



CHAMBER MUSIC CONCERTS

2025–2026 ♦ 42nd SEASON

Dudok Quartet Amsterdam

Friday, January 16, 2026 · 7:30pm
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY





CHAMBER MUSIC CONCERTS



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President's Message

On behalf of our Board of Directors is my pleasure to welcome you to this season of Chamber Music Concerts (CMC). This, our 42nd season, promises to be another year of world-class performances that continues our longstanding tradition of bringing some of the world's finest musical ensembles to the Rogue Valley.

This season we will once again offer many outreach programs for your enjoyment. You need only to make the time as there is no charge to attend. They are little treasures. I would encourage you to attend. They take different forms: some of the groups will conduct master classes for students, some will perform in local schools, and others will perform for retirement communities. Please check our website for more information on our outreach programs and how you can take advantage of them.

One of our most well-liked programs, the pre-concert lecture, also continues. The lectures are presented one hour before each performance. Having some understanding of what is about to be performed can enrich the concert experience. We are grateful Ed Wight continues his longstanding tradition of presenting the lectures and writing the program notes for each concert.

CMC is fortunate to receive wide ranging financial support. We could not bring high quality groups to our stage without it. Each and every contribution, no matter the size, makes a difference in helping assure CMC will continue to bring outstanding concerts to our stage so all of us who love chamber music can enjoy live performances. Thank you for your continued support and generosity.

Each concert is the result of hours of work by many volunteers including ushers, ticket takers, and those serving on our Board of Directors. Sincere thanks go to each and every one of those who contribute their time. As you read through the program, please take a moment to notice the listing of these volunteers.

Special recognition is owed to our remarkable Executive Director, Jody Schmidt. Chamber Music Concerts would not be what it is without her passion as well as her outstanding work and skill. Any time you want further information or need assistance, please contact Jody directly at 541-552-6154 or Director@ChamberMusicConcerts.org, or visit our website.

Enjoy the performance!

Alexis Packer, President
Chamber Music Concerts



Alexis Packer

2025 2026 SEASON

Dover Quartet

Sunday, October 12, 2025 – 3pm

Reverón Piano Trio

Saturday, October 18, 2025 – 7:30pm

Galvin Cello Quartet

Sunday, November 2, 2025 – 3pm

By Request: Stile Antico, Underwritten by Dr. Margaret R. Evans & Anonymous

Friday, November 14, 2025 – 7:30pm

Dudok Quartet Amsterdam

Friday, January 16, 2026 – 7:30pm

Baltimore Consort

Friday, January 30, 2026 – 7:30pm

Esmé Quartet

Saturday, February 21, 2026 – 7:30pm

Mandelring Quartett

Saturday, March 14, 2026 – 3pm

Trio Bohémo

Saturday, March 28, 2026 – 7:30pm

Borromeo/Verona String Octet

Saturday, April 18, 2026 – 3pm

Amit Peled, cello & Daniel del Pino, piano

Saturday, May 2, 2026 – 7:30pm

By Request: Canadian Brass, Underwritten by Dr. Margaret R. Evans & Anonymous

Sunday, May 17, 2026 – 3pm

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Oregon Center for the Arts

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Executive Director's Message

Welcome to CMC's 42nd season of chamber music! It's you, our wonderful donors, subscribers, ticket holders, and volunteers who make this possible.



Jody Schmidt

This season, we're proud to present 12 incredible ensembles on our season, as well as a music scholarship benefit concert in collaboration with the Tutunov Piano Series. In addition to our regular outreach programs, we're continuing our successful Chamber Music in the Schools program: Student ensembles work with their teachers throughout the year on a piece of chamber music. At the end of the schoolyear, they are coached in person by one of CMC's world-class ensembles — this year, by the legendary Canadian Brass! This promises to be a life-changing musical experience for these fortunate kids, and you are welcome to attend this free event (after the final concert of the season on May 17).

One of the most enjoyable parts of being Executive Director of CMC is to be of service to you. I truly enjoy finding ways to help you better enjoy our events, whether it be a seating change, accessibility assistance, concert exchanges, or anything else that may come up. If I can be of assistance to you, please don't hesitate to ask.

