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A Recital and Tribute to

ISAAC STERN

AMELIA PIANO TRIO

ANTHEA KRESTON, *Violin*

JASON DUCKLES, *Cello*

JONATHAN YATES, *Piano*



SAMUEL JOHNSON, *Cello*

LOUIS NAGEL, *Piano*



SARAH CHANG, *Violin*

ANTON NEL, *Piano*



SUSAN STAMBERG, *Guest Interviewer*

KENNETH C. FISCHER, *Host*

A BENEFIT FOR THE UNIVERSITY MUSICAL SOCIETY EDUCATION PROGRAM

Friday Evening, May 5, 2000 at 6:00 pm
Hill Auditorium and the Michigan League
Ann Arbor, Michigan



Backstage at Hill Auditorium, Isaac Stern looks over a chamber music score for his November 1958 recital.

Isaac Stern's UMS debut at age 26: the Fifty-fourth Annual May Festival with the Philadelphia Orchestra—original historic program dated May 10, 1947.

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, GUEST CONDUCTOR

Third Concert

1946-1947

Complete Series 2551

Fifty-fourth Annual
MAY FESTIVAL
THE PHILADELPHIA ORCHESTRA
ALEXANDER HILSBURG, Conductor
THE FESTIVAL YOUTH CHORUS
MARGUERITE HOOD, Conductor

Soloist

ISAAC STERN, Violinist

SATURDAY AFTERNOON, MAY 10, 1947, at 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 4 in A major, Op. 90 ("Italian") . . . MENDELSSOHN
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: presto

Song Cycle from the Masters . . . Orchestrated by RUSSELL HOWLAND
Papageno's Song from "The Magic Flute" . . . MOZART
The Blacksmith . . . BRAHMS
The Trout . . . SCHUBERT
The Rose Tree . . . SCHUMANN
The Hardy-Gurdy Man . . . SCHUBERT
In a Boat . . . GRIEG
Hark! Hark! the Lark . . . SCHUBERT
The Little Sandman . . . BRAHMS
Ladybird . . . SCHUMANN
Hedge Roses . . . SCHUBERT
While Bagpipes Sound, from "The Peasant Cantata" . . . BACH
FESTIVAL YOUTH CHORUS

INTERMISSION

Concerto in D major, Op. 77, for Violin and Orchestra . . . BRAHMS
Allegro non troppo
Allegro
Allegro giocoso, ma non troppo vivace
ISAAC STERN

The Steinway is the official piano of the Philadelphia Orchestra and of the University Musical Society.

The Fourth May Festival Concert will take place this evening at 8:30 and the Fifth May Festival Concert will take place Sunday afternoon, May 11, at 2:30.

A R S L O N G A V I T A B R E V I S



Personalized for UMS President Emeritus Gail Rector: "With greetings for many happy years of musical collaboration." Signed and dated 1973.

RECITAL & TRIBUTE PROGRAM

INTRODUCTION

KENNETH C. FISCHER
President, University Musical Society



ISAAC STERN : A LIFE

A Video Montage



Ludwig van Beethoven **PIANO TRIO IN B-FLAT MAJOR, OP. 11 (III)**
Tema: Pria ch'io l'impegno

Felix Mendelssohn **PIANO TRIO NO. 1 IN D MINOR, OP. 49 (II)**
Andante con moto tranquillo

Johannes Brahms **PIANO TRIO NO. 3 IN C MINOR, OP. 101 (I)**
Allegro energico

AMELIA PIANO TRIO



ISAAC STERN AND UMS

A Video Montage



Johannes Brahms **SONATA FOR CELLO AND PIANO IN E MINOR,
OP. 38 (I, III)**
Allegro non troppo
Allegro

SAMUEL JOHNSON, *cello*
LOUIS NAGEL, *piano*



ISAAC STERN : THE MAN*Interview*

SUSAN STAMBERG

Special Correspondent for National Public Radio*Niccolò Paganini**Arr. Kinsky and**Rothschild***CANTABILE IN D MAJOR FOR VIOLIN AND
PIANO, MS 109, OP. 17***Pablo de Sarasate***ZIGEUNERWEISEN, OP. 20**SARAH CHANG, *violin*ANTON NEL, *piano***PRESENTATION OF THE
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Support for Samuel Johnson's performance is provided by Texaco, Inc.

Additional support is provided by media partner, *HOOR Detroit Magazine*.

Special thanks to Lee Lamont, Chairman of ICM Artists Ltd., for her invaluable help in making this evening a reality.

Additional thanks to UMS Advisory Committee Chairs Debbie Herbert and Mary Pittman, and to all members of the Committee, for their care, time, and planning in making this evening's gala celebration possible.

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

The piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Sarah Chang appears by arrangement with ICM Artists Ltd.

Large print programs are available upon request.



ISAAC STERN

is recognized worldwide as one of the foremost violinists of this century.

Throughout his sixty-plus years as a professional musician, he has appeared on the world's most prestigious concert stages, guided the careers of countless young musicians and devoted himself to the advancement of the arts nationally and internationally. Mr. Stern is one of the most recorded musical artists of our time, with more than 100 recordings of over 200 works by sixty-three composers to his credit. He has been an exclusive Sony Classical (formerly CBS Masterworks) recording artist for fifty years and was named that label's first Artist Laureate in 1985 in recognition of this long-standing association. In 1995, Sony Classical launched the re-issue of a major edition of his recordings under the title *Isaac Stern: A Life in Music*. Renowned for his highly acclaimed interpretations of the standard repertoire, Mr. Stern is also an avowed champion of contemporary music, having performed many world and American premières, both in concert and on record. He is the recent

author, with Chaim Potok, of a memoir entitled *My First 79 Years*, published by Alfred A. Knopf in September 1999.

Additional career highlights for Mr. Stern include his work for feature films and television, notably the Academy Award-winning documentary *From Mao to Mozart: Isaac Stern in China*; the CBS broadcast of *Carnegie Hall: The Grand Reopening*, which received an Emmy award in 1987; and *Isaac Stern – A Life*, which was nominated for Best Classical Documentary at the 1993 MIDEM conference in France, as well as the films *A Journey to Jerusalem*, *Tonight We Sing* and *Humoresque*. He has been featured in innumerable televised concert broadcasts and on major talk shows and news programs on all of the networks, both here and in Europe.

Mr. Stern's performing schedule remains exceptional and wide-ranging. In recent seasons he has collaborated with pianist Yefim Bronfman for recitals and recordings, including the Brahms *Violin Sonatas* (recorded live during a 1991 tour of Russia), the complete Mozart *Violin Sonatas* and the two Bartók *Violin Sonatas*. Mr. Stern has also toured regularly in recital with Robert McDonald and

in a quartet with Emanuel Ax, Jaime Laredo and Yo-Yo Ma, performing and recording the piano quartet repertoire, including works of Beethoven, Brahms, Fauré, Mozart, Schumann and Dvořák. Mr. Stern toured with this quartet in February 2000, appearing at Carnegie Hall as well as in Los Angeles and San Francisco. During the 1998-99 season, Mr. Stern played season-opening concerts with the New York Philharmonic and the Pittsburgh Symphony, and gave several performances on tour with the Moscow Philharmonic. He also returned to the Miyazaki Festival in Japan, which he helped to inaugurate in 1996.

