



A Choral Sampler

Sunday, May 23, 2010, 4:00 p.m.
Kettering Adventist Church
3939 Stonebridge Road



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to the final concert in the Bach Society of Dayton's 2009-2010 season. We hope you enjoy this sampler of music composed more recently than our traditional Baroque selections.

What a season this has been! We began with the *Christmas Oratorio* and our much-beloved holiday concert, then joined the Dayton Philharmonic Orchestra and Chamber Chorus in the Monteverdi *Vespers* (1610) and partnered with Muse Machine for our April concert. We hope you've feasted on all this richness.

The April audience survey, to which an amazing 48 percent of the audience responded, disclosed that many people regularly attend Bach Society concerts but are not season subscribers. We hope you'll become a subscriber for next season. Here's why:

- Next season's repertoire, described later in this program, is tremendous. The March 2011 concert, with a "major Bach work" that we'll announce soon, will be a highlight, but each concert offers gems of choral and instrumental greatness.
- It's very easy to subscribe by visiting our website, www.bachsocietyofdayton.org, where you can print an order form and mail us your subscription or single ticket order, as well as contribute to support our work. We also offer options for phone and same-day box office purchases. Better yet, order a season ticket and contribute today by filling out the final page of this program and handing it to an usher as you leave.

Our website has been enhanced, and we invite you to take a look. We think you'll like what you see, and we welcome suggestions for ways to make it an even better tool to serve our loyal and generous patrons.

Enjoy today's concert, and we'll see you again on October 24!



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John Neely has served as Associate Pastor for Music for the past 28 years at Westminster Presbyterian Church, Dayton. Under his leadership Westminster Church has an active and growing music program for all ages with six singing choirs and three handbell choirs. Mr. Neely and the Westminster Choir have recorded two compact discs: *When in Our Music God is Glorified* and *Christmas in the Cathedral*.

He has taught in the music departments of Washington and Jefferson College, Washington, Pennsylvania, and Mt. Union College, Alliance, Ohio. Mr. Neely has been Dean of the Canton and Dayton Chapters of the American Guild of Organists. Active as a member of the Presbyterian Association of Musicians, he has served as national president and has directed summer worship and music conferences at Westminster College, New Wilmington, Pennsylvania, and the Montreat Conference Center in Montreat, North Carolina. He is active in the tri-state area as an organ recitalist, choral clinician, and oratorio accompanist.

Concert Preview



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

A CHORAL SAMPLER

“Schaffe in mir, Gott,” Op. 29

Johannes Brahms (1833-97)

*Schaffe in mir, Gott, ein rein Herz, und gib mir einen neuen gewissen Geist.
Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist
nicht von mir.*

Tröste mich wieder mit deiner Hülfe, und der freudige Geist erhalte mich.

Create in me a clean heart, O God: and renew a right spirit within me.
Cast me not away from thy presence: and take not thy Holy Spirit from me.
Restore unto me the joy of thy salvation: and uphold me with thy free Spirit.
(Psalm 51, 10-12)

“Lass dich nur nichts nicht dauren,” Op. 30

Johannes Brahms

*Lass dich nur nichts nicht dauren
mit Trauren,
sei stille,
wie Gott es fügt,
so sei vergnügt
mein Wille.*

Let nothing ever blast you
with grief.
Be at peace!
Whatever God ordains,
let my will be content.

*Was willst du heute sorgen
auf morgen,
der Eine
steht allem für,
der gibt auch dir
das Deine.*

Why will you worry today
about tomorrow?
The [Almighty] One
has everything in his hands.
He also gives you
whatever is yours.

*Sei nur in allem Handel
ohn' Wandel,
steh' feste,
was Gott beschleußt,
das ist und heißt
das Beste. Amen.*

Just be, in all your dealings,
steadfast;
stand firmly;
whatever God decides is
—and should be affirmed as—
the best. Amen.

(Paul Flemming, 1609-40)

Zigeunerlieder, Op. 103

Johannes Brahms

1.

*He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägde-
lein!
Laß die Saiten weinen, klagen, traurig
bange,
Bis die heiße Träne netzet diese
Wange!*

Hey, Gypsy, strike up the violin!
Play the song of the unfaithful girl!
Let the strings weep, lament, sadly
quiver,
Until hot tears wet this cheek!

2.

*Hochgetürmte Rimaflut,
Wie bist du so trüb;
An dem Ufer klag ich
Laut nach dir, mein Lieb!*

High-towering river Rima,
How murky you are;
On the bank I lament
Loudly for you, my love.

