 it was performed at the BBC Proms.

The composer has furnished a program note:

On the northwest coast of Italy by the Ligurian Sea are five small fishing villages clinging to the steep cliffs. These are called Riomaggiore, Manarola, Corniglia, Vernazza, and Monterosso, and between the villages are paths connecting them through the mountains. In August 2011, I visited this area, and as soon as we arrived I knew that I wanted to write music about it. The result is a work that can be described as a “walking tour” among the small villages: Riomaggiore with its high waves; Manarola with its clock tower; Monterosso, where sunbathers stressedly hurried to secure a place on the beach and open up their colorful beach umbrellas, as if in a scene in a Fellini film; Vernazza, with its watchtower and cliffs; and lastly, Corniglia, where the night sky was filled with stars.

– Andrea Tarrodi

Violin Concerto in D Major, Opus 35

PETER ILYICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk

Died November 6, 1893, St. Petersburg

Tchaikovsky wrote his Violin Concerto in Switzerland during the spring of 1878, sketching it in 11 days and then completing the scoring in two weeks. Without asking permission, he dedicated it to the famous Hungarian violinist Leopold Auer, who was concertmaster of the Imperial Orchestra and who would later teach Heifetz, Elman, Zimbalist, and Milstein. Tchaikovsky promptly ran into a bad surprise. Auer refused to perform the concerto, expressing doubts about some aspects of the music and reportedly calling it “unplayable.” The concerto had to wait three years before Adolph Brodsky gave the premiere in Vienna on December 4, 1881.

That premiere was the occasion of one of the most infamous reviews in the history of music. Eduard Hanslick savaged the concerto, saying that it “brings to us for the first time the horrid idea that there may be music that stinks to the ear.” He went on, “The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue. The *Adagio*, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a *Finale* that puts us in the midst of the brutal and wretched jollity of a Russian kermesse. We see wild and vulgar faces, we hear curses, we smell bad brandy.”

Hanslick’s review has become one of the best examples of critical Wretched Excess: the insensitive destruction of a work that would go on to become one of the best-loved concertos in the repertory. But for all his blindness, Hanslick did recognize one important feature of this music – its essential “Russian-ness.” Tchaikovsky freely – and proudly – admitted his inspiration in this concerto: “My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk music; also from this, that I love passionately the Russian character in all its expression; in short, I am a Russian in the fullest meaning of the word.”

The orchestra's introduction makes for a gracious – and very brief – opening to the concerto, for the solo violin quickly enters with a flourish and then settles into the lyric opening theme, which had been prefigured in the orchestra's introduction. A second theme is equally melodic – Tchaikovsky marks it *con molto espressione* – but the development of these themes places extraordinary demands on the soloist, who must solve complicated problems with string-crossing, multiple-stops, and harmonics. Auer was wrong: this concerto is not unplayable, but it is extremely difficult (and to be fair, Auer later admitted his error and performed the concerto). Tchaikovsky himself wrote the brilliant cadenza, which makes a gentle return to the movement's opening theme; a full recapitulation leads to the dramatic close.

Tchaikovsky marks the second movement Canzonetta ("Little Song") and mutes solo violin and orchestral strings throughout this movement, which feels like an interlude from one of his ballets. It leads without pause to the explosive opening of the finale, marked *Allegro vivacissimo*, a rondo built on two themes of distinctly Russian heritage. These are the themes that reminded Hanslick of a drunken Russian brawl, but to more sympathetic ears they evoke a fiery, exciting Russian spirit. Once again, the solo violin is given music of extraordinary difficulty. The very ending, with the violin soaring brilliantly above the hurtling orchestra, is one of the most exciting moments in this – or in any – violin concerto.

Symphony No. 2 in D Major, Opus 43

JEAN SIBELIUS

Born December 8, 1865, Hämeenlinna, Finland

Died September 20, 1957, Järvenpää, Finland

Sibelius' Second Symphony, composed in Italy in 1901 when the composer was 35, has become one of the most famous in the orchestral repertory. It is easily Sibelius' most popular symphony, it is a favorite of audiences around the world, and it is a favorite of performers too, with countless recordings currently available. This popularity has been explained in various ways. Some sense the sunny atmosphere of Italy warming Sibelius' austere Scandinavian sensibilities. Others hear a *Finlandia*-like program that dramatizes Finland's struggle for national identity in the face of foreign domination. But Sibelius would have had none of this. He wanted his music considered abstractly – as sound-drama and not as a

vehicle for extramusical interpretation – and there is no doubt that the Second Symphony, in all its austere grandeur, is a stunning success as sound-drama.