Thank you, treasured patrons, for supporting world-class chamber music. We appreciate you.

Jody Schmidt, Executive Director
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Did you know that ticket sales cover less than 45% of CMC's expenses? We rely on your gifts to support our series. There are many benefits to giving to CMC, including priority seat selection, ticket pre-sale privileges, and receptions with the artists. Please call 541-552-6154 or visit ChamberMusicConcerts.org for details on how you can support world-class chamber music.

Gifts for the current season are listed below. Please let us know if your name has been inadvertently left out or misspelled so that we may correct the error. Thank you for your support of Chamber Music Concerts!

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Tribal Land Acknowledgement

Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together — who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon (www.grandronde.org) and the Confederated Tribes of Siletz Indians (www.ctsi.nsn.us) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.



In consideration of those who may be allergic to heavy scents, please refrain from wearing strong perfume or cologne at our concerts. Thank you!

Special Thanks

Andrew Gay and the Oregon Center for the Arts at Southern Oregon University

David Ruppe, Impact Publications

Ed Wight, program notes and pre-concert lectures

Rogue Mountain Euforia, stage flower arrangements

Gary & Coralie Farnham, Artist Housing Coordinators

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Community Outreach

Educational outreach programs: CMC offers exceptional free outreach programs by our world-class chamber ensembles, where you will learn about the instruments, composers, music, and musicians. We also present master classes for young and amateur musicians, as well as programs for schoolchildren, adults, SOU students/faculty/staff, Youth Symphony of Southern Oregon, Osher Lifelong Learning Institute, retirement communities, and many more. CMC's outreach programs are targeted to smaller audiences for a more friendly, meaningful experience with the artists. **All outreach programs are free.** Please contact the CMC Office for information on sponsoring an outreach program.

Pre-concert Lectures: CMC offers free pre-concert lectures one hour before every performance (evenings and matinees). These informative and entertaining lectures are presented by musicologist Ed Wight, and will give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 of the Music Building.

Discounted tickets: Our outreach effort to the community includes special discounted tickets so that CMC concerts are affordable for everyone — please contact the CMC Office for availability:

- Oregon Trail Card holders – \$5 tickets (up to two per card)
- Full-time college/university students – \$5 tickets
- Children 8+ years – \$5 tickets
- Economy Seats – \$20 tickets
- Teacher & Student Circle - free tickets for music teachers and music students, and half-price for accompanying parents (matinees only)

Accessibility: CMC strives to make our performances accessible to all. As part of that commitment, we offer an accessible box office and an assistive listening system for our concerts. Large-print versions of concert repertoire and program notes are also available (please give advance notice). For disability accommodations, please contact the CMC Office.

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Dudok Quartet Amsterdam

Friday, January 16 ♦ 7:30pm

Dmitri Shostakovich (1906-1975)

String Quartet no. 3 in F Major, Op. 73

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato – Adagio

I N T E R M I S S I O N

Franz Schubert (1797-1828)

String Quartet in G Major, D. 887

Allegro molto moderato

Andante un poco moto

Scherzo. Allegro vivace – Trio. Allegretto

Allegro assai

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Dudok Quartet Amsterdam is represented by Maestro Arts Limited.



Dudok Quartet Amsterdam

Judith van Driel, violin
Marleen Wester, violin
Marie-Louise de Jong, viola
David Faber, cello

“Stylish, open-minded and adventurous” *The Guardian*

Dudok Quartet Amsterdam has forged a reputation as one of the most creative and versatile quartets of its generation. With its ethos of ‘sharing the heart of music’, the quartet believes that chamber music is an act of friendship and play to be shared directly with audiences, and is committed to crafting unique and eclectic programmes that engage listeners in imaginative ways.

The players’ curiosity reaches to both the past and future: they perform music written pre-1900 with period-specific historic instrument set-ups, as well as playing and commissioning new music. This approach leads to a particularly wide range of core repertoire, from Gesualdo and Josquin to Brahms, Shostakovich and Messiaen. They often collaborate with composers such as Joey



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Roukens, Bushra El-Turk, Celia Swart, Peter Vigh and Theo Loevendie, and worked closely with Kaija Saariaho, including on the world premiere of her opera *Only the Sound Remains*, which premiered in 2016 at the Dutch National Opera and was recorded on DVD for Warner Classics.