Mr. Stern has recently been expanding his work with young musicians, as an outgrowth of his highly successful chamber music seminars at Carnegie Hall and international music encounters at the Jerusalem Music Centre. Additional encounters during the 1998-99 season took place in Amsterdam and Cologne, and at the Miyazaki Festival in Japan. In November 1999, Mr. Stern returned to China for seminars in Beijing.

An originating member of the National Endowment for the Arts, Mr. Stern is currently Chairman Emeritus of the America-Israel Cultural Foundation and Chairman and Founder of the Jerusalem Music Centre. As President of Carnegie Hall for nearly forty years, he spearheaded the drives to save the hall from demolition in 1960 and to restore it in 1986. He is the recipient of numerous honors, all among the most prestigious in the performing arts, and holds honorary degrees from many institutions, including Bucknell University, Columbia University, the Curtis Institute of Music, Harvard University, Hebrew University in Jerusalem, the University of Illinois, Johns Hopkins University, The Juilliard School of Music, New York University, Oxford University, the University of Tel Aviv and Yale University. In December 1992 he was awarded the nation's highest civilian honor, the Presidential Medal of Freedom. He has also received high decorations from the govern-

ments of France, Japan, Israel and Denmark.

Isaac Stern was born in Kreminecz, Russia, in 1920, and came to America when he was ten months old. Raised and educated in San Francisco, he started playing the violin at age eight. His principal teacher, Naoum Blinder, was concertmaster of the San Francisco Symphony. After his recital debut at age thirteen, Mr. Stern made his formal orchestral debut in 1936 playing the Saint-Saëns *Violin Concerto No. 3* with the San Francisco Symphony, conducted by Willem Van den Berg. His New York recital debut followed at Town Hall in 1937, with his Carnegie Hall debut occurring in 1943.

Mr. Stern and his wife, Linda, reside in Connecticut. He has three children and five grandchildren. He plays a Guamerius del Gesu violin.

The 2000 Ford Honors Program marks Isaac Stern's thirteenth appearance under UMS auspices. He made his UMS debut at the age of twenty-six on May 10, 1947 as soloist with the Philadelphia Orchestra under Maestro Alexander Hilsberg. Since then, Mr. Stern has appeared under UMS auspices five additional times as violin soloist with three orchestral ensembles and has made six individual recital appearances. Throughout this remarkable collaboration with UMS, Isaac Stern appeared in five May Festivals spanning from 1947 through 1986. Mr. Stern last appeared in Ann Arbor on January 30, 1992 in recital at Hill Auditorium with pianist Robert McDonald.



**PIANO TRIO IN B-FLAT
MAJOR, OP. 11 (III)**

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Little is known about the compositional history of this trio, but two pieces of documentary evidence are available. The theme for the variations in the last movement is from an aria in Joseph Weigl's (1766-1846) opera *L'amor marinaio*, which was first performed in Vienna on October 15, 1797. Weigl, Haydn's godson and student of Salieri and Albrechtsberger, was a successful composer of German and Italian operas.

Since the publication of the trio score was advertised in Vienna on October 2, 1798, it is safe to assume that it was composed during that year. The only pertinent information about the circumstances that prompted Beethoven to compose the trio appears in Czerny's *Complete Theoretical and Practical Pianoforte School*. He stated that the variation theme was chosen at the wish of the clarinetist for whom the trio was written. Czerny does not mention him by name. A.W. Thayer, however, in his monumental biography of the composer, suggests the musician in question is Josef Beer. This theory is qualified with a question mark; however, it is not without foundation. Beer (1744-1811), a Bohemian clarinet virtuoso who improved the instrument by adding a fourth key, lived and played in Vienna. He took the clarinet part in Beethoven's *Quintet in E-flat Major for Piano and Winds*, Op. 16, in a performance with the composer at the piano on April 2, 1798, six months before the publication of the trio. In spite of its opus number, the quintet is the earlier work. The trio could be the artistic fruit of the collaboration of Beethoven and Beer, who also participated in the first performance of the septet on April 2, 1800.

In any event, Beer was not a casual

friend; for Beer to suggest that Beethoven compose a clarinet trio is highly plausible. Perhaps Beer wished, and Beethoven intended, to create a companion piece to Mozart's *Trio for Clarinet, Viola and Piano*, K. 498.

Beethoven's three-movement structure parallels Mozart's, in which soprano and alto instruments are added to the piano. On the other hand, Beethoven chose soprano and tenor instruments. The tenor (cello) also has to function as a bass.

The work appeared with the title *Grand Trio pour le Pianoforte avec une Clarinette ou Violon, et Violoncelle*, with the dedication to Countess Thun. The lady was a piano student and supporter of Mozart, and her daughter and son-in-law, Prince Lichnowsky, would play a crucial role in the performance history of *Fidelio* a few years later. Because chamber music was composed primarily for music-making at home and amateur clarinetists were scarce, the substitution of violin for clarinet was a forgone conclusion (this is also the case with Mozart's *Trio in E-flat Major*). Since the eighteenth century, countless amateur musicians have played both trios in their alternate versions—the version heard this evening.

The *Trio in B-flat Major* is shorter than those of Beethoven's *Op. 1*, because it does not have a *scherzo*. Yet, it shows technical refinement, concentration and a predilection for imitative writing. Concluding a large-scale work with a variation-finale, Beethoven set the stage on which momentous events were to unfold.

Program note by Dr. Joseph Braunstein.

**PIANO TRIO NO. 1 IN D MINOR,
OP. 49 (II)**

Felix Mendelssohn

Born February 3, 1809 in Hamburg

Died November 4, 1847 in Leipzig

Felix Mendelssohn belonged to a cultivated and wealthy family, and consequently he received a thoroughly sound education in all

academic disciplines. He was a close student of the classics, yet his music abounds in Romanticism. His works – even the early ones – are beautifully polished and constructed; they show much refinement and a finished craftsmanship.

Most members of Mendelssohn's family were dedicated amateur musicians, and the family hosted weekend "home musicales," in which the young Mendelssohn was exposed to the characters and idiosyncrasies of various musical instruments. On alternate Sunday mornings, musicians and friends of the Mendelssohns stopped by for the musicales, and as a teenager Felix took charge of them, choosing the programs, conducting and playing the piano. At age eleven, Mendelssohn had already begun composing chamber music, but aside from an early attempt at age ten, he did not write his first trio for the standard piano, violin and cello combination until age thirty.

