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February 2 + 4, 2024



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WELCOME TO H+H

Dear Friends,

I'm Rachel Podger and I'm delighted to be directing this week's wonderful program of Baroque British arias, songs, and instrumental delights, joined by the incredible H+H Orchestra. And, I'm all the more happy to be making music with my friend Reggie Mobley, whose voice always warms the heart!

The famous quote "Home is where the heart is" expresses much of what we will be exploring in tonight's program. Whether "home" is chosen for you at birth, like Purcell, chosen by you, as with German-born Handel, or chosen by fate as with slave-born Sancho, the heart is known to be most at peace when at home, wherever that might be. These men of differing backgrounds and life experiences found a home in the same country and I (as a Brit) see the impact today of different cultures finding their home in a cultural "melting pot," making their home stronger and better for it. I'm sure you see it here as well.

Tonight, you'll experience flavors of each composer: sweet and tender in Purcell; grand and brilliant in Handel; and uplifting, entertaining, and joyous in Ignatius Sancho. Joy couldn't have come easily to Sancho—he was born on a slave ship in the Atlantic, became a freedman and composer, making Britain his permanent home. But even through the unimaginable pain, struggle, and hardship of his enslaved life, joy endures in Sancho's music—one of his songs that you'll hear tonight describes the beauty of friendship and its source of joy.

Wherever home is for you, we hope you'll make this hall home for the next few hours. Let your heart soar with us!

Sincerely,

Rachel Podger

Violinist and Director



The Packard Humanities Institute
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An Introduction

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A stylized, handwritten signature in black ink, appearing to read 'J.C. Bach' with a long, flowing tail.

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THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 209 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2-12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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BRITISH BAROQUE

Friday, February 2, 2024 at 7:30pm
Sunday, February 4, 2024 at 3:00pm

2,627th Concert
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NEC's Jordan Hall

Rachel Podger, *director and violin*
Reginald Mobley, *countertenor*
Handel and Haydn Society Orchestra

from *The Gordian Knot Untied*, Z.597

Overture

First Act Tune: Aire

Second Act Tune: Rondeau Minuett

Henry Purcell
(1659–1695)

"O Solitude, my sweetest choice," Z. 406

"Here the Deities Approve" from *Welcome to All the Pleasures*, Z. 229

from *The Gordian Knot Untied*

Third Act Tune: Aire

Fourth Act Tune: Jigg

Chacone

Suite of Dances and Songs

Minuet the First

Minuet the Ninth

Minuet the Fifth

Gavotta

"Friendship the Source of Joy"

Air

"The Complaint"

Duchess of Devonshire's Reel

"Sweetest Bard"

Hornpipe

Ignatius Sancho
(1729–1780)
arr. Nicola Canzano

INTERMISSION

Concerto à 5 in B-flat Major, HWV 288

Andante

Adagio

Allegro

George Frideric Handel
(1685–1759)

"Cara Sposa" from *Rinaldo*, HWV 7

Handel

"Yet can I hear that dulcet lay" from *The Choice of Hercules*, HWV 69

Handel

Concerto Grosso in F Major, HWV 315

Handel

Andante – Allegro

Andante

Allegro

Minuetto

Special thanks to the Historical Performance department at the Juilliard School for assistance with the preparation of orchestral materials.

PROGRAM SPONSORS

This program is made possible through the generous support of the Debbie and Bob First Family Fund for Community Engagement.

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Jane E. Manilych and Prof. W. Carl Kester, *sponsors of Reginald Mobley, countertenor*

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The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

Program book printed by the Graphic Group.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs one hour and 50 minutes including intermission.

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THE WORLD BEYOND



Portrait of Ignatius Sancho, c. 1768, by Thomas Gainsborough



Portrait of Henry Purcell, 1695, by (or after studio of) John Closterman.

- 1660** The Company of Royal Adventurers Trading to Africa, later known as the Royal African Company, is granted a monopoly for English trade with West Africa.
- 1669** Emperor Yohannes I expels Catholics from Ethiopia.
- 1675** The Royal Observatory, Greenwich, is established by Charles II to investigate solutions to the problem of navigating ships in the open seas.
- 1673** Escorted by five voyageurs or fur traders of Native American-French ancestry, Louis Jolliet and Father Jacques Marquette begin their exploration of the northern part of the Mississippi River.
- 1680** Tsar Feodor of Russia outlaws western-style clothing.
- 1689** Chinese painter and calligrapher Zhu Da (Bada Shanren) begins his *Lotus: Hommage to Xu Wei*.
- 1721** Onesimus, an enslaved West African man, introduces the idea of inoculation to combat a smallpox outbreak in Boston. The technique, credited with saving hundreds of lives in an outbreak that killed about 14% of Boston's population, led to a viable smallpox vaccine in 1796.
- 1744** Muhammad ibn Saud begins the expansion of power that will lead to the establishment of Saudi Arabia many years later.
- 1752** The French capture or evict every English-speaking trader in the upper Ohio River region.
- 1787** Ottobah Cugoano, baptized in London as John Stuart, publishes his autobiography *Thoughts and Sentiments on the Evil and Wicked Traffic of the Human Species*, demanding the abolition of the slave trade. Cugoano was also a member of the Sons of Africa, a Black abolitionist group in Britain.



