5-12-2012

Sholund Scholarship Concert: Choral-Orchestral Works of the Great Austro-German Romanticists

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MUSIC:
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Chapman Chamber Orchestra & University Choir.......................... Mar. 9
Chapman University Wind Symphony......................................... Mar. 10
Ensemble in Residence – Firebird Ensemble................................ Mar. 12-13
Opera Chapman presents The Magic Flute.................................. Apr. 27-29
Sholund Scholarship Concert..................................................... May 12

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Chapman University Conservatory of Music presents the
Sholund Scholarship Concert

Choral-Orchestral Works of the Great Austro-German Romaticists

Stephen Coker, conductor
featuring
Kristina Driskill, mezzo soprano
and the
Chapman Chamber Orchestra
Daniel Alfred Wachs
Music Director and Conductor

Chapman University Choir
Chapman University Singers
Stephen Coker
Conductor

May 12, 2012 • 4:00 P.M.
Chapman Auditorium, Memorial Hall
Program

Tantum ergo, D. 962

Franz Schubert
(1797-1828)

I.
Emily Dyer, soprano; Kelly Self, mezzo soprano
Jerry Bartucciotto, tenor; Andrei Bratkovski, bass

II.
Chelsea Chaves, soprano; Janet Orsi, mezzo soprano
Duke Kim, tenor; Daniel Fister, bass

Christus, Part I:
Die Geburt Christi (The Birth of Christ)

Felix Mendelssohn
(1809-1847)

Recitative: Da Jesus geboren war zu Bethlehem
Monica Alfredsen, mezzo soprano

Trio: Wo ist der neugeborene König der Juden?
Kevin Gino, tenor; Daniel Shipley and
Andrei Bratkovski, baritones

Chorus: Es wird ein Sterb aus Jacob aufgeh'n

Ave Maria, Op. 12

Johannes Brahms
(1833-1897)

Women of the Combined Choirs

Rhapsodie, Op. 53

Johannes Brahms

Kristina Driskill, mezzo soprano
Men of the Combined Choirs

~Intermission~

Schicksalslied, Op. 54

Johannes Brahms

Magnificat, D. 486

Franz Schubert

Chorus: Magnificat anima mea Dominum

Quartet: Deposuit potentes

Emily Dyer, soprano; Kelly Self, mezzo soprano
Chris Maze, tenor; Daniel Shipley, baritone

Chorus: Gloria Patri et Filio

We transfer
Program Notes

Choral music in nineteenth century German speaking countries was a most important genre, whether speaking of large scale compositions or miniatures. Fully one quarter of Mendelssohn's catalog is for choir, accompanied or otherwise; Brahms' catalog is replete with sacred and secular choral works ranging from simple folksong settings to Ein deutsches Requiem; and Schubert continued the tradition of Latin Mass composition of Mozart and Haydn (with six of his own) as well as composing a wealth of part songs for the myriad of male, female, and mixed choruses that had burst on to the cultural scene as a result of the establishment of numerous community “singing societies.”

This afternoon's program is framed by two small choral-orchestral works by Franz Schubert, both of which oddly remained unpublished for over sixty years following their first performances. Tantum ergo in E Flat Major (D. 962) was his last of six settings of this communion text (moreover, this work was composed a month before his death in 1828). A mellow, lyrical work of two identical strophes, Schubert introduces each half of each verse with a solo quartet singing musical material that is gently echoed and altered by the chorus. For such a brief, somber work, its instrumentation is substantial: pairs of oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; strings. Although employing a smaller wind and brass section than the previous piece, the Magnificat in C Major is a more brilliant work that was written during a most prolific span of Schubert's life that resulted in the composition of four Mass settings in two years (1814-1816), to say nothing of some four Singspiele, three symphonies, two string quartets, and well over two hundred fifty songs. In three concise sections, the Magnificat also relies on a vocal quartet–here, in a more extended, impassioned style, especially in its poignant middle movement. The work's outer resplendent sections feature torrents of perpetual motion scales, arpeggios, and florid figurations for the upper strings, resulting in music of great drive and showy splendor.

