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Welcome to the Symphony!

This year the DSSO kicks off a three-year artistic initiative to celebrate music that is heard all too seldom. Music by composers of color, female composers, and contemporary American voices. These are composers that might be less familiar, but they certainly have important things to say!

During the 2022/23 season we will direct our focus to music by Black composers. Five of our seven Masterworks concerts include compositions by Black composers, featuring an amazing variety of music. From the contemporary voices of Adolphus Hailstork and Jessie Montgomery, to the “classics” Samuel Coleridge-Taylor, Florence Price and William Grant Still, you’ll find these compositions to be full of life, energy and beauty.

And there is even more to discover! Ever heard of Hans Rott? A student of Anton Bruckner, Gustav Mahler himself praised him as a genius and he would certainly have come to prominence, had he not passed so tragically early. How about Michael Tippett? He was one of Britain’s most prominent composers during the first half of the 20th century. His oratorio *A Child of Our Time* was written in support of oppressed people everywhere and makes stunning use of spirituals like *Deep River* and *Nobody Knows The Trouble I See*.

But, of course, if you are looking for something beloved and familiar, we also have that in store for you. Beethoven, Elgar, Gershwin, Sibelius, Mozart, Brahms... have your pick! And to top it off: we celebrate Sergey Rachmaninoff’s 150th birthday with two of his works: his lesser known tone poem *The Rock* and one of the cornerstones of the piano repertoire, his Piano Concerto No.3.

Talking about familiar: You don’t want to miss our pops performances this season. Our Holiday Spectacular is quickly becoming an annual tradition here in the Northland. And in February come enjoy the music of the most prolific film composer of our time: John Williams. You’ll hear all the classics, from *Superman* to *Star Wars*, but also rarities like his whirlwind *Cowboys Overture* and the jazzy *Escapades* based on music from *Catch Me If You Can*.



DIRK MEYER

GERMAN CONDUCTOR DIRK MEYER IS MUSIC DIRECTOR OF DULUTH SUPERIOR SYMPHONY ORCHESTRA (DSSO) IN MINNESOTA AND AUGUSTA SYMPHONY IN GEORGIA.

So come on out and join your DSSO again this season! If you have friends who might be symphony-curious, tell them about our 9 for 90 deal: first time subscribers can purchase all nine DSSO concerts for only \$90.

But most importantly, come out with family, friends, and fellow music-lovers, and have the shared experience of art and beauty once more!

Dirk Meyer, Music Director
Duluth Superior Symphony Orchestra



BRANDON VANWAEYENBERGHE

WELCOME TO THE 92ND SEASON OF YOUR DULUTH SUPERIOR SYMPHONY ORCHESTRA. I AM PLEASED TO BE ABLE TO SHARE SOME GOOD NEWS AND WORK OUR ORCHESTRA HAS BEEN ABLE TO ACCOMPLISH OVER THE PAST YEAR.

First, I am happy to celebrate three years with the orchestra. It feels like longer, due to the twists and turns that COVID has brought to our organization and the world. We have been able to manage through it all, with virtual performances and restricted numbers on stage and in the hall, to bring us back together.

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We have received so much positive feedback as we have expanded our summer programs to include regular performances at the Great Lakes Aquarium and at Fourth Fest, and more growth is in store in the coming seasons as we look to celebrate the DSSO's Centennial in eight years.

Second, the DSSO made the conscious effort to lower prices for its 2022-23 Season. We also reshaped our ticket zones, adding 359 of our \$20 tickets in the hall. And if that was not enough, we also offered the "9 for \$90" subscription package for new subscribers. I am very happy to say that the community response has been nothing short of amazing. To date, the DSSO has added 337 new subscribers. If you are one of our new subscribers, thank you so much for joining us this season. We want to make sure you enjoy your concert experience, so please be in touch with me if you have any questions or anything that we can do for you.

Finally, I know that many people have read about the DSSO's potential transition to the St. Louis County Depot. We are currently working on negotiations that will bring our offices back to the Depot building after nearly 15 years. In doing so, we will be more available to the public and also able to offer interactive displays of our nearly 100-year-old history. There are still more discussions to have, but we are excited to turn this page starting next year.

On behalf of the Board of Directors, our Musicians, our staff and volunteer Chorus, thank you so much for your support of the DSSO. Your investment – whether through purchasing a ticket or making a donation – supports our musicians and their ability to make music for the Twin Ports Community.

Brandon VanWaeyenberghe, Executive Director
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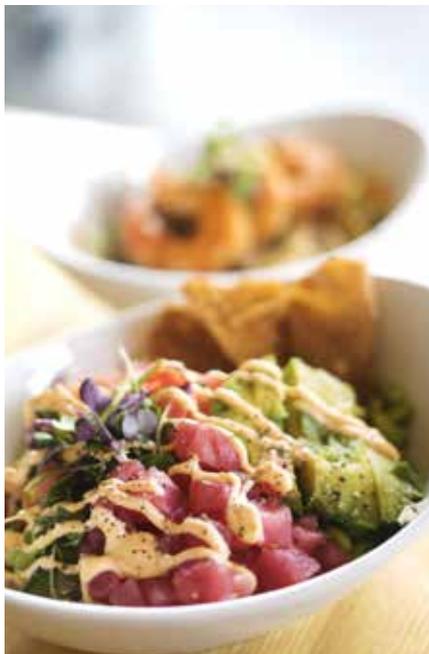
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61st Season with DSSO

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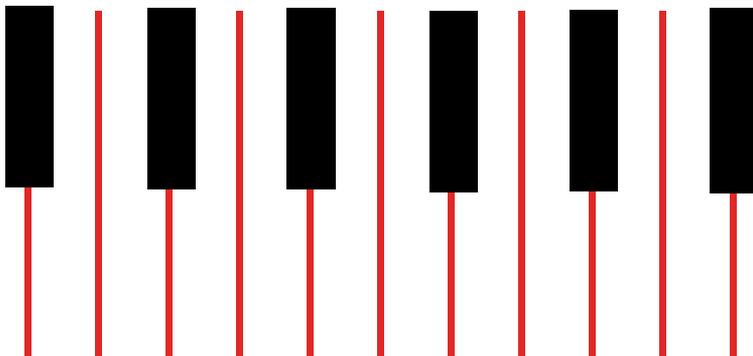
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TERRENCE WILSON

Terrence Wilson is a graduate of The Juilliard School, where he studied with Yoheved Kaplinsky. He has also enjoyed the invaluable mentorship of the Romanian pianist and teacher Zitta Zohar. A native of the Bronx, he resides in Montclair, New Jersey. In March 2021, Wilson was appointed to the piano faculty at Bard College Conservatory of Music.

Acclaimed by the Baltimore Sun as “one of the biggest pianistic talents to have emerged in this country in the last 25 years” pianist Terrence Wilson has appeared as soloist with the symphony orchestras of Atlanta, Baltimore, Cincinnati, Dallas, Detroit, Houston, Washington, DC (National Symphony), San Francisco, St. Louis, and with the orchestras of Cleveland, Minnesota, and Philadelphia and the Saint Paul Chamber Orchestra. Conductors with whom he has worked include Christoph Eschenbach, Alan Gilbert, Neeme Järvi, Jesús López-Cobos, Lawrence Renes, Robert Spano, Yuri Temirkanov, Stanislaw Skrowaczewski, Gunther Herbig and Michael Morgan. Abroad, Terrence Wilson has played concerti with such ensembles as the Lausanne Chamber Orchestra in Switzerland, the Malaysian Philharmonic, the Royal Scottish National Orchestra, and the Orquestra Sinfonica do Estado de Minas Gerais in Belo Horizonte, Brazil. He has toured with orchestras in the US and abroad, including a tour of the US with the Sofia Festival Orchestra (Bulgaria) and in Europe with the Baltimore Symphony Orchestra conducted by Yuri Temirkanov.

An active recitalist, Terrence Wilson made his New York City recital debut at the 92nd Street Y, and his Washington, DC recital debut at the Kennedy Center.

In Europe he has given recitals at the Verbier Festival in Switzerland, the Lourvre in Paris, and countless other major venues. In the US he has given recitals at Lincoln Center in New York City (both Alice Tully Hall and Avery Fisher Hall), the Ravinia Festival in Chicago, the Caramoor Festival in Katonah, NY, San Francisco’s Herbst Theatre, and for the La Jolla Chamber Music Society. An avid chamber musician, he performs regularly with the Ritz Chamber Players. Festival appearances include the Blossom Festival, Tanglewood, Wolf Trap, with the San Francisco Symphony at Stern Grove Park, and an appearance with the Grant Park Symphony Orchestra on July 4, 2015 before an audience of over fifteen thousand.

During the 2021-2022 season Wilson returned as soloist with the Alabama and Nashville Symphony Orchestras. He also made his debut with the Roanoke Symphony and returned to the Boulder Philharmonic. In the fall, the Chamber Music Society of Detroit presented Wilson with the Escher Quartet performing Brahms’ *Piano Quintet in F minor*. He also appeared at the Chamber Music Society of Lincoln Center in April 2022 performing music by Julius Eastman and Clarence Barlow. In May 2021, Wilson performed Mozart’s *Piano Concerto No. 21, K.467* with the New Jersey Symphony, of which a video was produced and is available for viewing on YOUTUBE.

In the summer of 2022, Wilson appeared as a guest of the Aspen Music Festival, performing with the Aspen Chamber Symphony and Robert Spano. He returned for chamber music performances at the St. Augustine Music Festival in August, and made his debut on the Maverick Concert Series in Woodstock, NY. Wilson also returned as piano faculty at the Brevard Music Center in Western North Carolina, and had a teaching residency at Boston University’s Tanglewood Institute.

In the 2022-2023 season, Wilson has numerous engagements as soloist with such orchestras as the Pasadena and Stockton Symphonies in California. He also performs recitals in Boston and Kansas City.