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PROGRAM NOTES

MUSICAL VIEWS OF LONDON

Since its establishment as an ancient Roman city, London has constantly grown and changed. The oldest part, the City of London, maintains its medieval boundaries, and the City of Westminster has been central to the British government since the mid-11th century, when Edward the Confessor began construction of an abbey and palace there. Today the heart of modern London, these two areas were distinct until the 16th century.

A bustling cosmopolitan city in the late 17th and 18th centuries, London enticed musicians with the possibility of patronage from wealthy nobility. The music in today's concert reflects London's importance as a musical center. Equally, the life of each composer reflects the wide-ranging experiences of a musician in the city. Henry Purcell was born in Westminster and followed his father into the family business of singing and composing for the Chapel Royal. George Frideric Handel, born in Halle, Germany, came to London in 1710; he remained there for the rest of his life and received patronage from English monarchs as well as other nobility. Ignatius Sancho also received patronage, but his years as an enslaved African meant that his life was markedly different.

Henry Purcell (1659–1695)

Purcell worked as a musician for three different English monarchies: Charles II, James II, and William and Mary. Purcell's father and uncle were Gentlemen of the Chapel Royal, the private ensemble for the reigning monarch. When Purcell was about 10 years old, he became a chorister in the Chapel Royal.

In 1678, Purcell was named organist of Westminster Abbey, a position he held for the rest of his life. In the 1680s, he deepened his connections with the court: in 1682, he was named a Gentleman of the Chapel Royal and appointed as one of three organists for the Chapel. The following year, he published his first collection of sonatas (dedicated to Charles II) and became keeper of the king's instruments, having served as an unpaid assistant to the previous keeper for 10 years.

Written in the mid-1680s, Purcell's "O Solitude, My Sweetest Choice" captures the essence of the poetry, a translation of a French poem by the 17th-century English poet Katherine Philips. In constructing a bittersweet melody for the voice that joins with and diverges from a repeating bass line, Purcell creates two lines that stand alone and work together.

Purcell wrote odes for the English court and other occasions. "Here the Deities Approve" comes from the ode *Welcome to All the Pleasures*, which was written for the London Musical Society's first annual celebration of St. Cecilia's Day (November 22, 1683). Although the text for Purcell's ode, by poet Christopher Fishburn, often references St. Cecilia, this air alludes to imagery associated with her story, especially the power of music. Purcell published a keyboard arrangement of "Here the Deities Approve" in *The Second Part of Musick's Hand-Maid* (1689).

Even though he was officially associated with the court for his whole life, beginning with the reign of William and Mary, Purcell turned his energies to other

projects, including publishing, teaching, and composing music for the stage. Theater and its accompanying music had been suppressed in England between 1642 and 1660, the years of the English Civil War. With the return of Charles II to the throne, theaters were filled with audiences eager to see stage productions.

Little is known about the comedy *The Gordian Knot Untied* for which Purcell provided incidental music around 1690. The suite features several dance movements, including a Jigg that uses the “Lilli Burlero” tune in the bass. Although once ascribed to Purcell, the tune was discovered in a collection of melodies printed in 1661.

The term *Gordion* (or *Gordian*) *knot* refers to an ancient Greek story in which Alexander the Great was challenged with untying an ox cart that was fastened to a post with a series of several intertwining knots. Rather than try to untie the knots, however, Alexander simply cut through the knots with his sword. A type of origin myth, later interpretations of the Gordian knot came to mean finding an unlikely or unique solution to a problem or, in other words, thinking “outside the box.” The Chaconne offers the composer’s musical view of the Gordian knot. Here Purcell uses the chromatically descending bass line to move freely between chords, pulling the listener into musical knots before coming back to resolve the movement.