Recent repertoire highlights include John Adams' *Absolute Jest* with Netherlands Radio Philharmonic and Vasily Petrenko at Amsterdam's Concertgebouw; and Steve Reich's *Different Trains*, for which the players made their own new recording of the accompanying tape track. Their typical concert programmes range from Ligeti, Shostakovich and Weinberg to Mendelssohn, Mozart, Brahms and Beethoven, and they perform their own arrangements of pieces including Gesualdo, Josquin, Brahms and Shostakovich.

Committed to reaching new audiences, they often explore innovative musical formats. In 2024, they set up their own festival in the Netherlands town of Kampen, offering a wide range of music and events to around 3,000 locals and visitors – the third edition takes place in May 2026. For their Signature Sessions, they made string-quartet arrangements of well-known music, recording them for YouTube and sharing the scores online for free. They also work beyond the borders of music, for example in *La Petite Poucette*, a dance show based on the stories of Hans Christian Andersen and staged at Luxembourg Philharmonie in 2021.

The group has performed at many of Europe's major venues and festivals, including Concertgebouw Amsterdam, Wigmore Hall, Stockholm Concert Hall, Vienna Konzerthaus, Barcelona's L'Auditori, De Doelen, Beethovenhaus Bonn, De Bijloke, BBC Proms, Festspiele Mecklenburg Vorpommern, Heidelberg String Quartet Festival and West Cork Chamber Music Festival. Further afield, in 2024 they made their Australian debut with performances at UKARIA and Canberra International Festival. In the 2025–26 season, they return to Concertgebouw for collaborative projects with pianist Hannes Minnaar and soprano Claire Booth, the latter as part of Gabriela Ortíz's residency at the venue. They also tour the US, and perform concerts across the UK with Dutch cellist Pieter Wispelwey.

The Dudok Quartet's eclectic recording catalogue showcases the ensemble's courageous and inventive signature style, spanning repertoire from the Renaissance to 20th and 21st century classics including their own arrangements. Since 2021, they have recorded for Rubicon Classics and their recent releases have been celebrated by the press. The album 'What Remains', bringing together works by Joey Roukens, Steve Reich and Messiaen, was praised by The Guardian as 'finely judged and excellently delivered'. The double album

featuring Tchaikovsky's String Quartets and Dudok's arrangements of his piano cycle *The Seasons*, all performed on gut strings, was named Record of the Week on BBC Radio 3's Record Review show and received outstanding 5-star reviews in BBC Music Magazine and *The Strad*. Future recording plans including works by Saariaho, Shostakovich, Haydn and Schubert.

Having first met as members of the Ricciotti Ensemble, a Dutch street symphony orchestra, the quartet takes its name from renowned Dutch architect Willem Marinus Dudok (1884–1974). A great lover of music, Dudok came from a musical family and composed in his spare time, saying, 'I feel deeply the common core of music and architecture: after all, they both derive their value from the right proportions.'

The quartet performs on violins by Francesco Goffriller and Vincenzo Panormo, and viola by Jean Baptiste Lefèbvre, generously on loan from the Dutch Musical Instrument Foundation (NMF); and a cello by Hendrik Jacobs, made in 1700.

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Recordings

For Rubicon Classics: Vol. 1 of the complete Tchaikovsky Quartets released in 2024, Vol. 2 released in 2025; 'What Remains', bringing together works by Joey Roukens, Steve Reich and Messiaen; Complete Brahms Quartets (performed on gut strings); 'Reflections', featuring quartets by Shostakovich and Bacewicz alongside their own arrangements of Shostakovich Piano Preludes. For Resonus Classics: 'Métamorphoses', an exploration of the theme of musical innovation through works by Ligeti, Haydn and Brahms; awarded Editor's Choice in Gramophone; 'Solitude', featuring works by Mendelssohn, Weinberg and Shostakovich, curated around the theme of loss and loneliness; and the complete Haydn op.20 Quartets, praised by Gramophone for its 'mingled virtuosity, finesse and coursing energy'.