Mendelssohn desired to capitalize on the great success of his two oratorios Elijah and St. Paul by composing a third such work to complete a trilogy. At his death in 1847, the then thirty-eight year old composer left unfinished Christus, Op. 97, an oratorio that was projected to be some two thirds longer than the existing fragments. The brief First Part has no overture but begins with a recitative announcing Christ's birth and the arrival of the Three Magi Kings. The following movement is a fetching, elegant male vocal trio accompanied by violas and divided cellos that nobly wafts over a stately pizzicato bass line. The concluding movement for chorus and full orchestra “Es wird ein Kind zur Welt” introduces each half of each verse of the cradle song with its lulling tune, sweetly harmonized in parallel thirds for much of the work.

The program's remaining works of Brahms concern the indifference of nature to man and explore a felt separation between Heaven and Earth or a great gulf between happiness and misery. The Alto Rhapsodie (1869) uses stanzas from Goethe's poetic account of a winter journey through the Harz Mountains. It begins by describing a solitary figure alone in the wilderness, turned cynical by sorrow. Here, the work's opening, almost recitative-like section features great agitation and anguish with its sforzandi, tremolos, and unsettled harmonies. A more aria-like section follows, yet the mood remains dark and brooding, ambiguous in both rhythm and tonality (“Who can heal the pains of one for whom all medicine has become poison?). Only with the appearance of the men's chorus in the unambiguous key of C Major does a glimpse of redemption seem possible (“Is there a single sound, Father of Love, on your psaltery/harp that can refresh his heart?” or “Ist auf deinem Psalter...”).

Many historians and biographers agree that the Rhapsodie is an intensely personal work of Brahms, and those familiar with the composer's life may easily wonder if the work is an autobiographical statement: Is Brahms describing himself—a loveless misanthrope? A select capsule historical review of Brahms personal life in the 1860's may lend some perspective. It is well documented that Brahms had several unrequited love relationships during his lifetime. Most peculiar of these were the unfulfilled relationships with the “Schumann women”: Clara Schumann, unfortunately the wife of his good friend Robert Schumann (Clara remained loyal to her husband, yet remained deeply fond of Brahms), and Julie Schumann, the daughter of Robert and Clara. Particularly upset on hearing of the

Except for his output of some three hundred songs and folksong arrangements for vocal soloist, the choral works of Johannes Brahms form his largest category of compositions. Within this particular vast body of work for both accompanied and unaccompanied chorus is arguably some of the most beautiful music of the nineteenth century. Moreover, this statement holds up well even if one excludes Brahms' masterful centerpiece, A German Requiem. The three works featured on this evening's program span the composer's creative life and offer exquisite sonorities and thoughtful texts.

Are Maria was Brahms' first choral composition (except for an incomplete Mass setting) and was written in 1858 for what was to become the Hamburger Frauenchor (Hamburg Women's Choir) with the composer serving as its unsalaried conductor. For four-part treble choir, this work in its original state featured organ accompaniment but was later orchestrated for a concert hall performance. Uncomplicated in form and accompaniment, this partial setting of the well known Latin liturgical text seems to take the garb of a lilting cradle song with its lulling tune, sweetly harmonized in parallel thirds for much of the work.

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news (from Clara, no less) of Julie’s engagement, Brahms delivered the Alto Rhapsody to Clara a week after Julie’s wedding, declaring it his “bridal song” (Clara wrote that she viewed Brahms’ work as “the expression of his own heart’s anguish”). To another friend, the composer stated that the Rhapsody (his Op. 53) was the logical epilogue to his Op. 52, the famous Love Song Walzes, Set I. (Liebeslieder Walzer), suggesting that those were written with Julie in mind. Interestingly, the final movement of the second set of Love Song Walzes, Op. 65 (1874) takes the form of a passacaglia whose “tune,” quoted six times in the deepest notes of the movement’s piano accompaniment, is identical to the first six notes of the Rhapsody soloist’s final prayer in C Major, “Ist auf deinem Psalmert....” Amateur psychologists may be quick to say that the composer was still seeking a healing balm some five years after Julie’s wedding.