Ignatius Sancho (1729–1780)

According to an account published by “Miss F. Crews” in 1782, Ignatius Sancho was given his first name when he was baptized, shortly after his birth in 1729 on a slave ship. He spent his first two years enslaved in the West Indies. After his parents’ deaths—his mother died shortly after arriving in the West Indies, and his father is believed to have committed suicide rather than be enslaved—Sancho was taken to London and given to three sisters living in Greenwich. They named him Sancho, after the character in Miguel de Cervantes’s novel *Don Quixote*. As an adult, Sancho recalled being treated badly by the three sisters, whom he called “the Coven,” but he also wrote about his internal struggles when comparing his life with the lives of laborers on a plantation.

Against the sisters’ rules, the young Sancho was encouraged to read and study by John Montagu, second lord of Montagu, who often lent him books from his personal library. In 1749, Sancho escaped enslavement and worked as a butler for the Montagu family for more than 20 years. During this time, he married Anne Osborne and began an acting career. He performed Shakespeare and appeared in the play *Oronooko: A Tragedy* by Thomas Southerne, based on the 1688 novella by Aphra Behn. Although passionate about the theater, Sancho’s limited income prevented him from pursuing acting full time.

Sancho also composed and began publishing his music in the 1760s. His *Minuets, Cotillons & Country Dances for the Violin, Mandolin, German Flute, & Harpsichord, Composed by an African, Most Humbly Inscribed to His Grace Henry Duke of Buccleugh* was published in London about 1767. This was followed by a collection of songs two years later and a second book of minuets and other dances in 1770.

Four years later, Sancho opened a grocery store in London. As a property owner, he also voted in the general election, “the first known person of African descent” to vote in England, according to election records. Sancho continued composing

and publishing his music. His last publication, *Twelve Country Dances for the Year 1779. Set for the Harpsichord. By Permission Humbly Dedicated to the Right Honorable Miss North by Her Most Obedient Servant Ignatius Sancho*, was published by Samuel and Anne Thompson and dedicated to “Miss North,” one of the three daughters of Lord North, England’s prime minister from 1770–82.

The music in these collections reflects the sure hand of an experienced musician. The graceful and memorable melodies in “Friendship the Source of Joy” and “Sweetest Bard” highlight the texts beautifully. In “The Complaint,” Sancho takes a different approach, using rests and repetition to create a feeling of hesitation and longing. The Suite of Dances and Songs on today’s concert was organized and arranged by harpsichordist and composer Nicola Canzano, who leads the ensemble Nuova Pratica.

Sancho was a dedicated abolitionist; in his correspondence with the author Laurence Sterne, he urged Sterne to write about the horrors of slavery to help sway public opinion. His influence continued after his death in 1780, when his family and friends published the *Letters of the Late Ignatius Sancho, An African in London*.

George Frideric Handel (1685–1759)

Although Handel’s father had forbidden instruments in the house, the young musician practiced secretly in the attic, where a keyboard had been hidden. The secret was not kept long: Handel’s talent manifested itself while the family was at court, and the duke convinced the elder Handel to add music to his son’s studies.

In 1706, Handel moved to Italy, where his promise as a composer led to associations with leading Italian musicians such as Arcangelo Corelli. Handel stayed in Italy until 1710, when he accepted the position as Kapellmeister for the Elector of Hanover, soon to be England’s King George I. Once established in London, Handel became a naturalized citizen and adopted the anglicized version of his name.

Handel wrote his Concerto à 5 in B-flat Major before coming to London. Composed in Italy in 1707 and possibly intended for Corelli, this is Handel’s first and only known concerto for solo violin. The first movement, Andante, begins with soloist and continuo. That texture quickly changes as the other strings join in and exchange passages with the soloist. The Andante is a short chord progression that allows the soloist to improvise and leads directly into the Allegro.

The aria “*Cara sposa*” is from Handel’s first London opera, *Rinaldo*, composed in 1711. Telling a story set during the time of the First Crusade and based on the epic poem *Gerusalemme liberata* (Jerusalem Delivered), Handel beautifully weaves chromatic lines as the title character laments how his love has been kidnapped.

Handel composed “Yet can I hear that dulcet lay” from *The Choice of Hercules* later in his career. The oratorio, composed in 1750, follows the story of a young Hercules, who must choose between virtue and personal pleasure. In this flowing and gentle air or aria, Hercules ponders the enticements of pleasure.

Handel’s collection of six concertos, published as Opus 3 in 1734, have been nicknamed the Oboe Concertos because of the two oboes added to the standard

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string ensemble. These works have a long compositional history; movements from all but the first concerto can trace their origins to earlier works. Handel reused music from his opera *Amadigi di Gaula* for the Concerto grosso in F Major, Op. 3, No. 4; this was part of a revised publication requested by Handel. In the first edition, the publisher, Walsh, included a work not written by Handel as the fourth concerto.