*Wellen fliehen, Wellen strömen,
Rauschen an den Strand heran zu mir.
An dem Rimaufer laß mich
Ewig weinen nach ihr!*

Waves fly, waves storm;
They rumble up to me on the shore.
On the banks of the Rima, let me
Forever weep for her!

3.

*Wißt ihr, wann mein Kindchen am aller-
schönsten ist?
Wenn ihr süßes Mündchen scherzt und
lacht und küßt.
Mägdelein, du bist mein, inniglich küß
ich dich,
Dich erschuf der liebe Himmel einzig nur
für mich!*

[He:] Do you know when my darling is
most beautiful?
When her sweet little mouth jokes and
laughs and kisses.
Maiden, you are mine; fervently I kiss
you;
The loving Heaven created you only for
me!

*Wißt ihr, wann mein Liebster am besten
mir gefällt?
Wenn in seinen Armen er mich um-
schlungen hält.
Schätzelein, du bist mein, inniglich küß
ich dich,
Dich erschuf der liebe Himmel einzig nur
für mich!*

[She:] Do you know when I like my
sweetheart best?
When he embraces me in his arms.
Darling, you are mine, fervently I kiss
you;
The loving Heaven created you only for
me!

4.

*Lieber Gott, du weißt, wie oft bereut ich
hab,
Daß ich meinem Liebsten einst ein
Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk, solange ich leb, an diesen ersten
Kuß.*

*Lieber Gott, du weißt, wie oft in stiller
Nacht
Ich in Lust und Leid an meinen Schatz
gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.*

5.

*Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Czardasmelodie beginnt.*

*Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.*

6.

*Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädchel geht, ist kein
Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon längst
nicht mehr;
Ledig bleiben Sünde wär!*

*Schönstes Städtchen in Alföld ist
Ketschkemet,
Dort gibt es gar viele Mädchen schmuck
und nett!
Freunde, sucht euch dort ein Bräutchen
aus,
Freit um ihre Hand und gründet euer
Haus,
Freudenbecher leeret aus.*

Dear God, you know how often I have
regretted
That I once gave my sweetheart a kiss.
My heart commanded that I had to kiss
him;
I will think of that first kiss as long as I live.

Dear God, you know how often, in the still
of night,
I have thought of my darling in joy and in
sadness.
Love is sweet, but regret is bitter;
My poor heart will remain true to him for-
ever.

A sun-tanned lad leads to the dance
His beautiful blue-eyed lass;
Boldly he strikes his spurs together;
The czardas music begins.

He kisses and hugs his sweet little dove.
Spins her, leads her, shouts, and leaps;
He throws three shining silver coins
Into the dulcimer so that it rings.

Three red roses blossom in a row,
So a lad's not forbidden to go to his lass!
Dear God, if that were forbidden,
This lovely world would not last long;
To stay single would be a sin!

The finest town in the plain is Kecskemet;
There are many pretty, pleasant girls
there!
Friends, seek for a bride there,
Ask for her hand and set up your house,
Empty the beaker of joy.

7.

*Kommt dir manchmal in den Sinn, mein
süßes Lieb,
Was du einst mit heiligem Eide mir
gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!*

Do you sometimes recall, my sweetheart,
What you once solemnly promised me?
Do not deceive me; do not leave me.
You do not know how much I love you.
Love me as I love you.
Then God's grace will shine on you!

8.

*Horch, der Wind klagt in den Zweigen
traurig sacht;
süßes Lieb, wir müssen scheiden: gute
Nacht.
Ach wie gern in deinen Armen ruhte ich,
doch die Trennungsstunde naht, Gott
schütze dich.*

Listen, the wind sighs sadly in the
branches;
Sweetheart, we must part: good night.
Oh, how much I would like to rest in your
arms,
But it is time to part; God protect you.

*Dunkel ist die Nacht, kein Sternlein spen-
det Licht;
süßes Lieb, vertrau auf Gott und weine
nicht;
führt der liebe Gott mich einst zu dir
zurück,
bleiben ewig wir vereint in Liebesglück.*

The night is dark; no star sends out light;
Sweetheart, trust in God and do not cry;
If God leads me back to you one day,
We shall remain united in the joy of love
forever.

9.

*Weit und breit schaut niemand mich an,
und wenn sie mich hassen, was liegt mir
dran?
Nur mein Schatz der soll mich lieben
allezeit,
soll mich küssen, umarmen und Herzen in
Ewigkeit.*

Far and wide, no one notices me;
And if they hate me, what do I care?
If only my darling loves me faithfully,
Kisses me, embraces, and cherishes me
forever.