Terrence Wilson has received numerous awards and prizes, including the SONY ES Award for Musical Excellence, an Avery Fisher Career Grant, and the Juilliard Petschek Award. He has also been featured on several radio and television broadcasts, including NPR’s “Performance Today,” WQXR radio in New York, and programs on the BRAVO Network, the Arts & Entertainment Network, public television, and as a guest on late night network television. In 2011, Wilson was nominated for a Grammy in the category of “Best Instrumental Soloist With an Orchestra” for his (world premiere) recording with the Nashville Symphony conducted by Giancarlo Guerrero of Michael Daugherty’s *Deus ex Machina* for piano and orchestra - written for Wilson in 2007.



GEORGE GERSHWIN

***Catfish Row:*
Symphonic Suite from *Porgy and Bess*
GEORGE GERSHWIN**

BORN: September 26, 1898, in New York City, New York

DIED: July 11, 1937, in Hollywood, California

WORK COMPOSED: 1936; edited 1958 by Maurice Abravanel

WORLD PREMIERE: January 21, 1936, at the Academy of Music in Philadelphia; Alexander Smallens conducting the Philadelphia Orchestra, composer at the piano

PERFORMANCE HISTORY: There have been many performances of vocal, choral and orchestral excerpts from *Porgy and Bess* beginning as early as 1936 and continuing to 2010, some on all-Gershwin concerts. There are no DSSO performances of Gershwin's own suite *Catfish Row* on record but compilations by Robert Russell Bennett (in 1959) and Morton Gould (in 1988) have been played.

INSTRUMENTATION: Two flutes (2nd double piccolo), two oboes and English horn, four clarinets (4th double bass clarinet), bassoon, three horns, three trumpets, two trombones, tuba, banjo, timpani, percussion (drum set, xylophone, cymbals, snare drum, bass drum, tubular bells, tom-tom, wood block, suspended cymbal, glockenspiel, triangle), piano and strings.

DURATION: 19 minutes.

George Gershwin ranks among the elite of American composers who have become household names. Few composers of the 20th century have produced such an extensive oeuvre and his music spans popular, jazz and classical genres. Among his best-known works are *Rhapsody in Blue*, *An American in Paris*, *Fascinating Rhythm*, *Embraceable You*, *I Got Rhythm* and the opera *Porgy and Bess*, which includes *Summertime*. Gershwin's output is especially notable considering that he died from a brain tumor at the young age of 38.

In 1926 Gershwin read DuBose Heyward's novel *Porgy* and was so taken that he wrote the author to discuss turning it into an opera. At the time Heyward was involved with creating a play based on the novel and though he was interested in Gershwin's proposal, he put it off until later. The theatrical version of *Porgy* opened in 1927 and was well-received. In 1932, Jerome Kern and Oscar Hammerstein II wanted to turn *Porgy* into a musical with Al Jolson, who would play *Porgy* in blackface. That musical didn't happen (thankfully!). Gershwin finally began work on his opera *Porgy and Bess* for the Theatre Guild in 1933, although he was busy touring with the tenth anniversary of *Rhapsody in Blue*. After his most pressing engagements were completed, Gershwin traveled to Charleston to experience the novel's real-life setting and culture. Heyward wrote, "James Island with its large population of Gullah Negroes lay adjacent, and furnished us with ... an inexhaustible source of folk material. But the most interesting discovery to me, as we sat listening to their spirituals, or watched a group shuffling before a cabin or country store, was that to George it was more like a homecoming than an exploration."

After his return to New York, Gershwin put all his energies into *Porgy and Bess* and completed it only a month before its scheduled premiere in Boston. The initial reaction after the Boston premiere was very positive, but some poor reviews after the New York premiere caused its popularity to slowly decline. During its original run Gershwin contemplated a method to prolong the life of the work and the solution he came to is the *Suite from Porgy and Bess*. The Suite was performed a number of times in concerts Gershwin conducted in 1936 and 1937 and it preserves some of the darkest and most complex music he ever wrote. After his death it virtually disappeared from the orchestral repertoire and was replaced by Robert Russell Bennett's *Porgy and Bess: Symphonic Picture*.

Many scholars have written that it was unperformed and mostly forgotten until Gershwin's original score was discovered in Ira Gershwin's house in March 1958. However, it had been performed by Pierre Monteux and the San Francisco Symphony on April 14, 1942. It was scheduled to be performed the next day by the Minneapolis Symphony, but as there was only one set of performance materials (score and parts), it had to be canceled. After its rediscovery in 1958, Ira decided to retitled it *Catfish Row* to distinguish it from Bennett's medley.

The sections of *Catfish Row* are:

1. *Catfish Row* contains the Introduction, "Jazzbo Brown's Piano Blues", which was cut from the opera until 1976 (a motive from this music is first heard in the orchestral Introduction, which was actually composed later), and the first iteration of *Summertime* with a short coda. The coda consists of the opening bars of the "crap game" music, which immediately follows *Summertime* in the opera.
2. *Porgy Sings* contains one of Porgy's arias: *I Got Plenty o' Nuttin* and Porgy and Bess's duet *Bess, You Is My Woman Now* bridged by a cello solo (the introduction to the latter song).
3. *Fugue* contains the dark dissonant music from the murder of Crown in Act III scene 1.
4. *Good Morning, Sistuh* contains the Act III Prelude from the final scene of the opera, as well as the final song, *Oh, Lawd, I'm on My Way*.

Catfish Row provides a great medium to bring *Porgy and Bess* to the concert hall and cement George Gershwin's status as one of America's greatest composers.



WILLIAM GRANT STILL, JR.

**Symphony No. 1 in A-flat major,
Afro-American Symphony
WILLIAM GRANT STILL, JR**

BORN: May 11, 1895, in Woodville, Mississippi

DIED: December 3, 1978, in Los Angeles, California

WORK COMPOSED: 1930

WORLD PREMIERE: 1931, in Rochester, New York; Rochester Philharmonic, Howard Hanson conducting

PERFORMANCE HISTORY: This work was preformed by the DSSO on March 17, 1939, Paul Lemay conducting. Other William Grant Still pieces the Orchestra has played are *In Memoriam* (Dedicated to the Colored Soldiers who Died for Democracy) in 1944 with Tauno Hannikainen conducting and the choral work *And They Lynched Him on a Tree* on May 22, 2004, Markand Thakar conducting.

INSTRUMENTATION: Three flutes (3rd double piccolo), two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, banjo, timpani, percussion (cymbals, drum set, triangle, vibraphone), harp, celesta and strings.

DURATION: 23 minutes.

William Grant Still is often referred to as the "Dean of Afro-American Composers." His achievements were numerous: he was the first black American to have a symphony performed by a major orchestra, to conduct a white radio orchestra (*Deep River Hour*, 1932), to conduct a major orchestra (Los Angeles Philharmonic, 1936), to have an opera produced by a major company (New York City Opera) and to have a series of commissions and performances from major American orchestras.

Still composed nearly two hundred works, including five symphonies, four ballets, nine operas, over thirty choral works, plus chamber music, art songs and works for solo instruments.

Still was the son of two teachers, Carrie Lena Fambro (1872-1927) and William Grant Still, Sr. (1871-1895). His father performed as a local bandleader and died when his son was only three months old. Still's mother moved them to Little Rock, Arkansas, where she taught high school English. In 1904 she married Charles B. Shepperson and he nurtured his stepson's musical interests by taking him to operettas and buying him recordings of classical music. His maternal grandmother would sing African-American spirituals to him. Still began violin lessons at the age of 15 and then taught himself to play the clarinet, saxophone, oboe, double bass, cello and viola! After he graduated from high school at 16 years old he attended Wilberforce University (Ohio) with the goal of becoming a composer of concert music and opera. In 1915, before graduating, he left the university, married and struggled to earn a living playing in bands around Dayton and Columbus, Ohio. For several months in 1916 he worked for W.C. Handy and not long after, he enrolled at Oberlin Conservatory of Music where he studied theory and counterpoint. After serving a year in the US Navy during World War I, in 1919 Handy offered him a position in New York, where he remained until 1934.

During his time in New York, Still became a very successful arranger and music director, while continuing to pursue a career as a composer. Among the artists he wrote arrangements for were Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw. At the same time he studied composition with George Whitefield Chadwick and later, Edgar Varèse. The period of the 1920s and 1930s were known as the Harlem Renaissance; along with others such as Alain Locke, Langston Hughes, Arna Bontemps, Countee Cullen, Still was among the important cultural figures of that era.

The *Afro-American Symphony* was composed during this time. The *Afro-American Symphony* was composed for a full orchestra and is in a fairly traditional symphonic form. For source material Still turned to the blues, explaining that 'they, unlike many spirituals, do not exhibit the influence of Caucasian music.' In this symphony, Still incorporated blues progressions and rhythms that were characteristic of popular African-American music at that time; combining an integration of black culture into classical forms.

Sketches for the symphony, along with material Still was collecting for an opera called *Rashana* (which was never completed), were found in a journal in which he wrote about the symphony: "I seek in the *Afro-American Symphony* to portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears; who have not responded completely to the transforming effect of progress." Still used quotes from four poems by the African-American poet Paul Laurence Dunbar (1872-1906) to describe the theme of each movement:

I. Moderato assai *Longing* - from "*Twell de Night Is Pas*"

*All de night long twell de moon goes
down,
Lovin' I set at huh feet,
Den fu' de long jou'ney back f'om de
town.
Ha'd, but de dreams mek it sweet.*

*All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last,
Somewhah des ovah de hill.*

II. Adagio *Sorrow* - from "*W'en I Gits Home*"

*It's moughty tiahsome layin' 'roun'
Dis sorer-laden erfly groun',
An' oftentimes I thinks, thinks I,
'T would be a sweet t'ing des to die,
An go 'long home.*

III. Animato *Humor* - from "*An Antebellum Sermon*", about emancipation and citizenship of blacks in America

*An' we'll shout ouag halleluyahs,
On dat mighty reck'nin' day.*

IV. Lento, con risoluzione *Aspiration*
- from "*Ode to Ethiopia*"

*Be proud, my Race, in mind and soul,
Thy name is writ of Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky,
Thy banner's blazoned folds now fly,
And truth shall lift them higher.*

The 1931 premiere was met with controversy; for example, some regarded it as a Big Band jazz piece masquerading as a "Symphony", until 1950 Still's *Afro-American Symphony* became one of the most popular of any composed by an American. During the 1930s it was performed by more than thirty orchestras around the country, including the New York Philharmonic at Carnegie Hall. While he was in America, Antonín Dvořák expressed his belief that a national American style could be based on traditional elements: "I am convinced that the future of music in this country must be founded on what are called *Negro melodies*." Throughout his compositional career, William Grant Still's use of blues, jazz and spirituals accomplished what Antonín Dvořák had envisioned for a national American music.