Collaborations

Collaboration is a key part of the quartet's mission, with recent partners including Olga Paschenko, Pieter Wispelwey, Hannes Minnaar, Erik Bosgraaf, James Oesi, Annelien Van Wauwe, Alasdair Beatson, Shuann Chai, Shunske Sato, Lilli Maijala, Elisabeth Hetherington, Hilary Summers, Berlage Saxophone Quartet, stage director Peter Leung and light artist Vladimir Grafov.

Awards

The quartet won a 2018 Borletti-Buitoni Trust Award, as well as prizes at the Bordeaux International String Quartet Competition and Joseph Joachim International Chamber Music Competition Weimar. They were also awarded the prestigious Dutch Kersjes Prize in 2014.

Studies and mentors

The Dudok Quartet Amsterdam studied at the Hochschule für Musik in Cologne with the Alban Berg Quartet and later received the highest distinction from the Dutch String Quartet Academy, studying with Marc Danel. They researched Ligeti's string quartets with Reinbert de Leeuw and explored 19th-century performance practice with Shunske Sato. Important mentors include Eberhard Feltz, Peter Cropper (Lindsay Quartet), Luc-Marie Aguera (Quatuor Ysaÿe) and Stefan Metz.

Program Notes

CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 in the Music Building.

Shostakovich String Quartet no. 3 in F Major, Op. 73 (1946)

Shostakovich scholar Kenneth Gloag states that “At times, Shostakovich was undoubtedly torn between his role as a public figure in support of the regime and his personal vision as a composer... It is clear he viewed the string quartet as a viable medium for the construction and articulation of his own personal sound world.” Perhaps no work reflects this public/private conundrum better than his third string quartet. “Later quartets...would become increasingly enigmatic, a tendency which begins in the third” (musicologist Stephen Harris).



Dmitri Shostakovich

Shostakovich’s 15 quartets “comprise the most significant long series of quartets since Beethoven” (quartet scholar Paul Griffiths). With its five movements, tonight’s quartet is his first to depart from the standard four-movement format (similar to Beethoven’s late quartets). It also reflects the symphonic breadth of Beethoven’s thematic practice. The repetitive, dance-like *staccato* accompaniment (to the delightfully jaunty opening theme) re-appears throughout the quartet.

Those *staccato* notes dominate the second half of the following *Moderato con moto* movement, first as theme and then accompaniment to a lyrical violin melody. He writes a more dramatic version of that same accompaniment in the lower strings, now in heavy double and triple

stops, to open the powerful 3rd movement. This accompaniment figure provides some relief in the middle of the heartfelt *Adagio* passacaglia 4th movement. And after the mysterious, haunting opening of the finale, this repeated-note accompaniment again contributes to the lighter mood of the secondary theme in the violin. The finale (as in Beethoven's 9th symphony) also incorporates the primary theme from the first movement and another from the *Adagio* as well. Also, as in so many Beethoven works, he links the final two movements (with an *attacca* designation).

Similar to Beethoven's 'Pastoral' symphony, Shostakovich writes a short phrase giving each movement a programmatic title (all related to the war). The delightful opening theme and dance-like accompaniment of the **Sonata-form** 1st movement seem to recall 1941 just before the German invasion: "Calm unawareness of the future cataclysm." The dissonant **Waltz** and its grating viola ostinato opening the 2nd movement depicts the "Rumblings of unrest and anticipation." The *staccato* motives dominating the second half provide relief, but no lightening of mood.

The heavy pounding of the double-triple-quadruple stops of that accompaniment figure open a harsh, **Scherzo and Trio** 3rd movement: "The forces of war unleashed." The *pizzicato* accompaniment for the viola theme which opens the **Trio** is a bit lighter in texture, but the unrelenting harshness, continuing in the varied **Scherzo** return, results in one of the most memorable movements of Shostakovich's career.