*Kein Stern blickt in finsterner Nacht;
keine Blum mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen, Sternens-
schein,
die mir leuchten so freundlich, die blühen
nur mir allein.*

No star shines in the the dark night;
No flower smiles at me in fragrant glory.
Your eyes are my flowers and starlight;
They shine so kindly on me; they bloom
only for me.

10.

*Mond verhüllt sein Angesicht,
süßes Lieb, ich zürne dir nicht.
Wollt ich zürmend dich betrüben,
sprich wie könnt ich dich dann lieben?*

The moon hides her face.
Sweetheart, I am not angry with you.
If I were to be angry and sadden you,
Tell me, how then could I love you?

*Heiß für dich mein Herz entbrennt,
keine Zunge dir's bekennt.
Bald in Liebesrausch unsinnig,
bald wie Täubchen sanft und innig.*

My heart burns ardently for you,
But my tongue doesn't admit that to you.
At one moment in irrational ecstasy
At the next, gently intimate, like a dove.

11.

*Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.*
(Hugo Conrat)

Red evening clouds hang in the heavens;
Full of desire for you,
My love, my heart burns.
The sky is radiant in glowing splendor,
And I dream day and night
Only of my sweetheart.

* * * * *

INTERMISSION

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**"Lullaby" (Scenes from the Bavarian Highlands, Op. 27)
Sir Edward Elgar (1857-1934)**

Sleep, my son, oh! slumber softly
While thy mother watches o'er thee,
Nothing can affright or harm thee;
Oh! sleep, my son.

Far-away
Zithers play,
Dancing gay
Calls today.

Vainly play
Zithers gay!
Here I stay
All the day.

Happily
Guarding thee,
Peacefully
Watching thee.

Sleep, my son, oh! slumber softly
While thy mother watches o'er thee,
Oh! sleep, my son.
(Caroline Alice Elgar, 1848-1920)

“The Dance” (*Scenes from the Bavarian Highlands*, Op. 27)
Sir Edward Elgar

Come and hasten to the dancing,
Merry eyes will soon be glancing,
Ha! my heart upbounds!
Come, come, come
Come and dance a merry measure;
[Hear the music's call to pleasure.]
Hark! what joyous sounds!

Sweet-heart come, on let us haste,
On, on, no time let us waste,
With my heart I love thee!
Dance, dance, for rest we disdain,
Turn, twirl and spin round again,
With my arm I hold thee!

Down the path the lights are gleaming,
Friendly faces gladly beaming
Welcome us with song.
Dancing makes the heart grow lighter,
Makes the world and life grow brighter
As we dance along!
(Caroline Alice Elgar)

Serenade to Music

Ralph Vaughan Williams (1872-1958)

Deborah Martin, Soprano

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears:
Soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus;
Let no such man be trusted. Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day;
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion
And would not be awak'd! Soft stillness and the night
Become the touches of sweet harmony.
(William Shakespeare, *The Merchant of Venice*, V,i)

“A Jubilant Song”

Norman Dello Joio (1913-2008)

Christi Wilson and Alan Kimbrough, Pianists

O! Listen to a jubilant song.
The joy of our spirit is uncaged.
My soul, it darts like lightning!
Listen to a jubilant song,
For we sing to the joys of youth,
And the joy of a glad light-beaming day.
O! Our spirit sings a jubilant song
That is to life full of music,
A life full of concord, of music,
A life full of harmony.
We sing prophetic joys of lofty ideals,
A universal love awaking in the hearts of men.
O! To have life a poem of new joys, to shout!
To dance, to shout, and leap,
To dance and exult, shout and leap.
O! To realize space and flying clouds.
O! To realize space, the sun and moon.
O! To be rulers of life.
O! To be rulers of destiny, and of life.
Listen to a song, listen to our song, a jubilant song
(adapted from Walt Whitman, “A Song of Joys”)

Today's concert will be broadcast on “Live and Local” on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) Saturday, September 4, 2010, at 10:00 a.m.

You can also enjoy hearing the Bach Society's performance with the Dayton Philharmonic Orchestra and Chamber Chorus of Monteverdi's Vespers (1610), which will be broadcast on “Live and Local” on Saturday, June 5, 2010, at 10:00 a.m.

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Kettering Adventist Church for providing this opportunity for refreshment and conversation.