Mendelssohn wrote his exuberant *Piano Trio in d minor*, Op. 49 in the summer of 1839, during a joyful holiday spent with his family in Frankfurt and the Rhineland; the work was completed on September 23, receiving publication the following year. A second trio, the *Piano Trio in c minor*, followed in 1845. Of these two splendid, mature piano trios, the *Piano Trio in d minor* caught on immediately and is today considered one of Mendelssohn's greatest achievements. Mendelssohn's friend and admirer, Robert Schumann, wrote of this work, "This is the master-trio of our time, even as Beethoven's *B-flat* and *D*, and Schubert's in *E-flat* were masterpieces in their day; it is an exceedingly fine composition which will gladden our grandchildren and great grandchildren for many years to come." In his praise for his colleague, Schumann went on to say, "Mendelssohn is the Mozart of the nineteenth-century; the most illuminating of musicians, who sees more clearly than others through the contradictions of our era and is the first to reconcile them."

Although the three instruments share motivic materials in this work, the piano stands a bit apart from the strings. In the second movement, the strings form a duo behind which the piano spreads a backdrop. This may very well be because the virtuoso pianist Ferdinand Hiller asked the composer to "polish up" his part. Nonetheless, the writing flows effortlessly throughout, and no rough edges remain to mar the seamless expanse of melody.

The "Andante con moto tranquillo" brings a short moment of quiet beauty, with the Schumannesque middle section lending a more dramatic mood. The abundance of melody is reminiscent of the composer's own *Songs without Words*.

PIANO TRIO NO. 3 IN C MINOR, OP. 101 (I)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

Brahms wrote his third and last trio for piano, violin and cello during an especially productive summer vacation in Switzerland (the *Cello Sonata in F Major*, Op. 99 and the *Violin Sonata in A*, Op. 100, were also composed at the same time). In the Trio, Brahms revisited the key of c minor, a tragic and turbulent tonality since the days of Haydn and Mozart.

True to tradition, the opening "Allegro energico" sets the tone for a four-movement work characterized by predominantly dark colors. Full-bodied chords and tense patterns in dotted rhythm mark the first subject; the second is a lyrical melody (as might be expected), yet it is cut short by an early return of the agitated primary material. The development section combines the two themes in a way that only increases the tension. The recapitulation concludes in a calm

and soothing C Major, but Brahms appended a lengthy coda in c minor, ending the movement, as Malcolm MacDonald put it in his 1990 monograph, "in a mood of grim, tragic determination."

Program note by Peter Laki.

**SONATA FOR CELLO AND
PIANO IN E MINOR, OP. 38
(I, III)**

Brahms

During his long, productive life, Brahms published two dozen pieces of chamber music, from duo-sonatas to sextets, but he may have written and destroyed two or three times as many. Musical ideas from those lost works probably found their way into the other compositions that he assembled, disassembled, and reassembled through the years, but no critic of the music he published was half as severe on his works-in-progress as he, himself. He published the *Sonata for Cello and Piano in e minor*, Op. 38 in 1866, but it had changed radically since he had begun the piece in 1862.

Brahms' original intention was to write a four-movement cello sonata, with a central slow movement and *scherzo*, but he stopped after the second. He was dissatisfied with the direction in which he was taking the music, and he hesitated to show it even to such close friends as Clara Schumann, Robert Schumann's widow, and Josef Gänsbacher, a singing teacher at the Vienna Conservatory, who also played the cello and who had helped him get a job as conductor of a choral society there. In 1865, Brahms took up the sonata again and converted it into a three-movement work by rewriting the first, discarding the second, and adding two new movements. It is dedicated to Gänsbacher.

The sonata is a dark, solemn, and stately

work, but, as Brahms wrote to his publisher, "not too difficult to play, for either instrument." In the first movement, "Allegro non troppo," the big wide-ranging melodies are broadly developed. The finale, "Allegro," is a vigorous and powerful fugue on a long subject that seems to have been borrowed, almost exactly, from Bach's *The Art of Fugue*.

The earliest known public concert performance of the sonata was not given until four-and-a-half years after it was published, on January 14, 1871. The occasion was a chamber music concert in the Leipzig Gewandhaus: the cellist, Emil Hegar, and the pianist, the well-known composer Carl Reinecke.

Program note by Leonard Burkat.

**CANTABILE IN D MAJOR FOR
VIOLIN AND PIANO,
MS 109, OP. 17**

Niccolò Paganini

Born October 27, 1782 in Genoa, Italy

Died May 27, 1840 in Nice

The colorful career of Niccolò Paganini was, in part, a triumph of early "press-agentry." During the years from about 1810 to 1833, he traveled everywhere all over Europe and amassed a huge fortune, giving concerts at which commentators said the devil himself was sometimes to be seen standing with him on stage. He received praise for his wizardry and simultaneous blame for being a charlatan, but among his great admirers, nonetheless, were contemporary composers as serious and various as Berlioz, Chopin, Liszt, Mendelssohn, Schubert and Schumann.

Like most of the great virtuosos of his time, Paganini was a prolific composer and played little or nothing but his own music at his concerts. To avoid giving away the secrets of his technique, he allowed almost none of

his music to ever escape his hands. The original parts of this composition, in his own handwriting, are now at the Biblioteca Casanatense in Rome; his heirs kept the piece hidden until 1922 when it was first published by Universal in Vienna. The date of its composition is unknown. It is thought that it was perhaps composed for Sivori, an Italian child prodigy and student of Paganini.

A romantic and melodic composition with simplicity of style, this lyrical movement was originally written for violin and guitar. Tonight it will be played in an arrangement by Kinsky and Rothschild for violin and piano.

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ZIGEUNERWEISEN, OP. 20, No. 1

Pablo de Sarasate
Born March 10, 1844 in Pamplona, Spain
Died September 20, 1908 in Biarritz, France

Pablo Martín Melitón Sarasate y Navascués is the full name of the Spanish violinist who was one of the great virtuoso-composers of his time. When Queen Isabella of Spain first heard him play, as a ten-year-old boy, she generously presented him with a Stradivarius violin and subsidized his studies at the Paris Conservatory. He made his home in France for most of the rest of his life, but an annual visit to Spain was always part of the touring itineraries that took him almost everywhere in Europe and the Americas. Saint-Saëns, Bruch and Lalo were some of the composers who wrote concertos for him, and it was Lalo's *Symphonie espagnole* that gave Tchaikovsky the idea for his intensely national *Violin Concerto*.

George Bernard Shaw, writing as a music critic in London in the 1890s, said that Sarasate played with "a quiet and certain

mastery" and with "exclusive attention to the absolutely musical side of his classical repertoire." This is testimony enough to the serious, artistic aspect of Sarasate's career. In addition, he was a brilliant virtuoso with a repertoire of dazzling showpieces, among which were many original compositions flavored with recollections of the folk songs and dances of Spain. This one is a medley of gypsy songs, six of them in suddenly contrasting fast and slow tempi, like the Hungarian rhapsodies that Franz Liszt based on gypsy songs from his native country. It is usually known by the German title of its first edition, *Zigeunerweisen*, which directly translates into "Gypsy Tunes."