A passage with all instruments stating the (recurring) theme in octaves opens the *Adagio* movement, a heartfelt **Passacaglia** as "Homage to the dead." For Shostakovich, such passacaglias "produce slow movements full of power and seemingly unstoppable, ponderous momentum" (Stephen Harris). He links it to the **Sonata-rondo** finale and opens with a haunting, *legato* cello refrain, soon taken up by the violin. Shostakovich asks "The eternal question: Why? And for what?" The returning accompaniment introduces a dance-like cello theme in major, later returning in minor. Passionate outbursts follow, as do more recurring themes before an extended *pianissimo* coda closes the work on a gentle major chord.

After the critical and disappointed Soviet reception to his 9th symphony — they were hoping for a work depicting the great triumph of the war — perhaps Shostakovich felt he needed to invoke the war in this work, his only composition of 1946. But for whatever reason, he withdrew these programmatic references after the first performance, never replacing them.

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As historians and critics ever since attempt to understand this most hermetic of composers, perhaps he cancelled them because they obscure another message. From the opening, jaunty, Klezmer-like theme, many scholars feel this work may also depict the different stages of a Jewish wedding. Jewish music and support occur throughout Shostakovich's works, and such encoding "fits without incongruity into a language already saturated in expressive ambiguity." Opening with joy but encountering tragedy and dissonance also characterize the Jewish wedding ceremony, which depicts the lively initial happiness giving way to more serious mournful cantorial traditions.

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Whatever this quartet might symbolize, listening to the Beethoven Quartet rehearse it, Shostakovich wept. The tears streamed down his face, and a member of the quartet said “I’ve never seen him so open and defenseless.” Shostakovich knew he’d written a masterpiece.

Schubert String Quartet in G Major, D. 887 (1826)

The late musicologist Richard Taruskin stated that “Schubert was the first major composer for whom the Lied was a major genre.” With his 630 songs, “he is credited with establishing the Lied as a central genre in Western art.” Indeed, Schubert made a comfortable living in the Vienna of the 1820s, publishing more than anyone else (including Beethoven), with over 100 sets of lieder and piano dances in print. Yet in that decade it was his music that wasn’t published that Schubert also focused on. He harbored ambitions far beyond his popular lieder, writing some of the greatest orchestral and chamber music of the 19th century – music that mostly appeared only after his tragically early death at age 31.

Of Schubert’s masterful late instrumental music — the four string quartets, two piano trios, the Octet, the C Major string quintet, and the final three piano sonatas — only the A Minor String Quartet ‘Rosamunde’ and the E-flat Major piano trio saw publication during his lifetime. And they were also the only complete chamber works performed publicly, once each, in the 1820s. One of the grandest of them all, tonight’s G Major string quartet, made it into print only in 1851, 23 years after his death. At 500 bars, the first movement dwarfs any comparable opening movement of Haydn, Mozart or Beethoven quartet (by almost 100 bars)! The four movements exceed Beethoven’s longest 4-movement quartet (F Major, Op. 59 no. 1) by over 300 bars. Quartet scholar Stephen Hefling states that “the scope and originality of the G Major Quartet are without precedent.”

The scale of the vast opening **Sonata-form** movement becomes apparent immediately. Schubert presents three dramatically different versions of the primary theme in the home key, lasting over 50 bars before he begins modulations elsewhere. (The broad lyricism of his lieder surfaces in the first two of those versions – with varied repetitions of the both opening 5-bar version *and* the following 9-bar theme).

But it’s not just the greater length that matters, it’s also a radically different language. Schubert’s extraordinary sense of harmonic color also begins in the opening chord, as the long-held G Major already turns to G

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Minor before it concludes. And he reverses this same modal relationship when that chord returns in the recap. In this fresh perspective on tonality, any key “now encompasses both major and minor” to a far greater degree than ever before. In this mixture of tonal and modal blending, “Schubert was the chief pioneer” (Taruskin). Even the delightful *pianissimo* syncopations of the broad secondary theme (with the same block rhythm in every bar) reflects his sophisticated local color — opening in the wrong key.