SERGEI RACHMANINOFF

Piano Concerto No. 3 in D minor, Op. 30 SERGEI RACHMANINOFF

BORN: April 1, 1873, in Novgorod, Russia

DIED: March 28, 1943, in Beverly Hills, California

WORK COMPOSED: Completed on September 23, 1909

WORLD PREMIERE: November 28, 1909, in New York City; Rachmaninoff, soloist; Walter Damrosch conducted the New York Symphony Society.

PERFORMANCE HISTORY: This Rachmaninoff concerto was also played by the DSSO in 1948 (with soloist Poldi Mildner), 1959 (Byron Janis), 1975 (Agustin Anievas), 1985 (Garrick Ohlsson), 1994 (Alexander Shtarkman), 2000 (Barry Douglas) and on April 28, 2012, with Alexander Korsantia.

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, suspended cymbal, snare drum), strings and solo piano

DURATION: 39 minutes.

In October 1906, Rachmaninoff moved from Moscow to Dresden in an attempt to remove himself from circulation and devote more time to composing. Offers to play and conduct followed him; some were declined and others were accepted. One major offer was for a North American tour in 1909, which he accepted with trepidation; he would be devoting much of his energies to composing rather than performing. He composed the **Piano Concerto No. 3** specifically for his debut in North America.

Rachmaninoff's composition style reached full maturity during the few years he spent partly in Dresden and partly in Russia. Other works to come from that period are his Second Symphony and *Isle of the Dead*, along with this concerto they show a varied and discerning use of the orchestra and greater confidence in the handling of large-scale structures. The Third Piano Concerto is considered to be the most ingenious of his works in its continuity, subtle recollection of material throughout and because it displays a more self-assured maturity. Although Rachmaninoff himself maintained that this concerto was "more comfortable" to play than his Second, the Third is known for its incredible technical difficulty, one of the most difficult in the repertoire. Rachmaninoff dedicated it to Josef Hofmann (1876-1957), considered one of the greatest pianists of the 20th century, but Hofmann never performed it.

The most striking quality of the very beginning is its simplicity, something not necessarily associated with Rachmaninoff. He told musicologist Joseph Yassar that the theme basically wrote itself, which is not inconsistent with Yassar's later discovery of its close relationship to a Russian liturgical chant, *Thy Tomb, O Savior, Soldiers Guarding*. A theory Rachmaninoff instantly dismissed saying that the melody "is borrowed neither from folk song nor from liturgical sources." Throughout each movement the dialogue between the orchestra and piano is so exquisitely written that neither one interferes with the other, allowing the listener to fully absorb the emotional intensity of the performance.

Two months after its November 28, 1909, premiere Rachmaninoff performed it again with Gustav Mahler conducting the New York Philharmonic. The rehearsal time with Mahler had a profound effect on Rachmaninoff and he wrote of the experience:

Mahler was the only conductor whom I considered worthy to be classed with [Arthur] Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through a long rehearsal. According to Mahler, every detail of the score was important - an attitude which is unfortunately rare among conductors.

The initial reception of the Third Concerto was not what Rachmaninoff had hoped. He wrote, "Musicians loved it, but not the audience of critics." Pianist Vladimir Horowitz (1903-1989) made its world premiere recording in 1930 with Albert Coates and the London Symphony Orchestra. Rachmaninoff himself recorded it in 1939 with Leopold Stokowski and the Philadelphia Orchestra. The Third Concerto gained more widespread popularity from its significant part in the 1996 film *Shine*, based on the life of pianist David Helfgott (b. 1947). Thanks to modern technology anyone can listen to numerous recordings of Rachmaninoff's Third Concerto, even his own recording from 1939. However nothing can compare with the profoundly breathtaking, emotional journey that comes from hearing it live.

Program notes by Vincent Osborn © 2022

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DECC SYMPHONY HALL, ALLETE STAGE
 DIRK MEYER, CONDUCTOR
 GABRIEL MARTINS, CELLO

ROTT

Prelude to *Julius Caesar* 8'

ELGAR

Cello Concerto in E Minor, Op 85 30'

Adagio-moderato

Lento-Aleegro molto

Adagio

Allegro-Moderato-Allegro, ma non-troppo

Gabriel Martins, Cello

INTERMISSION

BRUCKNER

Symphony No. 3 in D Minor, WAB 103 57'

Gemäßigt

Adagio

Scherzo

Finale: Allegro

Cellist Gabriel Martins (b. 1998) has established himself as one of the world's most compelling young artists, with a deep commitment to the timeless masterpieces of classical music. His artistry has already been recognized through an extensive list of accolades including the 2020 Concert Artists Guild – Young Classical Artists Trust Grand Prize, the 2020 Sphinx Competition Gold Medal, the David Popper International Cello Competition Gold Medal, the International Tchaikovsky Competition for Young Musicians Silver Medal, the Schadt String Competition Gold Medal, the Orford Music Award, and the Prague Spring Czech Music Fund Prize. These successes have led to a number of high-profile debuts including Wigmore, Carnegie, and Merkin Halls, 92nd Street Y, the Great Hall of the Moscow Conservatory, Maison Symphonique in Montréal, and the Arkansas, Memphis, Indianapolis, New Russian State, Pacific, and Phoenix Symphony Orchestras. According to legendary cellist Ralph Kirshbaum, he has:

“Revealed heart, passion, intellect, and a finely-nuanced palette of colors in a compelling manner worthy of a seasoned artist.”

For Martins, great masterpieces require great patience and solemnity in order to reveal their true, extraordinary capabilities. His powerful belief in this is what drives his distinctive, emotive performances. In 2021, Martins gave his first complete Bach Suite Cycle, in collaboration with Kaufman Center and the Alphadyne Foundation, where he played all Six Cello Suites back-to-back in New York City. In 2022, he gave his first complete Beethoven Cycle, in collaboration with pianist Audrey Vardanega and the Lakes Area Music Festival, performing and recording all of the works for Cello and Piano. In addition to his commitment to the great classics of the cello repertoire, Martins composes his own works and arranges many others. His *“Songs of Solitude”* received their World Premiere in the spring of 2021 in collaboration with the Brooklyn Public Library, and his new cello arrangements of *Bach’s Solo Violin Sonatas and Partitas* have received high acclaim and a feature in *The Strad Magazine*. Martins’ performances have been broadcast on NPR, WQXR, KUSC, WFMT, and more. He is also a passionate educator, teaching privately and giving a number of masterclasses. He served as a teaching assistant both at the IU Jacobs School of Music and the USC Thornton School of Music, and his students have gone on to achieve major success in competitions and performances around the world.



GABRIEL MARTINS

“Once Martins starts playing, something transforms him. He becomes his instrument and the music. He seems to disengage from us mere mortals to enter a rapturous world of his own...He left no emotional stone unturned in his performance.”

-EarRelevant

Born of American and Brazilian heritage, Martins grew up in Bloomington, Indiana. He began playing the cello when he was five, studying with Susan Moses at the Indiana University String Academy. He went on to receive his B.M. as a Presidential Scholar at the USC Thornton School of Music with Ralph Kirshbaum. In his freshman year at USC, he won the school’s concerto competition as well as its Bach competition. He received his M.M. at the New England Conservatory of Music. His festival appearances include Ravinia’s Steans Music Institute, where he toured with Miriam Fried, and the Aspen Music Festival, where he won the concerto competition. He now resides in Boston, Massachusetts with his partner, violinist Geneva Lewis, whom he frequently collaborates with as a duo. He plays on a composite Francesco Ruggieri cello made in Cremona, c. 1690 and a François Nicolas Voirin bow made in Paris, c. 1880.



HANS ROTT

Prelude to *Julius Caesar*
HANS ROTT

BORN: August 1, 1858, in Vienna, Austria

DIED: June 25, 1884, in Vienna

WORK COMPOSED: 1877

WORLD PREMIERE: Unknown

PERFORMANCE HISTORY: Tonight marks the first DSSO performance of any music by Hans Rott.

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

DURATION: 8 minutes.

Hans (Johann Nepomuk Karl Maria) Rott was born in Brauhirschengrund, a suburb of Vienna. His mother Maria Rosalia Lutz (1840-1872) was an actress and singer; his father Carl Mathias Rott (1807-1876; né Roth) was a famous comic actor in Vienna who was injured in a stage accident in 1874 which led to his death two years later. Rott's parents were married in 1862. From 1874 to 1878 he studied at the Conservatory of the Society of Friends of Music in Vienna. Because the death of both parents left him alone at age 16, his skill and financial need were recognized at the Conservatory and he was excused from paying tuition. There he studied organ with Anton Bruckner and became friends with fellow students Hugo Wolf (1860-1903) and Gustav Mahler (1860-1911).

Rott was a member of Bruckner's circle within the music scene in Vienna and he developed a pronounced antipathy towards Johannes Brahms, who did not like Bruckner's influence on the Conservatory students. In 1880, Rott showed Brahms and Hans Richter his completed Symphony in E major in hopes of having it performed and Brahms told the young composer that he had no talent and that he should give up music.