The contrast of the heavenly and the mundane is well delineated in Schicksalslied or Song of Fate, Op. 53 (1871). Hölderlin’s two-part poem clearly separates its opening image of paradise from the following description of restlessness of suffering humanity on earth; Brahms’ music is reflective of this poetic progression with one major exception discussed below. The eternal clarity (“ewiger Klarheit”) of the celestial spirits described in the initial section is characterized by music of serene contemplation. This is followed by sounds that embody great disorientation, jaggedness, and confusion, portraying a bewildered, “blindly stumbling” human condition. While the text leaves us “in the unknown below,” Brahms seems to have been wholly reluctant to leave his listeners and performers “there.” Indeed, Brahms wrote to a friend: “The fact is I have something to say which the poet does not say.”

A prevalent theme of nineteenth century composers/artists was the transition from confusion to clarity, from darkness into light. To be sure, Brahms’ chosen texts and music took on this issue many times (a handy example is the Alto Rhapsody). Brahms’ problem with Hölderlin’s text surely must have been that its progression was “backwards”—it goes from the light into the dark. Desiring a more uplifting conclusion, the composer’s solution was to add an orchestral postlude, recapitulating the blissful, optimistic music of the work’s ethereal opening. It is documented that Brahms wrestled with having the choir repeat the opening lines of the text, leaving little doubt of his intention to end the work positively rather than negatively. Indeed, the autograph shows that Brahms subsequently added choral parts to the orchestral postlude, only to have eventually stricken them from the edition that was to be published. Fortunately, these incidental choral parts were preserved, and they have been provided to us by the Internationale Bachakademie Stuttgart and will be incorporated into this afternoon’s performance of Schicksalslied.

—Stephen Coker

**Texts and Translations**

**Tantum ergo**

Tantum ergo sacramentum
venerarum cerni:
et antiquum documentum
now odat ritui:
Praebet fidis supplementationem
Sensum defectui.

Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus, quiunque
sit et benedictione:
Procedit ab nitroque
Compar sit laudation.

**Christus, Part I.**

**RECITATIVE:**

Da Jesu geboren war zu Bethlehem
in Judischen Landes,
da kamen die Weisen vom Morgenlande
gen Jerusalem und betete ihn an.

**TRIO:**

"Wo ist der neugeborene König der Juden?
Wir haben seinen Stern gesehen
Und sind gekommen, ihn anzubeten."

**CHORUS:**

Es wird ein Scepter aus Israel kommen,
der wird zerschmettern Fursten und
Stadte.

Wir haben seinen

"Where is he, newborn King of the Jews?
We have seen his star
And are come to worship him."

Now when Jesus was born in Bethlehem
of Judea,
There came Wise Men from the east
to Jerusalem and worshipped him.

**Tantum ergo**

So great therefore a sacrament,
Let us venerate with bowed heads;
And let the ancient Law
Give way to the new rite;
May faith supply a supplement
To the deficiencies of the senses.

To the Father and to the Son
Be praise and joy,
Salvation, honor, strength also
May there be and blessing;
To the One proceeding from both
May there be equal praise.

**Now when Jesus was born in Bethlehem**

**of Judea,**

**There came Wise Men from the east**

to Jerusalem and worshipped him.

**Now when Jesus was born in Bethlehem**

**of Judea,**

**There came Wise Men from the east**

to Jerusalem and worshipped him.
Ave Maria

Ave Maria, gratia plena: 
Dominus tecum, 
Benedicta tu in mulieribus, 
Et benedictus fructus ventris tui, Jesus. 
Sancta Maria, Mater Dei. 
Ora pro nobis.

Hail Mary, full of grace, 
The Lord is with you. 
Blessed are you among women, 
And blessed is the fruit of your womb, Jesus. 
Holy Mary, Mother of God, 
Pray for us.

Rhapsodie

Aber abseits wer ist's?
Im Gebüsch verliert sich sein Pfad;
hinter ihm schlagen die Stränche zusammen, 
das Gras steht wieder auf, 
die Ode verschlingt ihn.