Program note by Leonard Burkat.

The Amelia Piano Trio, comprised of Anthea Kreston, violin, Jason Duckles, cello, and Jonathan Yates, piano, was formed in Hartford, CT, in 1998, and has quickly begun to enjoy a busy performance schedule throughout the Northeast. In the spring of 1999 they participated in Isaac Stern's Chamber Music Workshop, which culminated in a Carnegie Hall performance that was lauded by the *New York Times* as having "embodied a real sense of command." *Strad* magazine noted of the Amelia Piano Trio: "Its careful attention to balance, tonal beauty and teamwork was exemplary."



AMELIA PIANO TRIO

Mr. Stern has presented the Trio in Weill Hall and at the Harvard Club of New York. The Trio has also appeared with clarinetist John Bruce Yeh in Chicago on the Fine Arts Series and the Orpheus Young Artists Series. This summer they will be one of three young ensembles in residence at La Jolla Summerfest. Other future engagements include a performance at the Green Lake Music Festival in Wisconsin, and a return to Chicago for the Dame Myra Hess Memorial Concert Series. The Trio has worked with such artists as violinists Jaime Laredo and Henry Meyer, cellists David Geringas, Peter Wiley, and Sharon Robinson, and pianists Wu Han and Joseph Kalichstein.

Violinist **Anthea Kreston** graduated from the Curtis Institute of Music and has soloed with orchestras in Illinois, Ohio, Connecticut, California, and Minnesota. Her teachers have included Roland and Almita Vamos, Felix Galimir, Ida Kavafian, Shmuel Ashkenasi, and Phillip Setzer. She holds a bachelor's degree in Women's Studies from Cleveland State University, and a master's degree from the Hartt School of Music. She also serves as violist of the Avalon String Quartet.

Jason Duckles, cellist, made his solo debut at the age of seventeen with the Oregon Symphony. Jason received his bachelor's degree from Northwestern University, and his master's and doctorate from the State University of New York at Stony Brook as a student of Timothy Eddy. Also a member of the Avalon String Quartet, Jason frequently appears as the cellist for the Mark Morris Dance Group, which tours throughout the US and Europe.

Pianist **Jonathan Yates** is a master's student of Gilbert Kalish at SUNY Stony Brook, and received his bachelor's degree from Harvard University. A recipient of Harvard's John Knowles Paine Travelling Fellowship, which sent him to Siena, Italy for chamber music studies, Jonathan has also performed in France, Monaco, Bulgaria, and Japan. In

addition, Jonathan has an avid interest in conducting; he has served as Apprentice Conductor of the Chicago Youth Symphony, as Music Director of the Harvard Bach Society Orchestra, and conducted the National Symphony Orchestra in a special Millennium Stages performance.

This performance marks the Amelia Piano Trio's debut under UMS auspices.

Fourteen-year-old **Samuel Johnson** lives in northeastern Oregon and began cello lessons at the age of five. He currently studies with Toby Saks at the University of Washington in Seattle, Naomi Blumberg in Portland, and Benjimen Gish at Walla Walla College. Johnson has competed in the Spokane Music Festival since the age of eight, winning several gold and silver medals, and has received scholarships for several



SAMUEL JOHNSON

summer institutes, including Encore. He had the privilege of performing in the Marc Johnson master class at the 1998 Chicago Suzuki Convention and will be performing for the 2000 Cincinnati Suzuki Convention as well. In November 1999, he participated

in the Janos Starker master class at the University of Washington.

In February 1999, he won the junior division of the Sphinx Competition in Ann Arbor, Michigan and won the Portland, Oregon Corbett Competition in May 1999. He will be appearing with the Oregon Symphony twice in the 2000-2001 season. Johnson was featured in the Young Artist's Concert on April 14, 2000 in Portland, Oregon. He has soloed with the Ann Arbor

Symphony, Detroit Symphony, and Walla Walla Symphony, with whom he will solo twice in the 2001 season. Samuel was privileged to have a private lesson with Yo-Yo Ma in January 2000. He has also appeared on the NPR program *From the Top* in Spokane, Washington. James Depriest, conductor of the Oregon Symphony, will be taking Johnson to Phoenix, Arizona in November 2000 to meet Maestro Mstislav Rostropovich.

He joyfully anticipates all future engagements and works daily with great dedication and diligence on his cello technique and repertoire.

This performance marks Samuel Johnson's debut under UMS auspices.

Louis Nagel is a graduate of The Juilliard School, where his teachers were Rosina Lhévinne, Josef Raieff, and Joseph Bloch. He also worked with Vladimir Ashkenazy. He joined the University of Michigan faculty in 1969. He has served as an adjudicator in the National Federation of Music Clubs; the Canadian National Competitive Festival; and the Kingsville, Joanna Hodges, and the Texas Piano Teachers' Competitions. His performances have taken him to New York, Washington, DC, Dallas, Detroit and many other American cities as well as solo and orchestral appearances in Berlin, Budapest, St. Petersburg, Tel Aviv, Jerusalem, Sydney and Taichung. Mr. Nagel



LOUIS NAGEL

has been state convention artist in Minnesota and Louisiana, and presented a lecture recital on *The Well-Tempered Clavier* at the 1997 National Music Teachers Association

Convention in Dallas. His reviews and articles appear in *Piano and Keyboard* magazine. As Artistic Director of the Lyric Chamber Ensemble of Michigan, he performs yearly in Detroit's Orchestra Hall and in chamber music programs throughout the metropolitan Detroit area. He has recorded J. S. Bach's *Partitas* for Educo, and a CD entitled *Four Centuries of J. S. Bach*. In the summer of 1998 he was artist-in-residence at the Adamant Music Center in Vermont and at the International Music Camp in Warsaw and Lublin, Poland. Mr. Nagel is a Steinway Artist.

This performance marks Louis Nagel's sixth appearance under UMS auspices.

Violinist Sarah Chang, now nineteen-years-old, is recognized the world over as one of classical music's most captivating and gifted artists. Appearing in the music capitals of Asia, Europe and the Americas, she has collaborated with nearly every major orchestra, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony and the Pittsburgh Symphony. Internationally, she has appeared with the Berlin Philharmonic, the Vienna Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Leipzig Gewandhaus Orchestra, the Orchestre National de France and the principal London orchestras. Among the esteemed conductors with whom she has worked are Daniel Barenboim, Sir Colin Davis, Charles Dutoit, Bernard Haitink, James Levine, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Sir Simon Rattle, Wolfgang Sawallisch and Leonard Slatkin. Her notable recital engagements have included her Carnegie Hall debut in November 1997 and performances at the Kennedy Center in



SARAH CHANG

Washington DC, Orchestra Hall in Chicago, Symphony Hall in Boston, the Barbican Centre in London, the Philharmonie in Berlin, the Concertgebouw in Amsterdam, and Ann Arbor's Hill Auditorium under the auspices of UMS. She has reached an even wider audience through her many television appearances, including several concert broadcasts, and her best-selling recordings for EMI Classics. The remarkable accomplishments of her career to date were recognized in 1999 when she received the Avery Fisher Prize, one of the most prestigious awards given to instrumentalists.