Rott began to suffer persecutory delusions and in October 1880, while on a train journey, he threatened another passenger with a revolver and claimed that Brahms had filled the train with dynamite. Rott was committed to a mental hospital in 1881 and despite a brief recovery, he sank into depression. By the end of 1883 he was diagnosed with "hallucinatory insanity, persecution mania - recovery no longer to be expected." In 1884, following several attempts at suicide, he died of tuberculosis. Bruckner and Mahler, among other well-wishers, attended his funeral. Mahler wrote of his friend:

... a musician of genius ... who died unrecognized and in want on the very threshold of his career. ... What music has lost in him cannot be estimated. Such is the height to which his genius soars in ... [his] Symphony [in E major], which he wrote as [a] 20-year-old youth and makes him ... the Founder of the New Symphony as I see it. To be sure, what he wanted is not quite what he achieved. ... But I know where he aims. Indeed, he is so near to my inmost self that he and I seem to me like two fruits from the same tree which the same soil has produced and the same air nourished. He could have meant infinitely much to me and perhaps the two of us would have well-nigh exhausted the content of new time which was breaking out for music.

Thanks to Rott's friends, some of his manuscripts have survived and are in the music collection of Vienna's national library. His Symphony in E major, which remarkably anticipates some of Mahler's musical characteristics, was finally premiered by Gerhard Samuel conducting the Cincinnati Philharmonia Orchestra in 1989. Among other works that have survived are his *Pastoral Overture*, *Prelude for Orchestra* and *Prelude to Julius Caesar*. There is no record of any premiere performance of Rott's *Prelude to Julius Caesar*.

After the introduction of Rott to the international music world in 1989, many have expressed the opinion that only his tragic early death prevented him from possibly being considered Mahler's equal and having a permanent position in the repertoire. The number of recordings that have recently been made give proof to Rott's exceptional talent.



SIR EDWARD ELGAR

Cello Concerto in E minor, Op. 85 SIR EDWARD ELGAR

BORN: June 2, 1857, in Broadheath, near Worcester, England

DIED: February 23, 1934, in Worcester

WORK COMPOSED: 1918-19

WORLD PREMIERE: October 27, 1919, at Queen's Hall in London; cellist Felix Salmond with the London Symphony Orchestra; Elgar conducting

PERFORMANCE HISTORY: There has been only one previous DSSO performance of this Elgar concerto, with Wendy Warner as the soloist on October 19, 1996 with Yong-yan Hu conducting.

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba (optional), timpani and strings.

DURATION: 30 minutes.

Composed in the aftermath of the First World War, Elgar's Cello Concerto is a cornerstone of the repertoire. It is also his last major work. In 1900 the cellist of the Brodsky Quartet, Carl Fuchs, extracted an agreement from Elgar for a cello concerto and later reminded him of this in a letter.

Then in 1903, cellist Paul Grümmer, Fuchs' friend, spoke with Elgar reminding him of the request and followed that up with a letter in 1906. Elgar finally began work on his promised Cello Concerto in 1918 (and I thought I was a major procrastinator!).

In 1918 Elgar had an infected tonsil removed, a dangerous procedure for an older man. After regaining consciousness from the sedation he asked for pencil and paper and wrote down the melody that became the first theme in his Cello Concerto. The Elgars moved to their cottage 'Brinkwells' near Fittleworth, Sussex, for him to recover from his surgery. The remainder of 1918 Elgar composed three chamber works, which his wife Alice remarked were noticeably different from his previous compositions. The main work on the Cello Concerto began in the spring of 1919. He chose cellist Felix Salmond (1888-1952) to perform the premiere of his new Cello Concerto. Salmond had performed the premieres of Elgar's String Quartet in E minor and Piano Quintet in A minor on May 21, 1919, and was therefore known quite well to the composer. Salmond would later move to America and teach at the Mannes School of Music, Juilliard School and the Curtis Institute of Music. Among his pupils were Bernard Greenhouse and Leonard Rose.

The premiere was a disaster, performed at the opening concert of the London Symphony Orchestra's 1919-20 season on October 27, 1919. Other than the Concerto, which was conducted by Elgar, the rest of the program was conducted by Albert Coates. Coates openly preferred the other work on the program, Scriabin's *Poem of Ecstasy*, and gave Elgar little time to rehearse his Concerto. Lady Elgar remarked "that brutal selfish ill-mannered bounder ... that brute Coates went on rehearsing." The public response was cold; the audience was caught off guard by music that was so poignant and personal, especially in a virtuoso concerto. Ernest Newman, critic for *The Observer* wrote, "There have been rumours about during the week of inadequate rehearsal. Whatever the explanation, the sad fact remains that never, in all probability, has so great an orchestra made so lamentable an exhibition of itself. ... The work itself is lovely stuff, very simple – that pregnant simplicity that has come upon Elgar's music in the last couple of years – but with a profound wisdom and beauty underlying its simplicity." Elgar put no blame at all on Salmond, indeed he said that if it had not been for Salmond's diligent work in preparing it, he probably would have withdrawn it from the concert.

It's interesting to note that in the cello section was the future conductor of the London Symphony Orchestra, John Barbirolli (then age 19). He would later, with Jacqueline Du Pré (1945-1987), make a historic recording of this concerto in 1965.

Elgar's Cello Concerto is a deeply emotional and personal work when compared with his exuberant and fresh Violin Concerto written less than a decade earlier. The composer had been deeply affected by the war and both he and his wife were not in the best of health. Lady Elgar died in April 1920.

"I am more alone and the prey of circumstances than ever before. Everything good and nice and clean and fresh and sweet is far away, never to return." These pathetic lamentations are reflected in his Cello Concerto. The concerto suggests a despairing frame of mind in not only the musical material, but also in its concise structure and spare orchestration. The characteristic Elgar is present, but where his works previously reflected the sentiment of "Music is in the air all around you, you just take as much of it as you want;" now the mood has become deeper and more private. The finale leaves the melancholy behind and displays the British fortitude similar to the popular meme: "Chin Up and Carry On."

Symphony No. 3 (1877 version) in D minor, Wagner Symphony ANTON BRUCKNER

BORN: September 4, 1824, in Ansfelden (then a village, now a suburb of Linz), Austria

DIED: October 11, 1896, in Vienna

WORK COMPOSED: 1873 and revised in 1876-77, in 1878 and again in 1889

WORLD PREMIERE: December 16, 1877 (1877 version), in Vienna; Vienna Philharmonic, Bruckner conducting

PERFORMANCE HISTORY: Taavo Virkhaus conducted the Orchestra's only past performance of this Bruckner Symphony (January 18, 1986). Bruckner's Symphonies 4, 7, and 9 are the only other works by this composer played by the DSSO.

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

DURATION: 57 minutes.

The first movement of Bruckner's Third Symphony sounds a bit like Philip Glass on steroids. There is a sense that he is going somewhere, possibly arriving but then backing off a little - only to come back again more emphatically. Rewind, repeat, change a little thing here or there, rewind, repeat, etc. Bruckner was a highly-regarded organist who had a very late start in composing; he began his Third Symphony in his late 40s.



ANTON BRUCKNER

He lacked self-confidence and was obsessed with perfection to the point that he made major revisions to half of his ten symphonies. Bruckner would have been diagnosed with obsessive-compulsive disorder if that existed in his days; his friend Karl Waldeck remembered, "during a walk, [Bruckner] would stand next to a tree in order to count its leaves."

Bruckner was the recipient of much criticism, compounding his own self-criticism. Georg Tintner (1917-1999), described as "one of the greatest living Bruckner conductors," gives us a sense of Bruckner's insecurity when he submitted a newly completed symphony to Vienna Philharmonic conductor Otto Dessoff (1835-1892) for review: "How an off-hand remark, when directed at a person lacking any self-confidence, can have such catastrophic consequences!"

Bruckner, who all his life thought that able musicians (especially those in authority) knew better than he did, was devastated when [Dessoff] asked about the first movement: ‘But where is the main theme?’ He withdrew that work from consideration and in 1895 he declared that it doesn’t count (“*gilt nicht*”). That work is now known as the *Nullified (Die Nullte) Symphony in D minor* or *Symphony No. 0*. The Second Symphony was completed in 1872 and was to be premiered by Dessoff and the Vienna Philharmonic. However, after the rehearsals Dessoff and a number of players considered it impossible to perform. The following year Bruckner conducted the premiere with the Philharmonic on October 27, 1873. Bruckner wanted to dedicate the Second to the orchestra, but they disliked the work so much the offer was rejected. Also, in the same year, they rejected the first version of the Third Symphony. Unfortunately it seemed that Bruckner was the Rodney Dangerfield (“I get no respect”) of the 19th century.

The premiere of Bruckner’s Third Symphony was one of the most infamous disasters in the history of music. The Vienna Philharmonic had already rehearsed and rejected the 1873 version. The 1877 version was programmed for a December premiere with Johann von Herbeck conducting. Herbeck was a friend of Bruckner and one of his most ardent supporters. Tragically Herbeck died at the end of October 1877, which forced Bruckner to step in and conduct. The result was basically the perfect storm of music: Bruckner was a decent choral conductor, but barely competent in front of an orchestra; the musicians of the orchestra heckled Bruckner throughout rehearsals and treated the score with disrespect; and the Viennese audience, already not sympathetic to his music after the premiere of his Second Symphony, was rather anti-Wagner at the time. As the symphony began, some of the audience hissed, some laughed. In between the movements the audience dwindled and by the end of the performance the orchestra left the stage almost immediately and Bruckner was left alone facing about 25 people that were left in the audience, including a 17 year-old Gustav Mahler. Years ago I attended a performance of Witold Lutosławski’s *Symphony No. 3* with the Boston Symphony; from the balcony in Symphony Hall I watched members of the audience leaving during the performance and by the end of the work, less than half of the audience remained.