The combination of vocal and instrumental music on today's concert presents a microcosm of the vast array of musical styles practiced in London from the late 17th through the 18th centuries. This music also reflects the times in which it was composed, times in which success was built on long-standing practices that privileged a few over many.

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TEXTS + TRANSLATIONS

Purcell: O Solitude, my sweetest choice

Text: Antoine Girard de Saint-Amant (1594-1661)

Translation: Katherine Philips (1631-1664)

O solitude, my sweetest choice!
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice!
O heav'ns! what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,
To look today as fresh and green
As when their beauties first were seen.

O, how agreeable a sight
These hanging mountains do appear,
Which th' unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.

O, how I solitude adore!
That element of noblest wit,
Where I have learnt Apollo's lore,
Without the pains to study it.
For thy sake I in love am grown
With what thy fancy does pursue;
But when I think upon my own,
I hate it for that reason too,
Because it needs must hinder me
From seeing and from serving thee.
O solitude, O how I solitude adore!

Purcell: Here the deities approve

Text: Christopher Fishburn (fl. 1678-1698)

Here the Deities approve,
The God of Musick and of Love,
All the Talents they have lent you,
All the Blessings they have sent you,
Pleas'd to see what they be-stow,
Live and thrive so well below.

Sancho: Friendship the Source of Joy

Text: Anonymous

When love that source of pleasing pains,
Triumphant in the bosom reigns,
Our Cares increase,
Then farewell peace;
Then still, yet still, we hung our chain.

Sancho: The Complaint

Text: William Shakespeare (1564-1616), from *Measure for Measure*

Take, oh take those lips away,
That so sweetly were forsworn,
And those eyes: the break of day,
Lights that do mislead the Morn;
But my kisses bring again, bring again,
Seals of love, but sealed in vain.

Sancho: Sweetest Bard

Text: David Garrick (1717-1779)

Sweetest Bard that ever sung,
Nature's glory Fancy's child.
Never sure did witching tongue,
Warble forth such wood notes wild.
Come each muse and sister grace,
Loves and pleasures hither come;
Well you know this happy place,
Avon's Banks were once your home.
Bring the Laurel, bring the flowers,
Songs of triumph to him raise;
He united all your powers,
All uniting, sing his praise.

Handel: Cara sposa

Text: Giacomo Rossi (fl. 1710-1729)

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!
Del vostro Erebo sull'ara,
Colla face dello sdegno
Io vi sfido, o spirti rei!

My dear spouse, dear lover,
where are you?
Ah! Return to me, who weeps for you!
On the altar of your Erebus
with the face of disdain
I defy you, wicked spirits!

CONTINUED ON NEXT PAGE >

**This is an Ode
to Joy you don't
want to miss.**



PHOTO BY SAM BREWER



Beethoven 9

MAR 15 at 7:30PM

MAR 16 at 2:00PM

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Purcell: Yet I can hear that dulcet lay

Text: Thomas Morell (1703-1784)

Yet can I hear that dulcet lay,
As sweet as flows the honey dew?
Can I those wilds of joy survey,
Nor wish to share the bliss I view?



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ARTIST PROFILES

PHOTO: JONAS SACKS



Rachel Podger, director and violin

Rachel Podger, “the unsurpassed British glory of the baroque violin” (*The Times*), has established herself as a leading interpreter of the Baroque and Classical music periods. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, Gramophone Artist of the Year 2018, and Ambassador for REMA’s Early Music Day 2020. A creative programmer, she is the founder and Artistic Director of Brecon Baroque Festival and her ensemble Brecon Baroque. Ms. Podger is Patron for the Continuo Foundation.

Following an exciting and innovative new collaboration, *A Guardian Angel*, with the “impeccable” (*Gramophone*) vocal ensemble VOCES8, Ms. Podger was thrilled to be one of the artists in residence at the renowned Wigmore Hall throughout the 2019–20 Season. The series features her in all-Bach performances as a soloist and with Brecon Baroque. Alongside this, Ms. Podger and Christopher Glynn recorded the world premiere of three previously unfinished Mozart sonatas, which were completed by Royal Academy of Music professor Timothy Jones for release in March 2021.