Her summer season in 1999 included several performances of the Karl Goldmark *Violin Concerto* — at the Aspen, Tanglewood, St. Ricquier and Montpellier festivals — as well as a recording of the work with James Conlon and the Gürzenich Orchestra of Cologne. She also appeared at the Ravinia Festival, the Hollywood Bowl and the BBC Proms in London as well as at Austria's Attergauer Kultursommer festival, performing both a chamber music program with members of the Vienna Philharmonic and giving concerts with the Attergauer Institute Orchestra under Sir Neville Marriner.

Her schedule for this season includes appearances with the Berlin Staatsoper Orchestra, the National Symphony, the New York Philharmonic, l'Orchestre de Paris, the

Philadelphia Orchestra, the Philharmonia Orchestra and the Pittsburgh Symphony, as well as the orchestras of Houston, Montreal, St. Louis, San Francisco and Toronto. She makes a major tour of Europe — including concerts in London, Frankfurt, Munich, Paris and Vienna — with Michael Tilson Thomas and the London Symphony Orchestra. She also tours Germany and Italy with Vladimir Ashkenazy and the Czech Philharmonic, and Spain with James Conlon and the Gürzenich Orchestra. In May and June 2000 she visits Asia and the Pacific, giving performances in Hong Kong, Kuala Lumpur, Japan and Australia.

Born in Philadelphia to Korean parents, Sarah Chang began to study the violin at age four and within a year had already performed with several orchestras in the Philadelphia area. Her early auditions, at age eight, for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra, respectively. She graduated in 1999 from high school in Cherry Hill, New Jersey, and from the pre-college program at The Juilliard School, where she has been a student of Dorothy DeLay.

Ms. Chang is a past recipient of the Avery Fisher Career Grant as well as a special Gramophone award as "Young Artist of the Year," Germany's "Echo" Schallplattenpreis and "Newcomer of the Year" honors at the International Classical Music Awards in London.

This performance marks Sarah Chang's second appearance under UMS auspices. She made her UMS debut on April 25, 1999 in Hill Auditorium with the NHK Symphony Orchestra of Tokyo under the baton of Maestro Charles Dutoit.

Anton Nel has enjoyed a versatile career that has taken him around the globe since his debut at the age of twelve with Beethoven's *Piano Concerto in C Major* after only two years of study. Winner of the First Prize in the 1987 Naumburg International Piano Competition, he appears regularly as recitalist, chamber musician, and concerto soloist with distinguished orchestras in the US and abroad. Recent highlights in the US include performances with The Cleveland Orchestra, San Francisco, and Detroit symphony orchestras, and the Boston Pops. He performed the American premiere of the recently-discovered *Piano Concerto No. 3* by Felix Mendelssohn in November 1997. He has given numerous performances on the Great Performers at



ANTON NEL

Lincoln Center series, at the Library of Congress, and the Ambassador Auditorium in Pasadena. In summer festivals he has performed with the Chicago Symphony at Ravinia, at Lincoln Center's Mostly Mozart Festival, and at the Aspen Music Festival. He has also performed widely in Canada, Europe, Mexico, and South America, and has toured his native South Africa thirteen times. He records for Virgin Classics, EMI, MusicMasters, Bridge and Essay. He served on the faculties of the University of Texas at Austin and the Eastman School of Music before coming to the University of Michigan in 1992. Mr. Nel is a graduate of the University of the Witwatersrand in Johannesburg and the University of Cincinnati. His teachers include Adolph Hallis, Béla Siki and Frank Weinstock.

This performance marks Anton Nel's eighth appearance under UMS auspices.

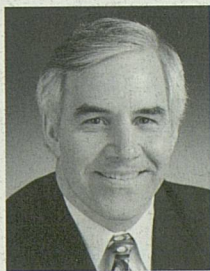
THE FORD HONORS PROGRAM

The Ford Honors Program is a University Musical Society gala event made possible by a generous grant from Ford Motor Company Fund and by the special support of many other companies and individuals. Each year UMS honors a world-renowned artist or ensemble with whom UMS has maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and honors the artist with the UMS Distinguished Artist Award, and hosts a dinner in the artist's honor. Proceeds from the evening benefit the UMS Education Program. Previous awardees are Van Cilburn (1996), Jessye Norman (1997), Garrick Ohlsson (1998) and The Canadian Brass (1999).

KENNETH C. FISCHER

Host

Kenneth C. Fischer is the President of the University Musical Society (UMS). Before assuming his present position at UMS in 1987, Mr. Fischer was a management consultant, independent concert presenter, and association executive in Washington, DC for seventeen years. Mr. Fischer is active in a number of



KENNETH C. FISCHER

community and professional organizations including Rotary International, Chamber Music America, United Negro College Fund, International Society for the Performing Arts, American Arts Alliance and Classical Action/

Performing Arts Against AIDS. Mr. Fischer grew up in nearby Plymouth, Michigan, attended the Interlochen Arts Camp, and has degrees from The College of Wooster in Ohio and the University of Michigan. He is married to flutist Penelope Peterson Fischer. They have one son, Matthew, living in San Francisco.



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Wed. June 21 **Nicholas Payton** AND ENSEMBLE
A Louis Armstrong Centennial Celebration

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Fri. June 23 **Spalding Gray**

Sat. June 24 **Jazz Tap Ensemble**

Sun. June 25 **Trinity Academy Irish Dancers**

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in The Complete Millennium Musical

Thu. June 29 **Rockapella**

Fri. June 30 **Peter Sparling Dance Company**

Sat. July 1 **The Ahn Trio**

Tue. July 4 **The Capitol Steps** 2 Shows!
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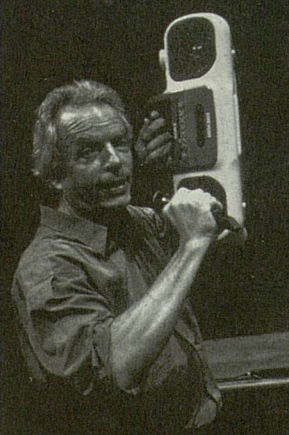
Wed. July 5 **José Feliciano**

Thu. July 6 Linda Tillery and the Cultural Heritage Choir
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SUSAN STAMBERG

Guest Interviewer

Nationally renowned broadcast journalist Susan Stamberg is the Special Correspondent for National Public Radio (NPR). Stamberg is the first woman to anchor a national nightly news program and has won every major award in broadcasting.

Beginning in 1972, Stamberg served as co-host of NPR's award-winning newsmagazine *All Things Considered* for fourteen years. She then hosted *Weekend Edition/Sunday*, NPR's morning newsmagazine, from its premiere in January 1987 through October 1989, and now serves as substitute host of NPR's *Weekend Edition/Saturday*, in addition to reporting on cultural issues for all the NPR newsmagazines.