The Third Symphony is dedicated to Richard Wagner (1813-1883). Before he finished the work Bruckner visited Wagner in Marienbad (now Mairánské Lázně, in the Karlovy Vary region of the Czech Republic) in August 1873. He wanted to secure Wagner’s acceptance of a dedication to either his Second or (not-yet-completed) Third Symphony. He left the scores with Wagner and returned later in the evening. An anecdote relates that the two imbibed quite heavily and Bruckner forgot which one Wagner chose. He wrote a letter to Wagner asking “Symphony in D minor, where the trumpet begins the theme?” Wagner replied, “Yes! Best wishes!” Afterwards Wagner often referred to Bruckner as ‘Bruckner the trumpet’ and the two became good friends. The dedication refers to Wagner as:

“The unreachable world-famous noble master of poetry and music.”

The title on the manuscript reads “Wagner Symphonie No. 3 in D moll”.

In each of his symphonies Bruckner seems to be on a journey searching for some kind of ultimate truth, much like Beethoven and Schubert as they reached into an intimidating territory that most composers avoided. Approaching Bruckner requires an openness to new experiences; an approach we need to take with Arvo Pärt, Arnold Schoenberg or Sir Michael Tippett - simply allow the music to take us wherever it will. The Third Symphony can be regarded as Bruckner’s artistic breakthrough. Here he shows his mastery of the symphonic form which he developed throughout the remainder of his life. Bruckner’s success and recognition came late in his life and today he is considered one of the 19th century’s greatest composers. After its revisions, the 1889 version of the Third was premiered on December 21, 1890 (almost exactly thirteen years after the premiere of the 1877 version), and was greeted with “storms of applause.” One of his pupils recalled walking Bruckner home one evening around 1891 and hearing dance music coming from a house. Nearby the body of a famous Viennese architect lay in state. As they passed, Bruckner said: “Listen. In that house there is dancing, while over there the Master lies in his coffin. That’s life. That’s what I wanted to show in my Third Symphony. The polka represents the fun and joy in the world, the chorale its sadness and pain.”

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- Simple Gifts (Shaker song)*
- At the River (hymn tune)*

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BEETHOVEN

Symphony No. 9 65'

- Allegro ma non troppo
- Molto vivace
- Adagio molto e cantabile
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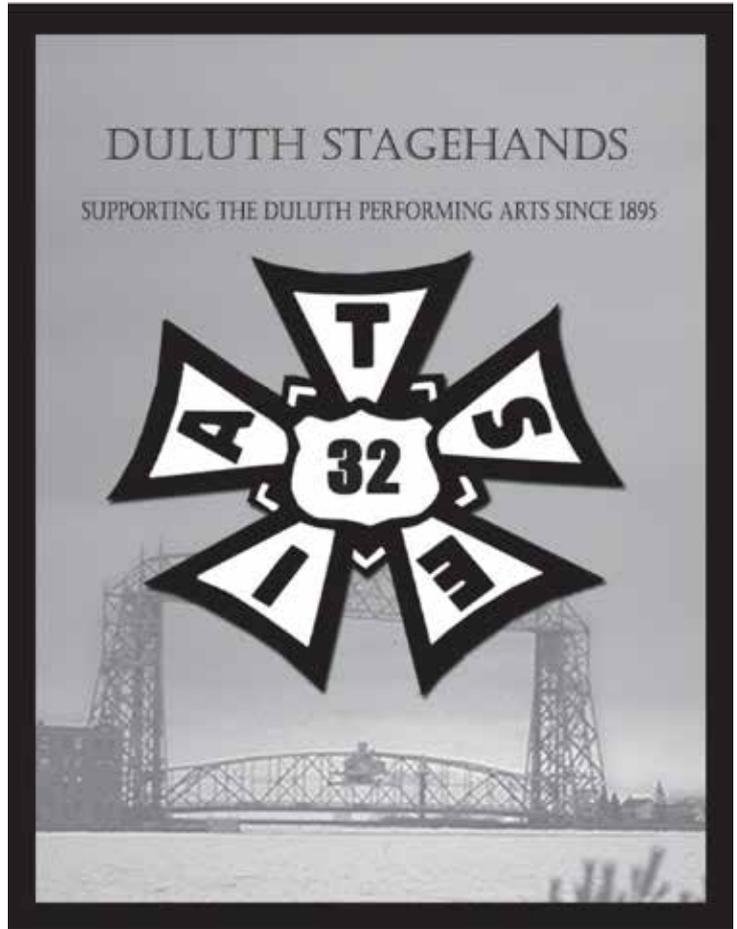
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RICHARD ROBBINS

DSSO chorus master Richard Robbins is the director of choral activities at the University of Minnesota Duluth, where directs the University Singers and Chamber Singers, in addition to teaching an array of choral conducting and music courses. Robbins travels extensively as a clinician, adjudicator, and director for choral festivals and honor choirs across the country, with recent engagements in Miami, Los Angeles, Orlando, San Francisco, Chicago, Baltimore, and New York City. He has conducted and lectured internationally on multiple occasions at Warsaw’s Chopin Conservatory of Music, the John Paul II Liturgical Institute, and at Krakow’s Academy of Music. As a conductor, his performances have been featured on numerous nationally syndicated programs, including American Public Media’s Pipedreams. His extensive experience in preparing choral-orchestral performances includes leading choirs for the Houston Ballet and for over 50 performances with the Houston Symphony. He has prepared choruses for several major conductors, including Christoph Eschenbach, Ermanno Florio, Hans Graf, Joan Glover, Bernard Labadie, Klaus Peter Flor, Michael Krajewski, Stephen Cleobury, Robert Franz, and Dirk Meyer



OLD AMERICAN SONGS

Zion's Walls

Come fathers and mothers,
 Come sisters and brothers,
 Come join us in singing the praises of Zion.
 O fathers, don't you feel determined
 To meet within the walls of Zion?
 We'll shout and go round
 The walls of Zion.

Long Time Ago

On the lake where droop'd the willow
 Long time ago,
 Where the rock threw back the billow
 Brighter than snow.
 Dwelt a maid beloved and cherish'd
 By high and low,
 But with autumn leaf she perished
 Long time ago.
 Rock and tree and flowing water
 Long time ago,
 Bird and bee and blossom taught her
 Love's spell to know.
 While to my fond words she listen'd
 Murmuring low,
 Tenderly her blue eyes glisten'd
 Long time ago.

The Golden Willow Tree

There was a little ship in South Amerikee,
 Crying O the land that lies so low,
 There was a little ship in South Amerikee,
 She went by the name of the Golden Willow Tree,
 As she sailed in the lowland lonesome low,
 As she sailed in the lowland so low.

We hadn't been a sailin' more than two weeks or three,
 Till we came in sight of the British Roverie,
 As she sailed in the lowland lonesome low,
 As she sailed in the lowland so low.

Up stepped a little carpenter boy, Says
 "What will you give me for the ship that I'll destroy?"
 "I'll give you gold or I'll give thee,
 The fairest of my daughters as she sails upon the sea
 If you'll sink 'em in the lowland lonesome low,
 If you'll sink 'em in the land that lies so low."

He turned upon his back and away swum he,
 He swum till he came to the British Roverie,
 He had a little instrument fitted for his use,
 He bored nine holes and he bored them all at once.
 He turned upon his breast and back swum he,
 He swum till he came to the Golden Willow Tree.

"Captain, O Captain, come take me on board,
 And do unto me as good as your word
 For I sank 'em in the lowland lonesome low,
 I sank 'em in the lowland so low."

"Oh no, I won't take you on board,
 Nor do unto you as good as my word,
 Tho' you sank 'em in the lowland lonesome low,
 Tho' you sank 'em in the land that lies so low:'

"If it wasn't for the love that I have for your men,
 I'd do unto you as I done unto them,
 I'd sink you in the lowland lonesome ow,
 I'd sink you in the lowland so low:'

He turned upon his head and down swum he,
 He swum till he came to the bottom of the sea.
 Sank himself in the lowland lonesome ow,
 Sank himself in the land that lies so low.

The Little Horses

Hush you bye,
 Don't you cry,
 Go to sleepy little baby.
 When you wake,
 You shall have,
 All the pretty little horses.
 Blacks and bays,
 Dappls and grays,
 Coach and six-a little horses.
 Blacks and bays,
 Dapples and grays,
 Coach and six-a little horses.
 Hush you bye,
 Don't you cry,
 Go to sleepy little baby.
 When you wake,
 You'll have sweet cake and
 All the pretty little horses.
 A brown and gray and a black and a bay and a
 Coach and six-a little horses.
 A black and a bay ad a brown and a gray and a
 Coach and six-a little horses.
 Hush you bye,
 Don't you cry,
 Oh you pretty little baby.
 Go to sleepy little baby.
 Oh you pretty little baby.

I Bought Me a Cat

I bought me a cat, my cat pleased me,
I fed my cat under yonder tree.
My cat says fiddle eye fee.

I bought me a duck, my duck pleased me.
I fed my duck under yonder tree.
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a goose, my goose pleased me.
I fed my goose under yonder tree.
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a hen, my hen pleased me.
I fed my hen under yonder tree.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a pig, my pig pleased me.
I fed my pig under yonder tree.
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a horse, my horse pleased me.
I fed my horse under yonder tree.
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a cow, my cow pleased me.
I fed my cow under yonder tree.
My cow says 'Moo, moo',
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

I bought me a wife, my wife pleased me.
I fed my wife under yonder tree.
My wife says, 'Honey, honey',
My cow says 'Moo, moo',
My horse says, 'Neigh, neigh',
My pig says, 'Griffey, griffey'.
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

Simple Gifts

'Tis the gift to be simple 'tis the gift to be free
'Tis the gift to come down where you ought to be
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

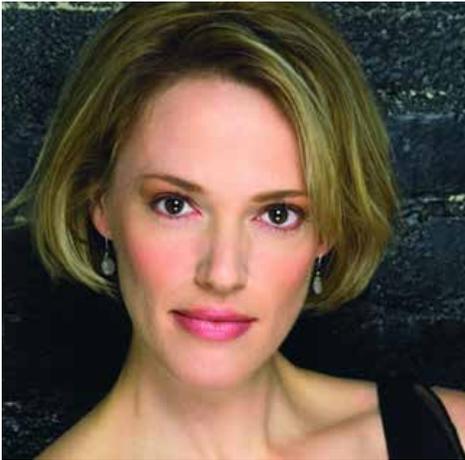
When true simplicity is gained
To bow and to bend we shan't be ashamed
To turn, turn will be our delight.
'Till by turning, turning we come round right.