Program Notes

Johannes Brahms (1833-97) is better known as a composer of instrumental music—for piano, orchestra, and chamber ensembles—than as a composer of choral music, especially sacred choral music. The exception, of course, is his *Ein Deutsches Requiem* (*A German Requiem*), Op. 45, which contains one of the best known and most loved pieces in the sacred choral repertoire—“Wie lieblich sind deine Wohnungen” (“How Lovely Is Thy Dwelling Place”). This dates from the middle 1860s, when Brahms was in Vienna. Before that major work, however, Brahms had composed a number of sacred choral pieces, exploring differing choral resources and traditions. Today’s program includes two of his finest early sacred works for chorus.

The first, “Schaffe in mir, Gott,” is one of two motets he had finished by 1860 for unaccompanied five-part chorus. (The second in that set is “Es ist das Heil uns kommen her.”) With a text from Psalm 51, Brahms divides the motet into four sections: Andante moderato, Andante espressivo, Andante, and Allegro. The second movement is a wonderful example of a four-voice fugue, and Brahms makes the last movement fugal as well. He uses canon or strict imitation in both the first and third movements. The fugue subjects and motifs for canonic imitation are easy to recognize, and Brahms’ development of them is clearly indebted to Bach, in whose work Brahms was intensely interested.

The second work, which Brahms titled “Geistliches Lied” (“Spiritual Song”) is a four-voice setting of a text by Paul Flemming, with organ accompaniment. This work dates from 1856, and Brahms is clearly exploring early-Baroque counterpoint. He uses a double canon (the tenor following the soprano and the bass the alto) for each of the three verses and changes the pattern for the extended “Amen” that closes the motet.

Brahms returned frequently to secular texts in his choral compositions. Perhaps the best known of these would be his two sets of *Liebeslieder*—waltzes for four-voice chorus and four-hand piano accompaniment, the first set published in 1869, the second in 1875. Brahms wrote his *Zigeunerlieder* (*Gypsy Songs*), Op. 103, in 1887-88, setting traditional Hungarian poems that had been translated by his friend, a Viennese businessman named Hugo Conrat. Their link both with the *Liebeslieder* and Brahms’ earlier Hungarian dances is apparent. As one blogger recounts, after attending a performance of the *Zigeunerlieder*, “All of Conrat’s texts—and, I suspect, his sources—are sappy beyond belief. . . . But as terrible as most of the song texts are, they are transformed into something beautiful (if never sublime) by Brahms’s music and by the distortion and arrangement of words from kitschy verse to song text, through repetition and elongation of syllables and sounds, through dissolving the text as meaning-carrier.”

Sir Edward Elgar (1857-1934) was largely responsible for the English choral tradition that Vaughan Williams inherited and worked within. As Grove Music Online so aptly comments, Elgar's "abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time. He drew inspiration from the culture and landscape of his own country, resourcefulness from the study of his continental colleagues; and contributed to all the major forms except opera, creating a significant body of symphonic literature, the finest oratorio by an Englishman, and in his popular music a style of direct national appeal."

Scenes from the Bavarian Highlands is an early Elgar work, written in 1895-96, before any of his oratorios. Elgar sets six English poems written by his wife, originally for chorus and piano, with a later arrangement for chorus and orchestra. We are singing today the third and the first of the six. Elgar had met Caroline Alice Roberts in 1886, when she began studying piano with him. She had already published a novel, knew German, and sang in a choir. She became a Catholic and married Elgar in the Brompton Oratory, London, in 1889. The Elgars enjoyed holidays in Southern Bavaria in at least five separate years in the early 1890s, and these inspired Alice's original poems, written in the style of Bavarian folksongs. Alice provided subtitles for the poems, linking them to particular places ("Lullaby" with "In Hammersbach" and "The Dance" with "Sonnenbichl") the Elgars had visited. Thus, probably, the composite title for the collection ("Scenes," not "Songs"). One listener has noted that "as simple melodies the pieces are unsurpassed, containing an undeniable warmth and spirited happiness."