Im Gebüsch verliert sich sein Pfad; 
behind him the branches close together; 
the grass rises up again; 
the wasteland engulfs him.

Ach, wer heilt die Schmerzen 
dess, dem Balsam zu Gift ward?
Der sich Menschenhaft 
aus der Fülle der Liebe frank!
Erst verachtet, nun ein Verachte
zehrt er heimlich auf 
seinem eigenen Wert 
in insatiable vanity.

But there, apart, who is it?
His path is lost in the thicket;
behind him the branches close together;
the grass rises up again;
the wasteland engulfs him.

Ah, who heals the pains 
he for whom balsam turned to poison? 
Who drank his hatred of man 
from the abundance of love? 
First despised, now a despiser, 
he secretly feeds on 
his own merit, 
in insatiable vanity.

If there is on your psaltery 
Father of Love, one note 
That his ear can hear 
then restore his heart!
Open his clouded gaze 
to the thousand springs 
next to him who thirsts 
in the wilderness!

Schicksalslied (Song of Fate)

Ihr wandelt droben im Lichte, 
Auf weichem Boden, selige Genien! 
Gleaming divine breezes 
Touch you tenderly 
Just as the fingers of the fair artist 
(Play) sacred harpsstrings. 
Free from fate, like the sleeping 
Suckling, celestial spirits breathe; 
Chastely protected 
Within its bud, 
Their spirit 
Blooms forever 
And their blessed eyes 
Gaze in calm, 
Eternal clarity.

Yet we are given 
No place to rest 
We suffering humans 
Vanish and fall 
Blindly from one moment 
To the next, 
Like water flung 
From cliff to cliff 
Endlessly down into the unknown.
Magnificat

My soul magnifies the Lord:
and my spirit rejoices in God my Savior.
For he has regarded
the lowliness of his handmaiden.
For behold, from henceforth: all generations
shall call me blessed.
He has put down the mighty from their seats:
and has exalted the humble and meek.
He has filled the hungry with good things:
and the rich he has sent empty away.
He remembering his mercy has sustained his
servant Israel: as he promised to our forefathers,
Abraham and his seed, for ever.

Gloria Patri et filio
Et Spiritui Sancto
Sicut erat in principio et nunc
Et semper et in saecula saeculorum. Amen

Facultv Guest Artist

The Los Angeles Times calls Mezzo-soprano Kristina Driskill “resplendent” and recently featured a review of her performance of Hanns Eisler’s Hololjwooder Liederbuch, describing her as capturing the music’s essence “with wonderfully angry, challenging, pouty, seductive, decadently dreamy expressivity.” She has been praised for her agile coloratura as well as for her unique vocal color, and of her performance as Siebel in Faust, the Houston Press claimed, “With her utter professionalism, plummy dark voice, and easy stage presence, Driskill outshines everyone else.”

Ms. Driskill has enjoyed an international stage career, performing roles including the title role in La Cenerentola, Rosina (Il barbiere di Siviglia), Sesto (Giulio Cesare), Dorabella (Cosi fan tutte), Cherubino (Le nozze di Figaro), Beppie (L’amico Fritz), Mercedes (Carmen), Flora (La Traviata), Dido (Dido and Aeneas), Meg (Falstaff and Merry Wives of Windsor), The Witch (Into the Woods), Hodel (Fiddler on the Roof) and Mere Marie (Dialogues of the Carmelites), as well as Carmela in Dallas Opera’s production of La vida breve with Denyce Graves. She has sung with companies including Utah Festival Opera, New Orleans Opera, Opera Theatre and Music Festival of Lucca (Italy), Opera East Texas, Opera in the Heights (Houston), Opera-Works (Los Angeles), Amarillo Opera, Long Beach Opera, and Orchestra X (Houston).

For the National Opera Association’s 2008 national convention, she performed the leading role of the Dark Woman in the world staged premiere of Paul Salerni’s Tory Caruso’s Final Broadcast.

Ms. Driskill has performed as a guest in solo performances for Bethany College, Louisiana State University, University of Louisiana at Monroe, Frostburg State University, Brazosport Symphony, and the Lake Charles Symphony Orchestra. She is known to Los Angeles audiences for her extraordinary performances as “The Mezzo” in OperaWorks’ comic send-up series FlipSide.