'Tis the gift to be simple 'tis the gift to be free
'Tis the gift to come down where you ought to be
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

At The River

Shall we gather by the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God.
Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.
Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.
Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

**SEE INSERT FOR
BEETHOVEN SYMPHONY NO. 9**



Sarah Lawrence

Sarah Lawrence is enjoying a widely varied career. Her rapidly expanding repertoire includes oratorio, operetta, opera and musical theatre. The release of her CD, *Sweet Hello*, marks her debut as a recording artist. Sarah's concert repertoire shows her versatility. She has performed Handel's *Messiah* with the symphonies of Omaha, Madison, Cheyenne, and the Apollo Chorus in Chicago's Orchestra Hall. With Wisconsin's Peninsula Music Festival she has sung Haydn's *Creation* and Bach's *B Minor Mass*. Other Haydn performances have included the *St. Cecilia Mass* with the Rochester Oratorio Society, the *Lord Nelson Mass* with the North Shore Choral Society, and *Paukenmesse* with the Sheboygan Symphony. With the Madison Symphony Orchestra she has also performed Bach's *Magnificat* and Mozart's *Mass in C Minor*. She sang Prokofiev's *The Ugly Duckling* and Canteloube's *Chants d'Auvergne* with the Milwaukee Symphony Orchestra. She has appeared in pops concerts with the Rockford Symphony Orchestra, the Duluth Superior Symphony Orchestra and the Southwest Michigan Symphony.

Equally comfortable on the stage, Ms. Lawrence has performed the role of Masha in *The Music Shop*, Norina in *Don Pasquale*, Gretel in *Hansel and Gretel*, Frasquita and Micaela in *Carmen*, and Anne Page in *The Merry Wives of Windsor*. She has appeared with Madison Opera, Opera for the Young, Light Opera Oklahoma,

Dorian Opera Theatre and Lyric Opera of the North. With Minnesota's *Colder By The Lake*, she created the role of Missy in the world premiere of Tyler Kaiser's *Les Uncomfortables*, and the role of Pristine in *The Phantom of the Norshor*. She appeared with Lyric Opera of the North in their production of *The Magic Flute* as Pamina. A huge fan of Gilbert & Sullivan's operettas, Sarah has appeared as Rose Maybud in *Ruddigore*, Angelina in *Trial by Jury*, Yum-Yum in *The Mikado*, and Mabel in *The Pirates of Penzance*.

Ms. Lawrence appeared as Christine Daaé as a member of the Third National Tour of *The Phantom of the Opera* and in *Phantom: The Vegas Spectacular*. In recent seasons, she has also appeared as Fiordiligi in Mozart's *Così fan tutte* with the Peninsula Music Festival, the title role in Lyric Opera of the North's production of *Semele*, the soprano soloist in Beethoven's 9th Symphony with the Duluth-Superior Symphony Orchestra, and as an Equity guest artist with The Duluth Playhouse as Eliza Doolittle in *My Fair Lady*. The current season includes an appearance with *Colder By The Lake* in *Older By The Lake* and a return to the Duluth Playhouse, this time as Lily in *The Secret Garden*, as well as another turn as Mabel in *The Pirates of Penzance* as a part of the Tall Ships Festival in Duluth.

A native of Duluth, Minnesota, French-born, Greek-American mezzo-soprano Georgia Jacobson debuts this season with Kentucky Opera as Tisbe in *La Cenerentola* and Maggie in *The Gift of the Magi*, and Opera Santa Barbara as Lucilla (cover) in *La scala di seta* and Waltraute in *Die Walküre*. Her recent engagements in 2022 include covering the role Virginia Woolf in the world premiere/concert version of *The Hours* by composer Kevin Puts and librettist Gregory Pierce at the Philadelphia Orchestra, covering the role of Hermia in Britten's *A Midsummer Night's Dream* at Des Moines Metro Opera, and singing the role of Hannah Before in Kaminsky's *As One* with Lyric Opera of the North. In March 2022, Jacobson returned home to Minnesota to premiere two song cycles, both commissioned for her by The Schubert Club and composed by Carol Barnett (*Young/Old Witches, Bat*) and Linda Kachelmeier (*Lake Superior Songs*). In previous seasons, she covered Mary Johnson (*Fellow Travelers*) as an Apprentice Artist at Des Moines Metro Opera (2021), and premiered the role of Sage (*Everything Comes to A Head*) with Lyric Opera of the North/ DeCameron Opera Coalition (2021). In January of 2021, Jacobson was a Metropolitan National Council Encouragement Award winner in the South Carolina district. Additionally, Ms. Jacobson won 1st Place in the National Opera Association's 2020 Carolyn Bailey and Dominick Argento Vocal Competition. Jacobson has a special affinity for French repertoire, and she was proud to make her professional debut with the Cincinnati Symphony Orchestra in their production of Ravel's *L'enfant et les sortilèges* as Maman/Tasse/ La libellule under the baton of Maestro Louis Langrée. A consummate musician and lover of new music, she workshoped the roles of Virginia Woolf (*The Hours*), Ruth (*Awakenings*) and Vesta (*Fierce*) with Opera Fusion: New Works and Cincinnati Opera. Her other roles include Cherubino (*Le nozze di Figaro*), Zweite Dame (*Die Zauberflöte*) and Endimione (*La Calisto*) with CCM Opera, as well as Giannetta (cover) (*L'Elisir d'Amore*) with Lyric Opera of the North. She holds a Bachelor's degree in Voice Performance from University of Minnesota-Twin Cities, and Master's of Music (Voice) from University of Cincinnati – College Conservatory of Music, where she has recently received an Artist Diploma (Opera Performance).



Georgia Jacobson



Gennard Lombardozi

Establishing himself as a successful performer in opera, oratorio, and musical theatre repertoire, tenor Gennard Lombardozi has been heard on stages throughout the United States, Europe and Asia. Some of his roles include Tonio in *La fille du régiment*, Count Almaviva in *Il barbiere di Siviglia*, Camille in *The Merry Widow*, Tamino in *Die Zauberflöte*, Rodolfo in *La Bohème*, Edgardo in *Lucia di Lammermoor*, Tito in *La clemenza di Tito*, Ernesto in *Don Pasquale*, Fenton in *The Merry Wives of Windsor*, and Lysander in *A Midsummer Night's Dream*. Gennard has performed with Gotham Chamber Opera, Virginia Opera, New York Festival of Song, The Glimmerglass Festival, Alba Music Festival, Knoxville Opera, Opera in the Heights, Central City Opera, New York Grand Opera, Lyric Opera of the North, Rimrock Opera, Fargo-Moorhead Opera, Taconic Opera, The Hollywood Film Orchestra, Mineola Choral Society, The Occasional Opera Company, and others.

In parallel to his notable performance career, Gennard has also established himself as an accomplished educator. His understanding of vocal pedagogy and its application is supported by college level teaching in outstanding music programs including Yale University, Stephen F. Austin State University, Fairfield University, Maryville College, Pellissippi State Technical College, and Naugatuck Valley Community College. Experienced in all genres of vocal performance, Gennard's students have made way in the critically acclaimed Whiffenpoofs, Duke's Men, Red Hot and Blue, Yale Camerata, Yale Repertory Theatre, and have thrived on the opera and recital stages within his affiliated universities. Gennard's students have also found success in Off-Broadway shows, television sitcoms, and commercials, and have gone on to graduate school in voice, conducting, and composition, at the Juilliard School, Eastman School of Music and the Cincinnati Conservatory of Music. Gennard completed his DMA at Stony Brook University, MM at the University of Tennessee, and BM at Concordia College Moorhead.

Baritone Cory J Renbarger has performed with companies such as Florida Grand Opera, Dayton Opera, Opera Theater Festival in Lucca, Italy, Minnesota Opera, Chicago Opera Theater, Fargo-Moorhead Opera, The Dayton Philharmonic Orchestra, Duluth-Superior Symphony Orchestra, LOON Opera and others. Some of his notable roles have included Mozart's Figaro, Don Giovanni, and Guglielmo, Britten's Tarquinius, and Puccini's Sharpless and Gianni Schicchi. In 2008, Cory was a national semi-finalist in the Metropolitan Opera National Council Auditions. In 2017, he joined the faculty for the Northern Lights Opera Festival in Hibbing, MN, where he also sang the role of Zaretsky in Tchaikovsky's *Yevgény Onégin*. Some of Cory's recent concert work includes Fauré's *Requiem* with the Duluth-Superior Symphony Orchestra and also with Magnum Chorum, Fargo-Moorhead Opera's 50th Anniversary Gala, and Schubert's *Winterreise* with Dr. Stephen Carlson. Alongside multiple performances of *Winterreise*, stretching from Arizona to Alaska, Renbarger and Carlson released a commercial recording of the work in July of 2022. In addition to his performance work, Cory has directed over a dozen opera productions, including Mozart's *Die Zauberflöte*, Gilbert and Sullivan's *The Pirates of Penzance* and many others. Most recently, he directed a triple bill of Menotti's *The Telephone*, Barber's *A Hand of Bridge* and Moore's *Galantry*. Upcoming engagements include a return to LOON Opera as Alfio in *Cavalleria Rusticana* this June and a featured performance of Nathan Jones' *Three Ojibwe Stories* at the 2023 International Clarinet Association's Clarinetfest in July. Dr. Renbarger is currently Professor of Music in Voice at Bemidji State University and resides in Bemidji, MN with his wife, Amanda and their daughter, Bella.