Sibelius' music has the sweep of the true symphonist, yet his symphonic methods are unique. Rather than presenting themes and then developing them, a Sibelius symphony will often present its themes at first only as fragmentary shapes. These shapes can come together to assume a more complete form within the course of a movement, but then shatter into fragments once again. And this transformation of material takes place during violent contrasts of mood, long buildups that culminate in a constant series of climaxes, and great splashes of instrumental color that burst out of the leaden skies of Sibelius' musical landscape. These methods may be unique, but they take us on a true symphonic journey across the 44-minute span of the Second Symphony, Sibelius moves inexorably from the tentative beginning through the battlefields of the interior movements to the thrilling culmination of the heroic finale. No wonder this is one of the most emotionally satisfying – and most popular – symphonies ever written.

Many have noted that Sibelius seems to reverse the sequence of the first two movements. Rather than opening with a dramatic movement, Sibelius begins with a gentle *Allegretto*. The pulsing string figures at the opening will recur throughout, and over them woodwinds sing an almost innocent tune. These theme-shapes return in a variety of forms, but the movement resolves nothing and concludes on the same tentative chords with which it began. The drama one expects from a first movement erupts in the second, marked *Andante, ma rubato*. Over the deep pizzicato opening, a pair of bassoons chant the main theme, aptly marked *lugubre*, and soon the music explodes in furious brass and percussion outbursts. Such episodes alternate with melting lyricism in a lengthy movement that is never at peace for long.

The scherzo arrives like a blast of wind across the frozen tundra. Its brief trio section, marked *lento e suave*, is in the unusual meter of 12/4: solo oboe sings its gentle song, built of several repeated notes. A sudden return of the scherzo leads to a further surprise: Sibelius brings back the music of the trio one more time before the symphony proceeds – on gradually more excited waves of sound – directly into the finale.

This concluding *Allegro moderato* is heroic in every sense of the term: its broad D-major opening strides ahead in thunderous octaves, so powerfully that one may miss the fact that this appears to be a variation of the woodwind tune from the symphony's very beginning, now played backward. Trumpet fanfares and throbbing accompaniment push this music

steadily forward, and this heroic beginning might prove anticlimactic were it not for Sibelius' control of his material. More lyric secondary music intervenes, and Sibelius continually delays the return of the home key of D major until the shining return of the main theme in the triumphant final moments.

Program notes by Eric Bromberger



Photo credit: Veikko Kähkönen

Dalia Stasevska

Conductor

Dalia Stasevska's charismatic and dynamic musicianship has established her as a conductor of exceptional versatility. Chief Conductor of the Lahti Symphony Orchestra and Artistic Director of the International Sibelius Festival, Dalia also holds the post of Principal Guest Conductor of the BBC Symphony Orchestra. She has made several appearances at the BBC Proms and conducted Last Night of the Proms in 2022. With the BBC Symphony Orchestra, she opened the 2021 Edinburgh International Festival.

The 2022/23 season sees Dalia conducting the Chicago, Cincinnati, San Francisco, and Toronto symphony orchestras, the Philadelphia Orchestra,

Minnesota Orchestra, and the National Symphony Orchestra in Washington, D.C. She returns to the New York Philharmonic, Orchestre Symphonique de Montréal, and Los Angeles Philharmonic, following her successful Hollywood Bowl debut in summer 2022. She also appears with the Netherlands Radio Philharmonic at the Concertgebouw in Amsterdam and the Orchestre Philharmonique de Strasbourg.

In summer 2022, she toured Germany with the BBC Symphony Orchestra, making her debut at the Mecklenburg-Vorpommern Festival, and that autumn, they embarked on a six-concert tour of Japan with soloists Sol Gabetta, Nicola Benedetti, and Roderick Williams. In spring 2023, Dalia and the BBC Symphony Orchestra collaborate on a project entitled *Our Precious Planet* with Grégoire Pont at the Barbican Centre. Performing works of living composers is a core part of Dalia's programming,

and with the Lahti Symphony Orchestra she presents works by Missy Mazzoli, Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho, and Outi Tarkiainen, among others. Recent highlights include the Baltimore and Seattle symphony orchestras, Orchestre National de France, returns to Oslo Philharmonic Orchestra and NAC Orchestra, and the opening of the Tongyeong Festival.