While still giving occasional performances, she finds her true joy in teaching. Ms. Driskill recently completed her Doctorate of Musical Arts degree from West Virginia University, where she was a recipient of the prestigious Swiger Fellowship. She began teaching voice and diction for Chapman University in 2007 and serves on the faculty for OperaWorks’ Summer Intensive programs. Ms. Driskill is also an accomplished abstract painter, with works featured in LightSong Films’ production The Watermelon, released in 2008.
### University Choir

**Soprano**
- Katherine Bourland
- Lauren Chouinard
- Phoebe Gildea
- Rachel Koons*
- Kyia McCarrel
- Laura Miller
- Julie Pajuheshfar*
- Savvy Pletcher*
- Ella Reed
- Chelsea Rousselot
- Mayuri Vasan
- Krisi Villalovos

**Alto**
- Jess Au
- Keegan Brown
- Shannon Bruce*
- Elaine Cha
- Emanuela Chira
- Sara Curtis
- Mia Dessenberger
- Alexander Giacomini
- Annie Kubitschek
- Elizabeth Oliver
- Janet Orsi*
- Rachel Panchal
- Bronwyn Warzeniak

**Tenor**
- Seth Burns
- Michael Cullen
- Jordan Goodsell
- Mason Hock
- Maverick James
- Jackoo Kang
- Chris Maze
- Marty Mediano*
- Aaron C. Page
- David Ruby
- Hunter Schmidt
- Nash Spence

**Bass**
- Graeme Aegeert
- Edd Bass
- Matthew Charles
- Matt Connor
- Benjamin Finer
- Alex Garrett
- Donner Hanson
- Jeffrey Kao
- Matthew Meloney
- Timothy Milner
- Ryan Morris
- Ryan Tan
- Alphonso Sanchez
- Erik Sateren
- Aaron Schwartz*
- Andrew Siles
- Cesar Ventura
- Pierce Walker

**Conductor**
- Stephen Coker
- Hye-Young Kim, accompanist

### University Singers

**Soprano**
- Chelsea Allen*
- Natalie Bratkovski
- Chelsea Chaves
- Esther Chung
- Emily Dyer
- Amira Fulton
- Sarah Hughes*
- Joselyn O’Neill*
- Natalie Uranga

**Alto**
- Monica Alfredsen
- Kylee Bestenlehner
- Clara Chung
- Jacqueyn Clements
- Sarah Horst*
- Janet Orsi
- Kelly Self
- Rachel Stoughton
- Lauren Zampa

**Tenor**
- Jerry Bartucciotto
- Kevin Gino
- Hayden Kellermeyer
- Duke Kim
- Eric Parker*
- Nathan Wilen
- Alex Willert

**Bass**
- Alex Bodrero
- Andrei Bratkovski
- Luke Carlsen
- Benjamin Finer
- Daniel Fister
- Brett Gray
- Marquis Griffith
- Benno Ressa
- Daniel Shipley

**Conductor**
- Stephen Coker
- Hye-Young Kim, accompanist

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### Chapman Chamber Orchestra

**Conductor**
- Daniel Alfred Wachs

**Violin I**
- Cody Burns
- Lydia Duncie
- Maria Myrick
- Matt Owensby
- Laura Schilbach

**Violin II**
- Alayne Hsieh
- Dylan Levinson
- Anna Munakata
- Rachelle Schouten
- Macie Slick
- Gabrielle Stetz
- Emily Uematsu