Cory Renbarger



JESSIE MONTGOMERY

Banner for Solo String Quartet and Chamber Orchestra (2017)
JESSIE MONTGOMERY

BORN: 1981, in New York City, New York

WORK COMPOSED: : 2014 (string orchestra version); 2017 (chamber orchestra version)

WORLD PREMIERE: September 2014, by the Sphinx Virtuosi, in Miami, Florida

PERFORMANCE HISTORY: This is the first DSSO performance of *Banner*. The only other work by Jessie Montgomery given by the Orchestra was the string orchestra version of *Strum* on October 17, 2020, with Dirk Meyer conducting.

INSTRUMENTATION: Two flutes (2nd double piccolo), oboe, clarinet, bassoon, horn, trumpet, timpani, percussion (tom-tom, kick drum, snare drum) and strings.

DURATION: 8 minutes.

Jessie Montgomery was raised in the Lower East Side of Manhattan by musical parents. She began violin studies at the Third Street Music School Settlement and continued on to receive a bachelor's degree in violin performance from the Juilliard School. In 2012 she completed a master's degree in Composition for Film and Multimedia at New York University. Montgomery became involved with the Detroit-based Sphinx Organization in 1999. The Sphinx Organization supports young African American and Latinx string players. In May 2021, she began her appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

During the War of 1812 Francis Scott Key was held prisoner by the British in Baltimore Harbor. The British had already burned much of Washington, D.C. and started to turn their attention to Baltimore. If Fort McHenry were to be neutralized the British troops would freely enter Baltimore and burn it to the ground. Key penned a poem that details his relief at seeing the flag and rejoicing in the promise of victory. Key set his poem to John Stafford Smith's *The Anacreontic Song*, the official song of the Anacreontic Society, an 18th century gentlemen's club of amateur musicians in London. The club existed from approximately 1766 to 1792 and consisted mainly of wealthy men of high social rank. The Society met twelve times a year, on Wednesdays, and began at half past seven in the evening with a lengthy concert featuring the best performers in London. Contrary to popular belief, the song celebrated the club and was not used as a drinking song.

Within a short time *The Star-Spangled Banner* was popularly considered the National Anthem for the expanding country; however it wasn't until 1931 that Herbert Hoover signed the legislation to make it official. Montgomery's *Banner* was written as a tribute to the 200th anniversary of *The Star-Spangled Banner*. In her program notes she describes the work: *Banner* is a rhapsody on the theme of *The Star-Spangled Banner*. Drawing on musical and historical sources from various world anthems and patriotic songs, I've made an attempt to answer the question: "What does an anthem for the 21st century sound like in today's multi-cultural environment?"

In 2009, I was commissioned by the Providence String Quartet and Community MusicWorks to write Anthem: A tribute to the historical election of Barack Obama. In that piece I wove together the theme from The Star-Spangled Banner with the commonly named Black National Anthem Lift Every Voice and Sing by James Weldon Johnson (which coincidentally share the exact same phrase structure). Banner picks up where Anthem left off by using a similar backbone source in its middle section, but expands further both in the amount of references and also in the role play of the string quartet as the individual voice working both with and against the larger community of the orchestra behind them. The structure is loosely based on traditional marching band form where there are several strains or contrasting sections, preceded by an introduction, and I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale.

Within the same tradition, I have attempted to evoke the breathing of a large brass choir as it approaches the climax of the “trio” section. A variety of other cultural Anthems and American folk songs and popular idioms interact to form various textures in the finale section, contributing to a multi-layered fanfare. The Star-Spangled Banner is an ideal subject for exploration in contradictions. For most Americans the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. As a culture, it is my opinion that we Americans are perpetually in search of ways to express and celebrate our ideals of freedom – a way to proclaim, “we’ve made it!” as if the very action of saying it aloud makes it so.

And for many of our nation’s people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America and the Pacific have sought out a safe haven here and though met with the trials of building a multi-cultured democracy, continue to find rooting in our nation and make significant contributions to our cultural landscape. In 2014, a tribute to the U.S. National Anthem means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.

— Jessie Montgomery

Old American Songs **AARON COPLAND**

BORN: November 14, 1900, in Brooklyn, New York

DIED: December 2, 1990, in North Tarrytown, New York

WORK COMPOSED: 1950 (set 1); 1952 (set 2)

WORLD PREMIERE: June 17, 1950, in Aldeburgh, England; Peter Pears, tenor and Benjamin Britten, piano (set 1); July 24, 1953, in Ipswich, Massachusetts; William Warfield, baritone and Aaron Copland, piano (set 2)

PERFORMANCE HISTORY: These Copland versions of three songs were only played by the DSSO on April 19, 1996. Jubilant Sykes was the baritone soloist with Yong-yan Hu conducting.

INSTRUMENTATION: Flute (double piccolo), oboe, two clarinets, bassoon, two horns, trumpet, trombone, harp and strings.

DURATION: 22 minutes.

Until his death Aaron Copland was considered the dean of American composers for serious music, while Irving Berlin unquestionably held that title for popular music. Therefore it isn’t surprising that Aaron Copland would arrange a number of Old American songs that evoke nostalgia for the distant American past.



AARON COPLAND

Copland’s music has painted musical portraits of American life in many of his works: *Ballet for Martha (Appalachian Spring)* depicting 19th century pioneers in Pennsylvania celebrating after building a new farmhouse; the ‘Wild West’ depiction in *Billy the Kid*; life on a western ranch in *Rodeo*; *Lincoln Portrait and Fanfare for the Common Man*, which have become patriotic standards. It is difficult to pigeon-hole Copland. On one hand it appears that he was nostalgic for a simpler life, but on the other hand he was experimenting with more modern music, such as his *Concerto for Piano*, *Symphony No. 3*, *Piano Quartet*, *Orchestral Variations* and *Connotations*.

Benjamin Britten asked Copland to arrange a set of American folk songs for the Aldeburgh Festival of Music and the Arts, which was founded in 1948 by Britten, Peter Pears and Eric Crozier. It is held each June in Aldeburgh, England and features an eclectic range of music from the classics (Bach, Haydn, Mozart, et al) to new works by contemporary composers.

Copland set about doing his research in the John Hay Library at Brown University, the home of the Sheet Music Collection of the Harris Collection of American Poetry and Plays, which contains approximately 500 thousand pieces of sheet music dating from the late 18th century to the present day. The initial iterations of the arrangements were for voice and piano. Copland created an orchestral arrangement of the first set for baritone and it was premiered on January 7, 1955, by William Warfield and the Los Angeles Philharmonic, conducted by Alfred Wallenstein. In its orchestral form, Copland set the second set for a mezzo-soprano and it was premiered on May 25, 1958, by Grace Bumbry and the Ojai Festival Orchestra, conducted by Copland. The songs Copland chose are:

Set 1	Set 2
<i>The Boatman's Dance</i>	<i>The Little Horses</i>
<i>The Dodger</i>	<i>Zion's Walls</i>
<i>Long Time Ago</i>	<i>The Golden Willow Tree</i>
<i>Simple Gifts</i>	<i>At the River</i>
<i>I Bought Me a Cat</i>	<i>Ching-A-Ring Chaw</i>

The Boatman's Dance, most likely written by Daniel Decatur Emmett (1815-1904), is an 1843 minstrel song celebrating the Ohio River boatmen. *The Dodger* was a campaign song used by Grover Cleveland in the 1884 Presidential election to belittle his opponent James G. Blaine. *Simple Gifts* is the familiar Shaker melody Copland used in *Appalachian Spring*. *I Bought Me a Cat* is a cumulative song about farm animals, also known as the *Farmyard Song*, that originated in the British Isles and was also sung in North America. *At the River* is the popular hymn, *Shall We Gather at the River?*, written by Baptist minister Robert Lowry (1826-1899). *Ching-A-Ring Chaw* is a song from the early days of the minstrel show tradition. Because it was originally a 'blackface' minstrel song, Copland made a point of rewriting the lyrics to remove any of its minstrel baggage: "I did not want to take any chance of it being construed as racist."

Much of America's innocence was beginning to fade when Copland wrote these two sets of *Old American Songs*. The Second World War had only been over for five years and the Cold War was raging. The simplicity of the songs included in these two sets, coupled with Copland's sensitive treatment, seems to point to his desire to return to a less complicated time.



LUDWIG VAN BEETHOVEN

Symphony No. 9 in D minor, Op. 125 Choral
LUDWIG VAN BEETHOVEN

BORN: December 17 (baptized), 1770, in Bonn

DIED: March 26, 1827, in Vienna

WORK COMPOSED: 1824

DEDICATION: Friedrich Wilhelm III of Prussia

WORLD PREMIERE: May 7, 1824, in Vienna at the Theater am Kärntnertor; Michael Umlauf conducting, Henriette Sontag, Caroline Unger, Anton Haitzinger and Joseph Seipelt, soloists

PERFORMANCE HISTORY: Beethoven's *Ninth* is being performed for the twelfth time by the Orchestra and Chorus. It was also heard in 1938, 1954, 1961, and on April 22, 1966, which was the final DSSO performance at its former home in the Duluth Armory. Other performances include April 30, 1977 with Joseph Hawthorne conducting the final concert of his 10-season tenure as Music Director, 1985, 1995 (with then guest-conductor Taavo Virkhaus), 1999, 2004, 2009, and May 2, 2015 under the baton of Dirk Meyer.

INSTRUMENTATION: Two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, triangle), vocal soloists, chorus and strings.

DURATION: 65 Minutes.

In the 1994 movie *Immortal Beloved* there is a scene depicting the premiere of the Ninth Symphony where Beethoven, played by Gary Oldman, stands on stage and stares blankly at the musicians. He is unable to hear the performance and he becomes lost in a personal reverie. As he hears the *Ode to Joy* in his mind he recalls running away from his violently abusive father. We hear the music as the young Beethoven is running through the woods and finally reaches a small pond. As the music comes to its climax we see him lying in the water showing him as he becomes one with the cosmic heavens. At this point the orchestra, soloists and chorus come together in what can only be described as the most profound, beautiful experience akin to becoming one with the universe.