One of the most popular broadcasters in public radio, Stamberg is well known for her conversational style, intelligence, and knack for finding an interesting story. Her interviewing has been called fresh, friendly, down-to-earth, and (by novelist E.L. Doctorow) "the closest



SUSAN STAMBERG

thing to an enlightened humanist on the radio." Her thousands of interviews include conversations with Nancy Reagan, Annie Liebowitz, Rosa Parks, Dave Brubeck and James Baldwin.

Stamberg is one of the pioneers of National Public Radio, on staff since the network began in 1971. Prior to joining NPR, she served as producer, program director, and general manager of NPR member station WAMU-FM/Washington, DC.

Stamberg is the author of two books and co-editor of a third. *TALK: NPR's Susan Stamberg Considers All Things* chronicles her two decades with NPR. It was published by Turf Bay Press/

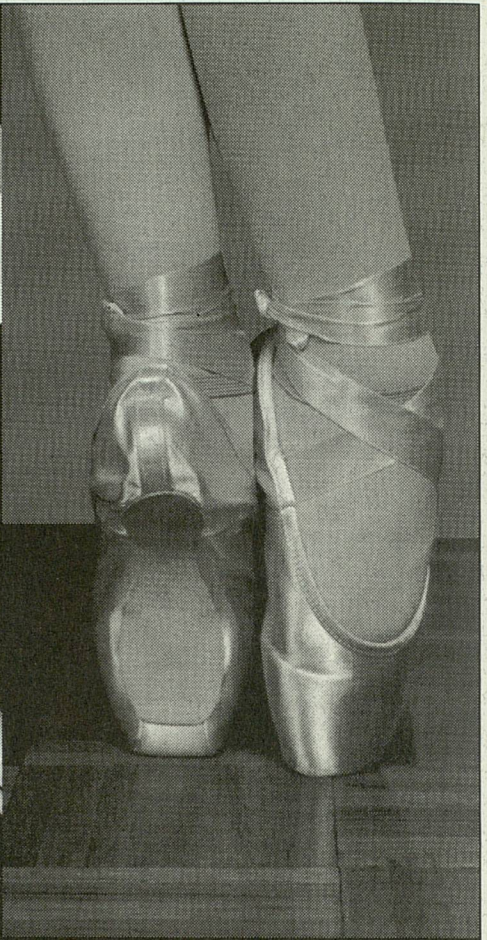
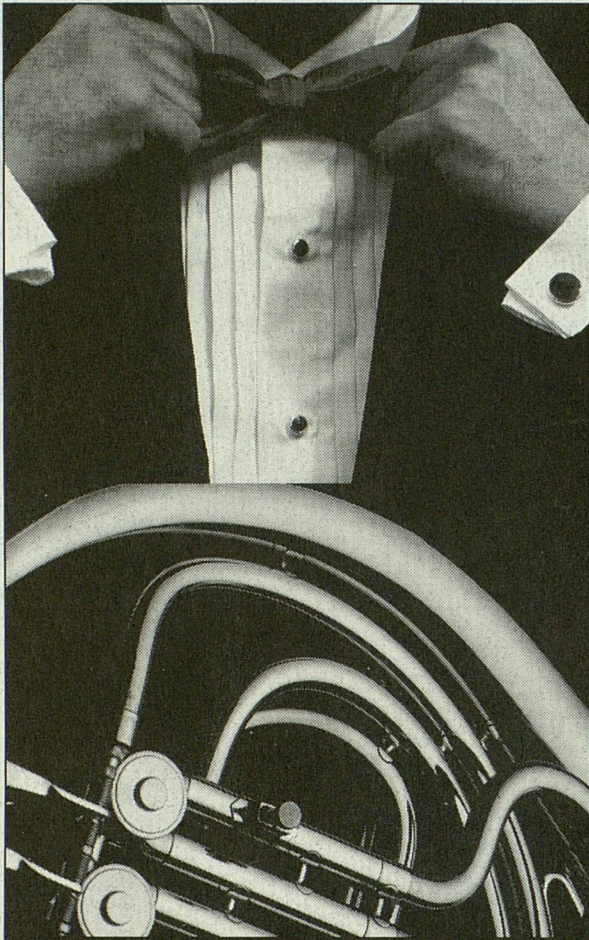
Random House in 1993, and in paperback by Perigee/G.P. Putnam's in 1994. Her first book, *Every Night at Five: Susan Stamberg's All Things Considered Book*, was published in 1982 by Pantheon. Stamberg also co-edited *The Wedding Cake in the Middle of the Road*, which was published in 1992 by W.W. Norton. That collection grew out of a series of stories Stamberg commissioned for *Weekend Edition/Sunday*. *The Wedding Cake in the Middle of the Road* has been translated into Japanese.

In October of 1996, Stamberg was inducted into The Radio Hall of Fame in Chicago.

In 1994 she was inducted into the Broadcasting and Cable Hall of Fame in New York City. Other recognition includes the Armstrong and Dupont Awards, the Edward R. Murrow Award from the Corporation for Public Broadcasting, Ohio State University's Golden Anniversary Director's Award and the Distinguished Broadcaster Award from the American Women in Radio and Television. She also received a Jefferson Fellowship for Journalism from the East-West Center in Hawaii.

A native of New York City, Stamberg earned a bachelor's degree from Barnard College and has been awarded numerous honorary degrees including a Doctor of Humane Letters from Dartmouth College. She is a Fellow of Silliman College, Yale University, and serves on the boards of the PEN/Faulkner Fiction Award Foundation and Northwestern University's Medill School National Arts Journalism program. Stamberg has hosted a number of series on PBS, moderated three Fred Rogers television specials for adults, served as commentator, guest or co-host on various commercial TV programs and has appeared as a narrator in performance with the St. Louis Symphony Orchestra and the National Symphony Orchestra.

She is married to Louis C. Stamberg of the Department of State's Agency for International Development in Washington. They have one son, Joshua, an actor.



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Lee C. Bollinger is the President of the University of Michigan and a member of the faculty of the Law School. He is a graduate of the University of Oregon and Columbia Law School, where he was an articles editor of the Law Review. After serving as law clerk for Judge Wilfred Feinberg on the United States Court of Appeals for the Second Circuit and for Chief Justice Warren Burger on the United States Supreme Court, he joined the faculty



LEE C. BOLLINGER

of the University of Michigan Law School in 1973. In 1987 he was named the Dean of the University of Michigan Law School, a position he held for seven years. He became Provost of Dartmouth College and Professor of Govern-

ment in July 1994 and was named the twelfth President of the University of Michigan in November 1996. His primary teaching and scholarly interests are focused on free speech and first amendment issues, including his acclaimed published works *Images of a Free Press*, published by the University of Chicago Press in 1991 and *The Tolerant Society: Freedom of Speech and Extremist Speech in America*, published in 1986 by Oxford University Press. He is a fellow of the American Academy of Arts and Sciences.