Ms. Podger featured in The VOCES8 Foundation’s LIVE From London festival in a new advent version of *A Guardian Angel*. She performed solo Bach for *Gramophone* Magazine’s Winners’ Digital Gala, appeared in Bitesize Proms, BOZAR at Home, Living Room Live, Baroque at the Edge, and a collaborative disc by Musicians For Musicians Many Voices on a Theme of Isolation. She presented BBC Radio 3’s *Inside Music* and directed a new arrangement by Chad Kelly, *The Goldberg Variations Reimagined*. Upcoming engagements include recording a selection of Beethoven sonatas and performances of Mozart and Beethoven with Christopher Glynn, a return to Philharmonia Baroque and San Francisco Early Music, a Four Seasons collaboration with Academy of Ancient Music, and further performances of Bach Cello Suites, *The Goldberg Variations Reimagined*, and *A Guardian Angel*.

Ms. Podger is a dedicated educator and holds an honorary position at both the Royal Academy of Music and the Royal Welsh College of Music and Drama. She also has a relationship with The Juilliard School in New York.



Reginald Mobley, countertenor

Noted for his "shimmering voice" (*Bachtrack*), Grammy-nominated American countertenor Reginald Mobley is globally renowned for his interpretation of Baroque, Classical, and modern repertoire, and he leads a prolific career on both sides of the Atlantic.

An advocate for diversity in music and its programming, Mr. Mobley became the first-ever Programming Consultant for the Handel and Haydn Society after several years of leading H+H in its community-engaging Every Voice concerts. He holds the position of Visiting

Artist for Diversity Outreach with the Baroque ensemble Apollo's Fire and is also leading a research project in the United Kingdom funded by the AHRC to uncover music by composers from diverse backgrounds.

His U.S. concert schedule includes solo recitals (New York at the Miller Theatre, Chicago at the Collaborative Arts Institute); concerts performing Handel's *Messiah* with the Pittsburgh Symphony, Philadelphia and Minnesota Orchestras; and *Carmina Burana* with the Chicago Symphony Orchestra, as well as regular appearances with leading Baroque ensembles, such as Philharmonia Baroque Orchestra, Early Music Vancouver, Collegium San Diego, and Seraphic Fire. Recent and future highlights include his debut with the Boston Symphony Orchestra at the Tanglewood Festival, the Philadelphia Orchestra, and Orchestre Métropolitain de Montréal.

In Europe, Mr. Mobley has been invited to perform with Orchester Wiener Akademie, Balthasar Neumann Chor & Ensemble, Freiburger Barockorchester, I Barocchisti, Bach Society in Stuttgart, Holland Baroque Orchestra, Dutch Bach Society, Monteverdi Choir, and English Baroque soloists, as well as the City of Birmingham Orchestra and the Budapest Festival Orchestra for a series of performances as Ottone in *L'incoronazione di Poppea*. He has also engaged in a few projects together with the Academy of Ancient Music in Cambridge, singing the role of Disinganno in *Il trionfo del Tempo e del Disinganno* and devising a new programme, Sons of England, supported by UKAHRC, which reflects his research under their umbrella, which will be touring in April 2024. Reginald gave a Purcell, Handel, and Sancho program for his solo debut recital in Paris, which he repeated as part of the Bayreuth Baroque Opera Festival in September 2023.

His first solo album with ALPHA Classics was released to great acclaim in June 2023 to coincide with a major series of concerts with pianist Baptiste Trotignon in Paris, York, and Liverpool as well as part of both the Aix-en-Provence and BBC Proms festivals. In addition, Mr. Mobley appears on several albums with the Monteverdi Choir, Agave Baroque, and Stuttgart Bach Society.



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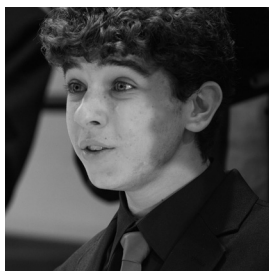
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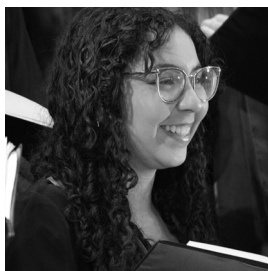
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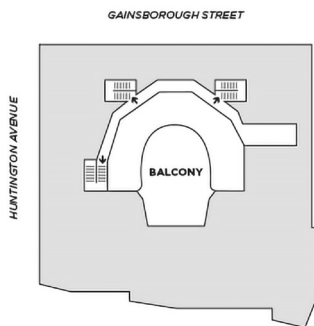
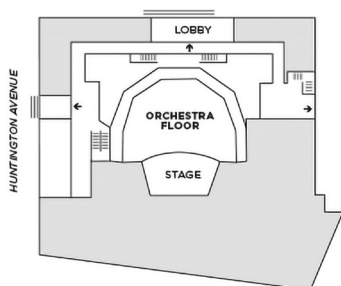
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