Ralph Vaughan Williams (1872-1958) wrote his *Serenade to Music* as a very occasional piece in 1938. It follows his *Five Mystical Songs* (1911), *Fantasia on Christmas Carols* (1912), and *Mass in G* (1920-21), but it is markedly earlier than his Christmas cantata, *Hodie* (1953-54). Vaughan Williams uses a text from Shakespeare's *Merchant of Venice*, which he set for sixteen solo voices and orchestra as a tribute to Sir Henry Wood, to mark the fiftieth anniversary of Wood's first concert. Wood inaugurated the world-famous "Prom" concerts, and Wood conducted the first performance of the *Serenade to Music* at his jubilee concert at the Royal Albert Hall on October 5, 1938. It is said that Rachmaninoff attended that concert and was so overcome by the beauty of the *Serenade to Music* that he wept. Later that month, Wood made the first recording of the work with the same soloists and orchestra (the BBC Symphony Orchestra); the original recording is still available (either "Vaughan Williams: On Wenlock Edge; Serenade to Music; Song of Thanksgiving; Old King Cole" or "Wood Conducts Vaughan Williams"). Vaughan Williams knew the singers he was writing for and specified particular lines for particular singers, including their initials in the score. But recognizing how difficult it might be to assemble sixteen comparable soloists (let alone the original sixteen) for subsequent performances, he arranged the work for four soloists plus

choir and orchestra and for choir alone, with piano accompaniment; at Wood's request he also arranged it for orchestra alone. One reviewer has commented, "If one were to introduce someone to Vaughan William's music, . . . I would think every short-list would have to include this little jewel . . . [because it is] so typical of the VW sound. . . . moonlit, luscious music."

Norman Dello Joio (1913-2008) became a church organist and choir director at the age of fourteen. His godfather, with whom he studied, was Pietro Yon, organist at Saint Patrick's Cathedral. At the Juilliard Graduate School he studied composition with Bernard Wagenaar. In his later studies at Tanglewood and Yale, the greatest influence on his subsequent work as a composer was Paul Hindemith. A prolific composer, Dello Joio quickly established a huge reputation and received numerous awards and grants, including a Pulitzer Prize (1957) and an Emmy. His music blends influences from jazz, American popular music, and Catholic liturgical music. He reminisced about composing "A Jubilant Song" in the 1940s on commission from G. Schirmer for the New York High School for Music and Art. It remains the most often performed of all his works.



**Please visit our Bach Society website at
www.bachsocietyofdayton.org**

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The Bach Society of Dayton is a non-profit organization; all contributions are deductible to the full extent of the law.

The Bach Society gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG; the hospitality of the University of Dayton Department of Music, which has granted the group rehearsal space; the generosity of the Kettering Adventist Church and Jerry Taylor, Minister of Music, in providing our performance facilities and after-concert refreshments; and additional generous in-kind support from Adam Alonzo, Lew Hann, and Greg File.

Volunteers

The Bach Society of Dayton is grateful for the valuable assistance of our many volunteers, who proofread programs, greet people attending our concerts, sell and collect tickets, distribute programs, help deliver posters, and do countless other tasks behind the scenes. We deeply thank Kurt Olt for coordinating our volunteers. Many Bach Society choristers also contribute time and support for our efforts throughout the year.

Volunteers for the 2009-2010 season have included the following people:

Jenny Allen	Martha Malin
Joseph Allen	Mollee McCourt
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October 24, 4:00 p.m.

Orchestra and Chorus

Cantata 12 – J. S. Bach

Gloria – Antonio Vivaldi

Canzonetta for Oboe and Strings – Samuel Barber

Mass in E Flat (Grosse Orgelmesse) – F. J. Haydn

December 5, 7:30 p.m.

Sweet Sounds of the Holidays

March 6, 4:00 p.m.

A major Bach work to be announced

May 8, 7:30 p.m.

Brass, Organ and Chorus

Mass, op. 130 – Joseph Jongen

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www.bachsocietyofdayton.org

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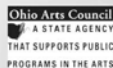
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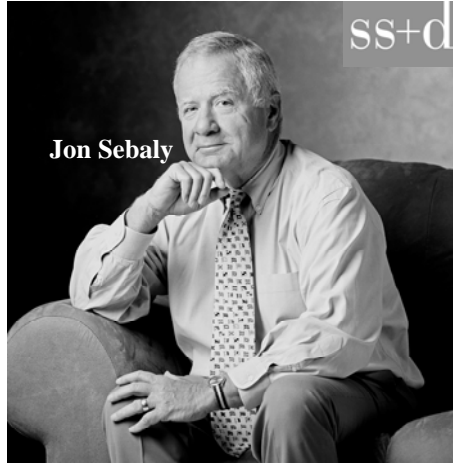
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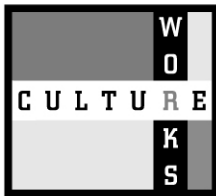
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University of Dayton Office of Special Programs and Continuing Education.
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