President Bollinger was born in Santa Rosa, California, and raised there and in Baker, Oregon. He is married to Jean Magnano Bollinger, who graduated from the University of Oregon and received a master's degree from Columbia University. She is an artist with studios in Vermont and Dexter, Michigan. They have two children – a son, Lee, a graduate of the University of California at Berkeley and the University of Michigan Law School; and a daughter, Carey, a graduate of Harvard University and presently a student at Columbia Law School.

John M. Rintamaki is Group Vice-President and Chief of Staff at Ford Motor Company. He assumed this position on January 1, 2000. Prior to this, he served as Vice President – General Counsel and Secretary.

In his new role, Rintamaki is responsible for the activities of Ford's Governmental Affairs, Office of the General Counsel, Environment and Safety Engineering, Dealer Policy Board, and the Ford Fund. He also continues to serve in his role as corporate secretary.

Rintamaki joined Ford Motor Company in July 1973 as an attorney with Philco-Ford Corp. after serving nine years as an attorney and officer in the United States Army's Judge Advocate General's Corps at various locations in the US and the Far East.

He joined Ford's Office of the General Counsel in September 1978 as a senior attorney handling interna-



JOHN M. RINTAMAKI

tional matters. Six years later, he was named Associate Counsel – Corporate Financing. In September 1986, he was named Assistant Secretary and Associate Counsel. In October 1991, he was appointed

Assistant Secretary and Assistant General Counsel – SEC and Corporate Matters. He was elected Corporate Secretary and Assistant General Counsel in 1993 and then appointed Vice President – General Counsel and Secretary in January 1999.

Rintamaki is also a member of the Board of Directors of The Hertz Corporation.

Born in 1942 in Wakefield, Michigan, Rintamaki earned a bachelor's degree in Business Administration from the University of Michigan and graduated with distinction. He then graduated *cum laude* from the University of Michigan Law School and is a member of Phi Kappa Phi Honor Society. He is a member of the Michigan and Pennsylvania bars. He lives in Ann Arbor.

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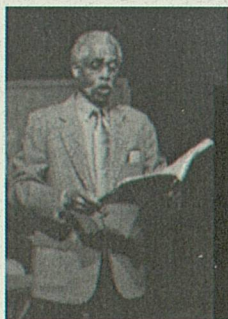
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Left to Right: Professor and singer George Shirley in 1999's *The Tempest*, his vocal student David Daniels as Oberon from the Opera Theatre 1994 production of *A Midsummer Nights Dream*; Professor of Drama, director, and actor Philip Kerr in *The Tempest*, Matthew Letscher, graduate of the Dept. of Theatre and Drama in the feature film *The Mask of Zorro*.

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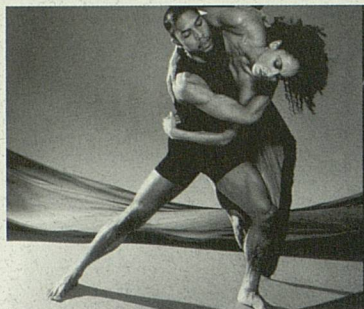
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Handel's *Messiah*

Ute Lemper

Rudy Hawkins Singers: A Gospel Christmas

Pilobolus

Moses Hogan Chorale

Vermeer Quartet

Mingus Big Band: *Blues and Politics*
with Kevin Mahogany vocals

2000/2001

UMS
SEASON



Alvin Ailey American Dance Theater
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with the Rudy Hawkins Singers

Dresden Staatskapelle
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Brentano String Quartet

Hubbard Street Dance Chicago

Dubravka Tomic piano

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Eric Ericson conductor

Manuel Barrueco guitar

Ballet Preljocaj: *Paysage après la Bataille*

Prague Chamber Orchestra with the
Beaux Arts Trio

Royal Shakespeare Company: The History Cycle
Henry VI, Parts I, II & III and *Richard III*
Directed by Michael Boyd

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Academy of St. Martin-in-the-Fields
Murray Perahia conductor and piano

Chamber Music Society of Lincoln Center and
Heidi Grant Murphy soprano

Brass Band of Battle Creek

Ronald K. Brown/Evidence

Orion String Quartet and
Peter Serkin piano

Royal Concertgebouw Orchestra of Amsterdam
Riccardo Chailly conductor
Matthias Goerne baritone

Emerson String Quartet

John Relyea bass-baritone

Mark Morris Dance Group

Berlioz' *Requiem*
UMS Choral Union
Greater Lansing Symphony Orchestra
Thomas Sheets conductor

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EDUCATION & AUDIENCE DEVELOPMENT

The 1999/2000 Education and Audience Development season expanded significantly on several fronts. It doubled the number of tickets available for K-12 students from 9,000 to 18,500, and is even planning on greater expansion in the 2000/2001 season. This season saw an unprecedented turnout of college-aged students and adults in the largest numbers ever — over 50,000 people attended the wide array of educational events sponsored by UMS. This growth and success strengthens UMS' firm commitment to making quality educational experiences a part of everyone's daily experience.

Through dedicated, active committees, including the Education and Audience Development Board Sub-Committee, the Teacher Advisory Committee, and over seventy community partners, the University Musical Society actively seeks new audiences and expands its commitment to current audience members through a wide variety of activities designed for different ages and learning styles.

The following pages describe our current program and show memorable highlights of the past season. Be sure to check out the UMS fall brochure and the UMS website (www.ums.org) for details on the exciting and diverse array of educational events for the 2000/2001 season, which will include major residencies by the Royal Shakespeare Company and the Liz Lerman Dance Exchange.

THE 1999/2000 SEASON INCLUDED:

A STELLAR YOUTH PERFORMANCE SERIES

Nearly 19,000 students and teachers attended performances of Amalia Hernández' Ballet Folklórico de México, Donald Byrd's *The Harlem Nutcracker*, Boys Choir of Harlem, Doudou N'Diaye Rose: Drummers of West Africa, New York City Opera National Company: *Barber of Seville*, Ballet d'Afrique Noir: *The Mandinka Epic*, and Trisha Brown Dance Company. Each classroom received teacher resource and learning materials, audiotapes, videotapes and posters.

FIRST ACTS

In its second year, First Acts sponsored nearly 500 students to attend classical music concerts. This unique program tries to eliminate the barriers that prevent teachers and students from attending UMS performances by providing free bussing, subsidized tickets, and advanced educational materials.

UMS TEACHER WORKSHOP SERIES

Teaching educators how to incorporate arts education into their daily instruction is of primary concern to UMS, which is why UMS continues to partner with the Ann Arbor Public Schools (AAPS) and the Washtenaw Intermediate School District (WISD) to help



Area students enjoy the Ballet Folklórico de México Youth Performance at Power Center.



Helen Siedel (above) leads a PREP lecture prior to the *Barber of Seville* performance.