The following *Andante un poco moto* **Rondo** movement opens with a tender cello theme in E Minor. Again a strong lied influence surfaces in the two 4-bar halves of the 8-bar theme, which is then given a full repetition with new counterpoint and scoring. Its gentle lyricism also gives no hint of the passionate outbursts ahead. Yet when this refrain returns for the final time, Schubert sets it in E Major — further modal ambiguity.

After such emotion, the lighthearted **Scherzo and Trio** movement provides a delightful release. The quick *pianissimo* figuration anticipates the similar feature in Mendelssohn’s *A Midsummer Night’s Dream* overture, written several months later. And Schubert again turns to a balanced, 8-bar theme for the opening. Yet he once again broadens the harmonic palette beyond the Classic era. Haydn, Mozart, and Beethoven would usually set the Scherzo (or Minuet) movement in the tonic key (G Major), but Schubert changes both key and mode with his **B Minor Scherzo**. He still jokes with us, as the first bar opens ‘as expected’ with the viola solo on the pitch G before we soon realize that’s not the key! Listen also for the gentle, Austrian *Ländler* dance of the **Trio**.

Once again returning to the broadest canvas, Schubert writes a 700-bar **Sonata Rondo** finale, longer than any earlier quartet finale except Beethoven’s *Grosse Fuge*. In this perpetual motion finale, he presents the opening refrain in both G Minor and G Major. The stylized *tarantella* dance consists of relentless energy and harmonic instability, further dramatized by powerful, unpredictable accents. Like the opening, and in character until the end, Schubert sets the final statement of the refrain in G Minor (of course!) before finally turning to a sparkling G Major conclusion.

Schubert revered Beethoven and was a pallbearer at his funeral. “With the shared heritage of Viennese classicism in which both men were eventually regarded as supreme masters...Beethoven and Schubert are nonetheless remarkably dissimilar, if not, in some ways, opposites” (mu-



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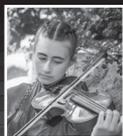
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sicologist Kai Christiansen). The enormous length of Schubert's late works, the relentlessly enriching (and destabilizing) major and minor coloration, and the centrality of the lyrical Lieder in Schubert's output all point in different directions from Beethoven's motivic-oriented style. So did their public recognition. By the time of the Congress of Vienna in 1814, every composer in Europe knew of Beethoven. However, "the enormous influence of Schubert was almost entirely posthumous" (Taruskin).

Program notes by Ed Wight



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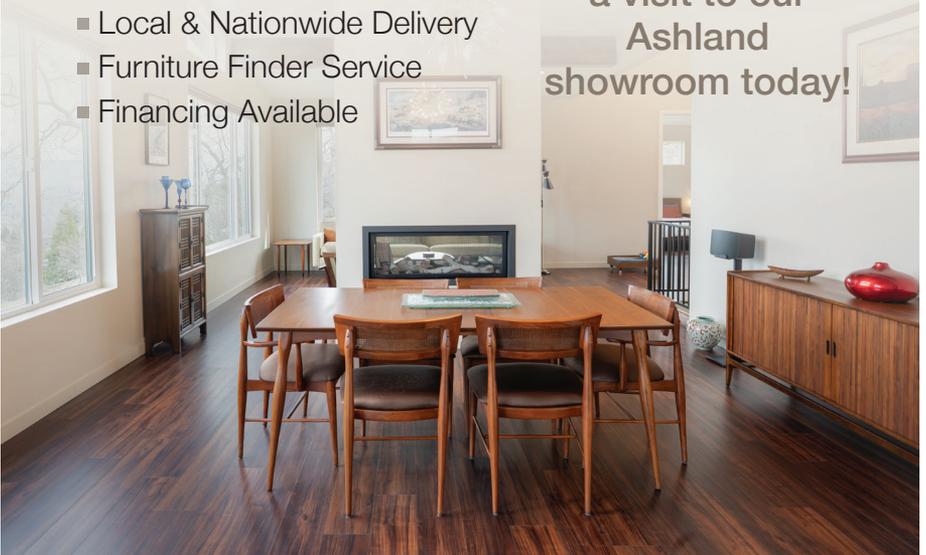
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