A passionate opera conductor, Dalia will debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of Britten's *A Midsummer Night's Dream*. In previous seasons, she returned to the Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La voix humaine* and Weill's *Songs with Karita Mattila*, and to Norske Opera to conduct *Madama Butterfly* and *Lucia di Lammermoor*. Other productions include *Don Giovanni* with Kungliga Opera Stockholm, directed by Ole Anders Tandberg; *Eugene Onegin* at the Opéra de Toulon; *Cunning Little Vixen* with Finnish National

Opera; and Sebastian Fagerlund's *Höstsonaten* at the 2018 Baltic Sea Festival in Stockholm, featuring Anne-Sofie von Otter.

Dalia originally trained as a violinist and composer at the Tampere Conservatoire and studied violin, viola, and conducting at the Sibelius Academy. Her conducting teachers include Jorma Panula and Leif Segerstam. She was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2020 for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and popularization of its historical and cultural heritage. In December 2018, she had the honor of conducting the Royal Stockholm Philharmonic at the Nobel Prize ceremony in Stockholm. Dalia received the Royal Philharmonic Society's Conductor Award in 2020, and this year she was among the recipients of Finland's Alfred Kordelin Foundation Prize.

Randall Goosby

Violin

"For me, personally, music has been a way to inspire others." Randall Goosby's own words sum up perfectly his commitment to being an artist who makes a difference. Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of underrepresented composers to light.

Highlights of Goosby's 2022/23 season include appearances with the Philadelphia Orchestra and Yannick Nézet-Séguin; San Francisco Symphony and Esa-Pekka Salonen, performing the Florence Price concertos; returns to London Philharmonic Orchestra with Alpesh Chauhan, Philharmonia Orchestra with Santtu-Matias Rouvali, and Los Angeles Philharmonic with Dalia Stasevska; Royal Scottish National Orchestra with Tabita Berglund, and Dallas Symphony Orchestra with Karina Canellakis. Goosby will also make his debuts in South Korea in recital and in Japan with the Orchestra Ensemble Kanazawa and Mark Wigglesworth, performing the Bruch Violin Concerto in G minor. Summer 2022 included debuts with the Philadelphia Orchestra under Yannick



Photo Credit: Kaupo Kikkas

Nézet-Séguin at the Saratoga Performing Arts Center at Concertgebouw Hall, Amsterdam, with Antwerp Symphony Orchestra under Elim Chan; and in recital at the Lucerne Festival with pianist Anna Han. Goosby also returned to the Hollywood Bowl performing the Bach Double Concerto with his mentor, Itzhak Perlman, and the Los Angeles Philharmonic. Upcoming recital appearances include La Jolla Music Society, Vancouver Recital Series, Philadelphia Chamber Music Society, and the Schubert Club International Series, featuring works by Lili Boulanger, William Grant Still, Ravel, and Beethoven.

June 2021 saw the release of Goosby's debut album for Decca entitled *Roots*, a celebration of African-American music that explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu Wang, Goosby curated an album paying homage to the pioneering artists who paved the way for him and other artists of color. It features three world-premiere recordings of music written by African-American composer Florence Price and includes works by composers William Grant Still and Coleridge-Taylor Perkinson, plus a newly commissioned piece by acclaimed double bassist Xavier Foley, a fellow Sphinx and Young Concert Artists alumnus.

Goosby is deeply passionate about inspiring and serving others through education, social engagement, and outreach activities. He has enjoyed working with nonprofit organizations such as the Opportunity Music Project and Concerts in Motion in New York City, as well as participating in community engagement programs for schools, hospitals, and assisted living facilities across the United States. In the 2022/23 season, Goosby hosts a residency with

the Iris Collective in Memphis with pianist Zhu Wang. Together they will explore how the student's family history can relate to music and building community collaboration through narrative and performances.

Goosby was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London, and, in 2020, he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom. In 2010, he won first prize in the Sphinx Concerto Competition. He is a recipient of Sphinx' Isaac Stern Award, a career advancement grant from the Bagby Foundation, and a 2022 Avery Fisher Career Grant. An active chamber musician, he has spent his summers studying at the Perlman Music Program, Verbier Festival Academy, and Mozarteum Summer Academy.