In school visit with Lenore Blank Kelner.

facilitate teacher professional development. As part of the Kennedy Center: Partners in Education Program, UMS, AAPS and WISD are able to bring the world's best teacher workshops to southeastern Michigan, and this past year, nearly 300 teachers participated in eight workshops as part of this nationally recognized program.

FAMILY PERFORMANCES

The University Musical Society has consistently provided family performances to southeastern Michigan for nearly a decade, and it will continue to do so in the future. Recognizing the importance of shared learning and parental involvement in their children's appreciation of the performing arts, UMS offered four opportunities for family learning with Ballet Folklórico de México, Boys Choir of Harlem, Jazz at Lincoln Center Sextet and New York City Opera National Company.

SCHOOL DISTRICTS THAT PARTICIPATED IN THE UMS YOUTH PERFORMANCE SERIES

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| Detroit | Schools |
| Dexter | Romulus |
| Grasslake | Saline |
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Bass-baritone Thomas Quasthoff answers questions from the audience as part of the Meet the Artist Series.



Ben Johnson (*above*) interviews choreographer Bebe Miller as part of the Master of Arts Interview Series.



Participants in the African Dancing master class with members of Ballet d'Afrique Noir.

MASTER OF ARTS PUBLIC INTERVIEW SERIES

Aside from the performance, UMS offers a series of public interviews that allow artists to speak about their art forms, their careers and take questions from the community. Each year, UMS selects artists who offer compelling insights into their world, and this season nearly 1,500 people attended the series of seven interviews by Laurie Anderson, Ushio Amagatsu, Bebe Miller, Murray Perahia, Meredith Monk, Doudou N'Diaye Rose, Chen Shi-Zheng with Akira Matsui and Trisha Brown.

PREPS AND MEET THE ARTIST EVENTS

Providing context and understanding about a performance, prior to and just after the performance, is one of UMS' keys for enhancing our audiences' performance experience. Throughout the season nearly 7,000 people attended our PREPs (Performance Related Educational Presentations) and Meet the Artist post-performance stage dialogues.

ARTIST RESIDENCIES

This season, UMS developed more groundbreaking interaction with artists, via partnership and collaboration, than ever before. Nearly 22,000 people participated in University of Michigan mini-courses, symposia, lectures, master classes, and a wide variety of community-developed events. UMS builds partnerships with over seventy community organizations and individuals to help procure, market, and involve a wide variety of learners throughout southeastern Michigan. Of special significance were the multi-faceted residences of the Russian National Orchestra, the Jazz at Lincoln Center Sextet, the Watts Prophets with Toni Blackman, the artists featured in the production of *Forgiveness* and the community work for *The Harlem Nutcracker*.

*Education and Audience
Development attendees*

BY THE NUMBERS

FAMILY SHOWS

5,538

(four shows)

YOUTH SHOWS

18,770

(seven artists, ten performances,
253 schools from forty-five districts)

TEACHER WORKSHOPS

265

(eight workshops)

MASTER OF ARTS

901

(seven interviews)

PREPS

1,200

MEET THE ARTISTS

4,370

FIRST ACTS

430

AUDIENCE DEVELOPMENT

(Master Classes, Panels, Distance
Learning, other residency activities):

21,415

TOTALS

52,889 people

EVENTS

160

PARTNER ORGANIZATIONS

for the 1999/2000 Season:

70

1999/2000 PARTNERS

*The UMS Education and Audience Development Department
also collaborates with over fifty local, regional and national
organizations including:*

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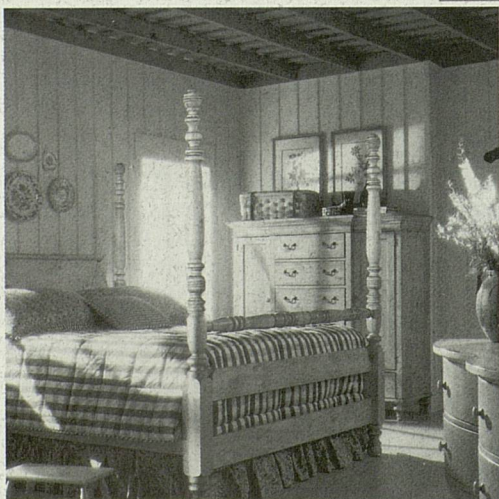


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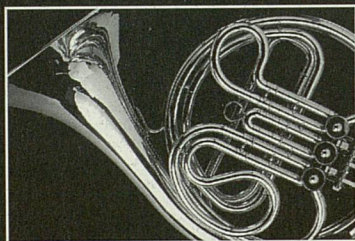


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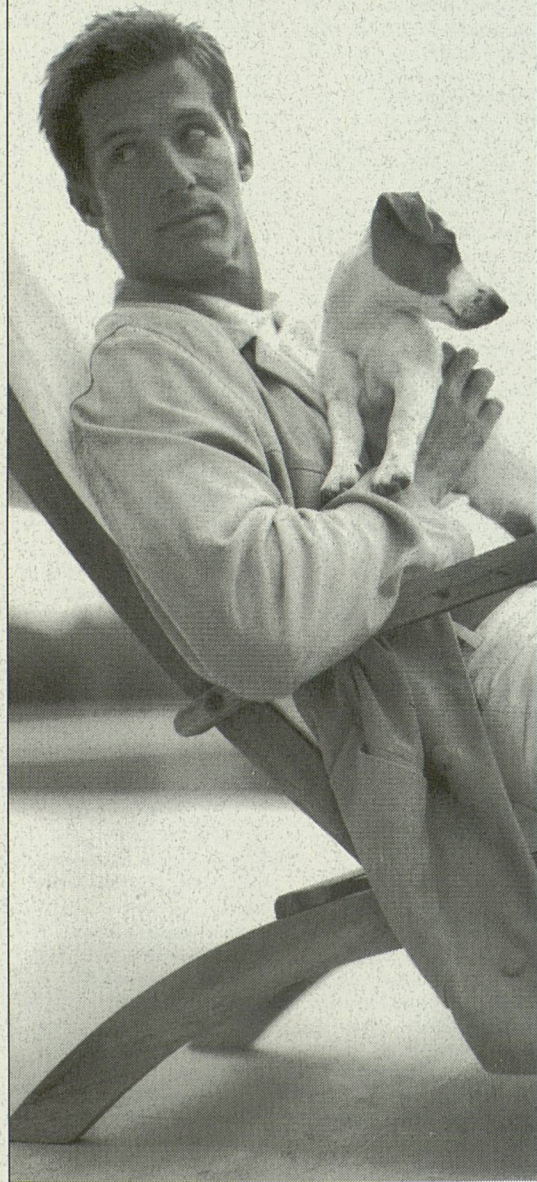
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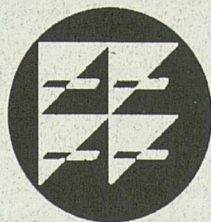
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