The Philharmonic Society of London commissioned the symphony in 1817. Beethoven did most of the work between the autumn of 1822 and February 1824. The Ninth grew out of other works Beethoven had completed but which were also in some sense sketches for a future work. This is evident in his *Choral Fantasy* (Op. 80) from 1808, which is essentially a piano concerto movement with chorus and orchestra. However, the Ninth is the first symphony by a major composer to incorporate vocal soloists and chorus.

The last decade of Beethoven's life was melancholic and challenging; by this time he was completely deaf. Goethe met Beethoven in the summer of 1812 in the Bohemian spa resort in Teplitz. He wrote of Beethoven that:

“He is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable, but surely does not make it any the more enjoyable either for himself or for others by his attitude.”

They would walk together through the streets and when royalty approached Goethe stepped aside, bowed deeply and tipped his hat; Beethoven remained indifferent and walked on. That was Beethoven's character: defiant, individual, strongly humanitarian and intolerant of hypocrisy.

Beethoven was sensitive to and influenced by the political realities of his time. In 1814-15, European leaders met together at what was called the Congress of Vienna, with the goal of creating a better balance of power and peace throughout Europe. These leaders were strong conservatives and had little use for revolutionaries or liberals. Therefore, many people viewed the resulting atmosphere as oppressive and restrictive.

The idea for setting Friedrich Schiller's poem *Ode to Joy* to music came from Beethoven's reaction to this political situation. The poem, written in 1785, embodies the revolutionary fire of that era. We might think of Schiller's poem as we do the song from the musical *Les Misérables* – *Do You Hear the People Sing*, comrades raising their glasses in revolutionary solidarity. Beethoven uses Schiller's fire-drunk song as a hymn to friendship, freedom, marriage and universal brotherhood. Leonard Bernstein conducted the Ninth on Christmas Day, 1989, in Berlin only a month after the opening of the Wall. For the concert it became the *Ode to Freedom* and Bernstein changed Schiller's poem from *Freude* (Joy) to *Freiheit* (Freedom).

The premiere of the Ninth was on May 7, 1824 (the London premiere was not until March 21, 1825). Included on the program was the overture *The Consecration of the House* and the *Kyrie, Credo* and *Agnus Dei* from his *Missa solennis*. This was the first time Beethoven had been on a public stage in 12 years and the hall was packed. The large orchestra consisted of many of Vienna's most elite performers. The performance was officially conducted by Michael Umlauf with Beethoven sitting nearby giving tempos for each section. According to violinist Joseph Böhm, “Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other times he shrank to the ground, he moved as if he wanted to play all the instruments himself and sing for the whole chorus.” At the end the audience cheered and wildly applauded, but Beethoven was facing the orchestra and still conducting. Caroline Unger, the contralto soloist, walked over and turned the maestro around to accept the applause. One witness recalled, “the public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause...”

Beethoven biographer Jan Swafford writes in his program notes for the Boston Symphony: The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

Beethoven is the most pivotal composer who bridges the gap between the Classical and Romantic periods of western music history. It is generally accepted that the Romantic period began around 1820-30, but an easy way to remember this is to associate it with the death of Beethoven in 1827. By the time of his Symphony No. 5, written between 1804-08, Beethoven is already pushing the boundaries of the Classical period. His Sixth, completed in 1808, was a groundbreaking five movement programmatic symphony – unheard of at that time. It would be a decade, after completing his Seventh and Eighth around 1811-12, before Beethoven would compose another symphony, and this one would become a masterpiece without equal. The Ninth is one of the best known and most performed works and considered by many to be the greatest piece of western music ever written.

German soldiers, who were held at the Bandō prisoner-of-war camp during World War I, introduced the Ninth to Japan. Japanese orchestras began performing the symphony in 1925 and during World War II the Imperial government promoted its performances, including on New Year's Eve. By the 1960s performances became more widespread and now the symphony is traditionally performed throughout Japan at the end of the year. For example, in December 2009 there were 55 performances there by various major orchestras and choirs.

Nearly 200 years since its premiere the Ninth continues to inspire people around the world. Composers such as Brahms, Bruckner, Dvořák, Bartók and others have been influenced by it. There was also a superstition that composers associated with a ninth symphony: Beethoven never completed a tenth symphony and it was thought that once a composer completed a ninth symphony it would be their last. The superstition began with Mahler, according to Arnold Schoenberg, who after writing his Eighth Symphony wrote *Das Lied von der Erde*, which was structurally a symphony, but he disguised it as a song cycle. Then he wrote his Ninth Symphony and thought he had beaten the curse, but died before he could complete his Tenth. Other composers who may have been superstitious about the Ninth are Schubert, Dvořák, Bruckner and Vaughan Williams.

Modern technology has also felt its impact: the Philips Corporation news release on August 16, 2007, celebrating the 25th anniversary of the Compact Disc, mentions that Philips and Sony extended the capacity of the CD to 74 minutes to accommodate a complete performance of Beethoven's Symphony No. 9.



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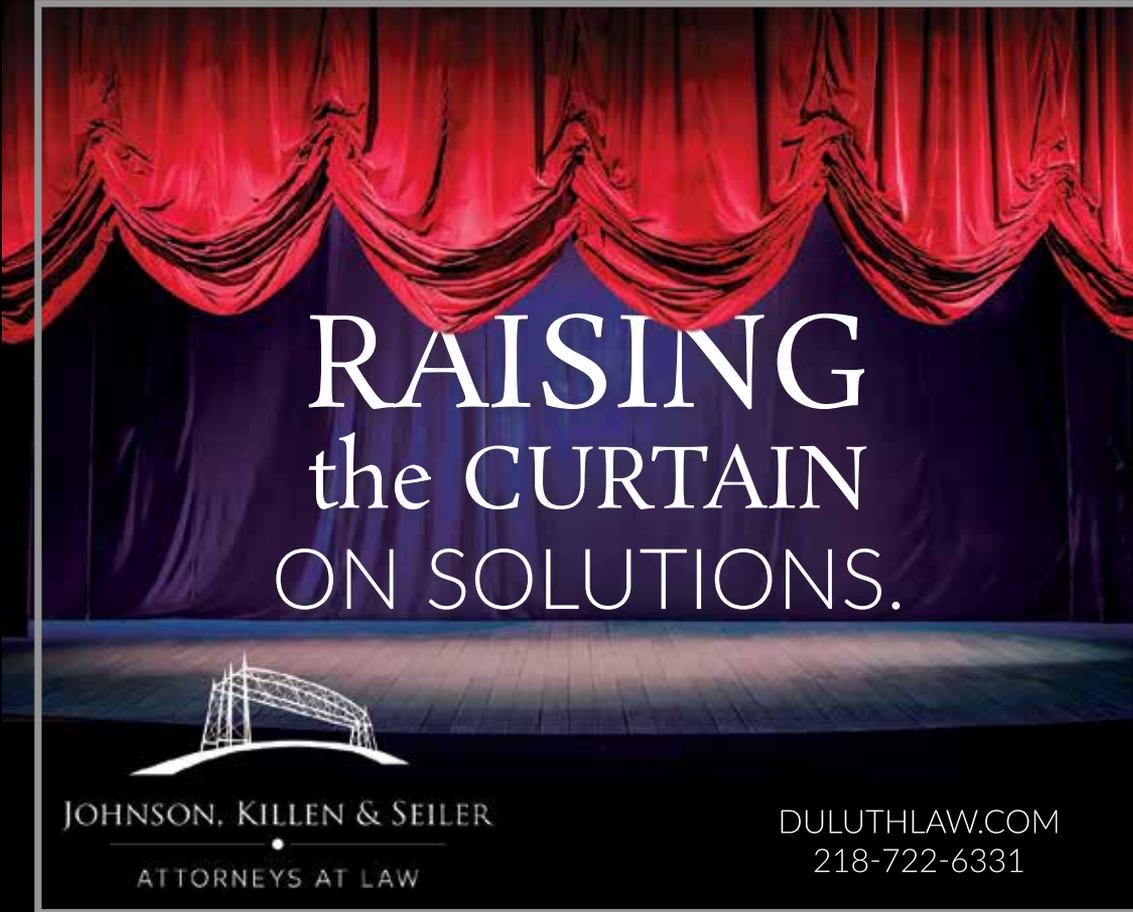
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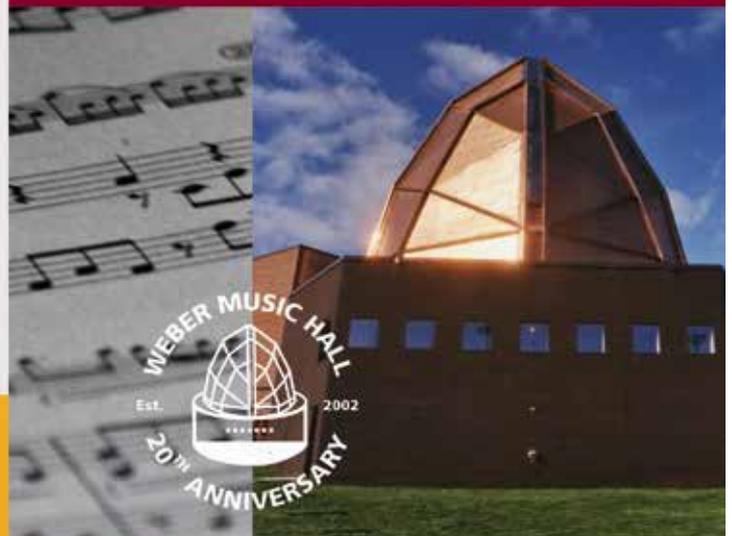
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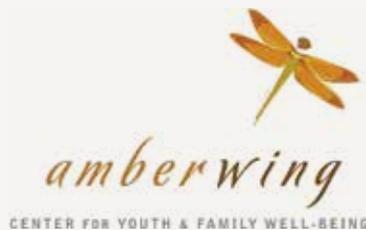


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