**Viola**
- Javier Chacon Jr.
- Nickolas Kaynor
- Will Kellogg
- Laura Kressin
- Jill Marriage
- Jesse Simons

**Cello**
- Connor Bogrenref
- Nathaniel Cook
- Conrad Ho
- Eli Kaynor
- Lizzit Murtough
- Jake Wiens

**Trumpet**
- Jonathan Ballard
- Ryan Jesch
- Sail Reyino
- Kyle Smith

**Clarinet**
- Benjamin Lambillette
- Cynthia Ley

**Bassoon**
- Amber Crowe
- Charity Potter

**Horn**
- Matthew Bond
- Nicole Rosales

**Flute**
- Bella Stav
- Mary Young

**Oboe**
- Kyle Chardon
- Tamer Edebei

**Oboe**
- Benjamin Lambillette
- Cynthia Ley

**Cello**
- Connor Bogrenref
- Nathaniel Cook
- Conrad Ho
- Eli Kaynor
- Lizzit Murtough
- Jake Wiens

**Staff**
- Victoria Leach
- Ensemble Manager

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*All names appear alphabetically*
Willy A. Hall, '64, '75

Dr. Edgar Sholund was born on October 23, 1915, and died May 8, 1966, of a heart attack. Dr. Sholund first came to Chapman College, at the age of thirty-one, in 1947 as an Assistant Professor. He taught Theory, Music History, Modal Counterpoint, and Form and Harmonic Analysis. He was promoted to Associate Professor in 1950 and Professor in 1954, and served as Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50.

Dr. Sholund attended Hastings College in Hastings, Nebraska from 1933-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University, where his duties included teaching Music Appreciation and an assignment as assistant director of chapel music. The Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50. Dr. Sholund attended Hastings College in Hastings, Nebraska from 1933-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University. Under the guidance of Archibald T. Davison he received his Ph.D. in 1942 from Harvard University. He studied with Paul Henry Lang, Douglas Moore, Seth Bingham, and Alton Jones and also studied at Trinity College of Music in London. He served in the United States Army from 1942-46 as a Chaplain's Assistant. Prior to his years at Chapman he taught at Columbia University, where his duties included teaching Music Appreciation and as assignment as assistant director of chapel music. The Bach B-Minor Mass performed by the Music Department on May 22, 1966 was the first Sholund Memorial Scholarship Concert commemorating Dr. Sholund for his fine work, loyalty, and devotion to the College and his friends. Dr. Sholund is buried in Gothenburg Cemetery, Gothenburg, Dawson County, Nebraska. At the time of his death he left his mother, Mabel Sholund of Orange and his sister Carolyn Karlsrud of New York.

In 1962 the Chapman College annual, the CEER, was dedicated to Dr. Sholund. It stated "Under his leadership this has been an outstanding department and one of great importance and value to the total program of the college. His interest in the college, however, has gone beyond his own department and is evidenced by his work on the Artist Lecture Series, his loyal support, his sense of humor, his genuine interest in students, his scholarship, and above all his enthusiasm for teaching have made an invaluable contribution to the college and the lives of its students, with gratitude and with the confidence that the 1962 CEER is dedicated to Dr. Edgar Sholund".

Dr. Sholund held memberships in the American Musicological Society and the Music Executives Association of California and served as chairman of the Southern California Section of both organizations. At Chapman he served as Chairman of the Athletics Committee, served on the Artist Lecture Series Committee, Honors Council, Convocations Committee, Faculty Council, Library Committee and Standards Committee.

-Willy A. Hall, '64, '75

Edgar Sholund Memorial Scholarship

The Sholund Music Scholarship Fund was established in memory of Dr. Edgar Roy Sholund, long time and much beloved member of the Chapman College faculty. The Sholund Memorial Scholarship Concert annual proceeds go to the Sholund Fund, which provides scholarships for music students. The first Sholund Scholarship was awarded in 1973.

Dr. Edgar Sholund Memorial Scholarship

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Mr. James W. Lyle
Mr. Lee A. McCabe & Mrs. Rachel M. Rodriguez-McCabe
Marina Vocal Arts Booster Club
Mr. Jim McKeen
Mr. Alfred Neukuckatz & Mrs. Lilian Neukuckatz
WHS Choral Music Boosters
Miss Anna Marie Novick
Missus County Playwrights Alliance
Mr. Susan Pedroza
Mr. Blake Putney & Mrs. Marilyn Putney
Mr. John Dupre & Mrs. Anita Hoge
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For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact the College of Performing Arts office at 714-997-6519 or copa@chapman.edu.

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