Goosby made his debut with the Jacksonville Symphony at age nine and with the New York Philharmonic on a Young People's Concert at Avery Fisher Hall at age 13. A graduate of the Juilliard School, Goosby continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. Goosby plays a 1735 Giuseppe Guarneri del Gesù, on generous loan from the Stradivari Society.

Mr. Goosby records exclusively for Decca. More information on Randall Goosby can be found at www.randallgoosby.com

Management for Randall Goosby: Primo Artists, New York, NY www.primoartists.com

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welcomes students from the following schools at tonight's performance of the Los Angeles Philharmonic!

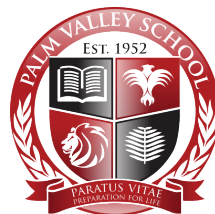
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The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil – recognized as one of the world’s outstanding orchestras – is leading the way in groundbreaking and diverse programming, on stage and in the community, that reflects the orchestra’s artistry and demonstrates its vision. The 2022/23 season is the orchestra’s 104th.



Photo courtesy of Los Angeles Philharmonic

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, The Ford, and the famed Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience’s experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl. Under the stewardship of the LA Phil since December 2019, The Ford presents an eclectic summer season reflective of the communities that comprise Los Angeles.

The orchestra’s involvement with Los Angeles extends far beyond its venues, with wide-ranging performances in the schools, churches, and neighborhood centers of a vastly diverse community. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles), inspired by Venezuela’s revolutionary El Sistema. Through YOLA, the LA Phil and its community

partners now provide free instruments, intensive music instruction, and leadership training to 1,500 students from underserved neighborhoods. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, ten renowned conductors have served in that capacity. Their names are Georg Schnéevoigt (1927-1929), Artur Rodziński (1929-1933), Otto Klemperer (1933-1939), Alfred Wallenstein (1943-1956), Eduard van Beinum (1956-1959), Zubin Mehta (1962-1978), Carlo Maria Giulini (1978-1984), André Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-present).

Special thanks to this season’s concert sponsors for their additional support:

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The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

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

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2024 SEASON



LOS ANGELES PHILHARMONIC

Thursday, Jan. 4, 2024, 5 pm

Zubin Mehta, Conductor

Beethoven: Symphony No. 6, "Pastoral" | Beethoven: Symphony No. 3, "Eroica"

Sponsored by Barbara Fremont



ROYAL PHILHARMONIC ORCHESTRA

Tuesday, Jan. 16, 2024, 7:30 pm

Vasily Petrenko, Music Director

Isata Kanneh-Mason, Piano

Prokofiev: Piano Concerto No. 3 | Rachmaninoff: Symphony No. 2

Sponsored by Jane & Larry Sherman, Roberta Holland



PACIFIC SYMPHONY

Tuesday, Feb. 6, 2024, 7:30 pm

Carl St.Clair, Music Director

Olga Kern, Piano

Brahms: Symphony No. 1 | Rachmaninoff: Piano Concerto No. 3

Sponsored by Norman Forrester & William Griffin



SAN DIEGO SYMPHONY

Sunday, Feb. 18, 2024, 5 pm

Rafael Payare, Music Director

Pacho Flores, Trumpet

Ravel: *Le Tombeau de Couperin* | Gabriela Ortiz: *Altar de bronce*, Concerto for Trumpet | Ravel: *La Valse* | Debussy: *Images*

Sponsored by Helene Galen & Jamie Kabler, The Nevinyin Family, Gail Richards



PHILADELPHIA ORCHESTRA

Wednesday, Mar. 6, 2024, 7:30 pm

Nathalie Stutzmann, Principal Guest Conductor

Haochen Zhang, Piano

Beethoven: Piano Concerto No. 5, "Emperor"

Beethoven: Symphony No. 7

Sponsored by Phyllis & Gary Schahet



SAN FRANCISCO SYMPHONY

Thursday, Mar. 21, 2024, 7:30 pm

Esa-Pekka Salonen, Music Director

Lisa Batiashvili, Violin

Sibelius: *Finlandia* | Sibelius: Violin Concerto | Sibelius: Symphony No. 1

Sponsored by Bernice E. Greene, Douglas G. Stewart, JoAnn G. Wellner



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