

The Choral Arts Ensemble Presents:

*Night, Too,
Shall Be Beautiful*

Saturday

April 23rd, 2016 at 7:30 p.m.
(optional wine tasting to follow)

Sunday

April 24th, 2016 at 3:00 p.m.

The Old Church

1422 SW 11th Avenue, Portland



CHORAL
ARTS
ENSEMBLE
OF PORTLAND

PLEASE SILENCE ALL ELECTRONIC DEVICES

Choral Arts Ensemble of Portland

David De Lyser, Artistic Director
Jennifer Creek Hughes, Accompanist

Prairie Waters by Night..... text by Carl Sandburg, music by John Leavitt

And the Windpoem by Fletcher LaVallee Bartholomew, music by Greg Bartholomew
Oregon Premiere Performance

Sleeping out Full Moon..... text by Rubert Brooke, music by Joshua Shank

Sure on this Shining Night..... text by James Agee, music by Morten Lauridsen
Megan Elliott, conductor

Crickets at Dawn.....lyrics by Leonora Speyer, music by Stacey Philipps
World Premiere Performance

Leonardo Dreams of his Flying Machine text by Charles Anthony Sylvestri
Holly Schauer, Megan Elliott, Patrick Rooney, soloists music by Eric Whitacre

15-minute Intermission

Only in Sleep.....text by Sara Teasdale, music by Ēriks Ešēnvalds
Kate Piper, Kelly Pierce, soloists

Watching the Mid-Autumn Moon.....poem by Wendell Berry, music by Roger Briggs
Anna Mottice Horlacher, Ashley Tuhy, Megan Elliott, David Hughes, soloists
Oregon Premiere Performance

One If by Land, Two If by Sea text by Henry W. Longfellow, music by René Clausen
Holly Schauer, conductor

The Heart's Constellation text by Deborah Buchanan, music by Lisa Ann Marsh
World Premiere Performance

Sleep text by Charles Anthony Sylvestri, music by Eric Whitacre

*(Saturday night only) Wine tasting reception and silent auction in reception hall
immediately following concert (\$10 suggested donation)*



Choral Arts Ensemble of Portland

David De Lyser, Artistic Director

Jennifer Creek Hughes, Accompanist

Soprano

Heather Delaney
Anna Mottice Horlacher
Marina Laurette
Kelly Miller
Sylvia Nelsen
Kelly Pierce
Kate Piper
Holly Schauer *†
Judi Smith
Jenny Stadler
Rebecca Stuhlbarg
Ashley Tuhy

Alto

Cheryl Bristah
Megan Elliott *‡
Tania Hyatt-Evenson
Sophie Kindschuh
Elizabeth Madsen
Rosemary Mitchell
Carmen Moore
Meike Niederhausen
Amy Rooney
Jennifer Rosoff
Susan Wladaver-Morgan

Tenor

Andy Dupont
Joshua Gietzen
Zach Heath
David Hughes *
Michael Hyatt-Evenson
Skye Nehs
Patrick Rooney
Josh Sauby
Grey Schober
Calvin Tuhy

Bass

Austen Hough
Devin Moran *
Stan Pyper
Michael Rexroat
Del Scharffenberg
Jason Scheck
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‡ denotes assistant artistic director

† denotes assistant conductor

* denotes section leader

Program Notes

Night, Too, Shall Be Beautiful

How fitting that our closing concert's title comes from J.R.R. Tolkien: "Now not day only shall be beloved, but night too shall be beautiful and blessed and all its fear pass away." The quote appears toward the end of *The Return of the King*, when Frodo, who has endured so much, finally understands and embraces his whole experience, finding beauty in it all. The music we present this evening welcomes the sometimes unexpected beauty of night, when boundaries of time and space disappear in the dark and we venture beyond ordinary life to discover mystery and wonder.

Composer, professor, and church musician John Leavitt (b. 1956) has spent most of his professional life in the Midwest. This background may have given him special insight into "Prairie Waters by Night," by Carl Sandburg (1878-1967). The poem comes from Sandburg's 1918 collection *Cornhuskers*, which, unlike his more famous urban poems, lovingly describes the places and people of America's heartland. Here, night not only brings an everyday scene to life but endows inanimate objects with human emotions: The moon laughs, willows feel safe to drowse beside their trusted river, and streams remember the rains that created them. Through it all, the piano part ripples like flowing water, while the men and women call back and forth, complementary strands of sound in the natural landscape.

The music of award-winning American composer Greg Bartholomew (b. 1957) is frequently performed across the United States and in Canada, Europe and Australia. Two-time winner of the Cheryl A. Spector Prize in 2012 (for the First Suite from Razumov) and in 2013 (for Summer Suite), the Silver Platter Repertoire Award (for The Tree), and First Place in the 2006 Orpheus Music Composition Competition (for Beneath the Apple Tree), Bartholomew was a 2013 Finalist for the American Prize

in Choral Composition. Born in 1957, Bartholomew studied piano at Cornish College of the Arts and trombone at John Muir Elementary School before earning degrees from the College of William & Mary in Virginia and the University of Washington. "And the Wind" is the final piece in a group of three settings of poems from Fletcher LaVallee Bartholomew's collection entitled, *And the Wind: Gnostic Poems 1945 - 1979*. Minneapolis native and father of the composer, Fletcher Bartholomew (1918 - 2006) spent his professional life in aviation, sparked by a childhood flight in a Curtis Robin in 1929. His work in aviation started with a job as an inspector in an aircraft factory. He went on to become a test pilot in World War II, serving at the South India Air Depot at Bangalore, India, where he was sent by ship, an experience he always remembered.

Joshua Shank (b. 1980) says he became a composer almost by accident, led by one nourishing experience with music after another, but he thinks of himself more as a collaborator with all who bring a piece of music to life. In "Sleeping Out: Full Moon," he certainly collaborated brilliantly with English poet Rupert Brooke (1887-1915), who wrote this striking text when barely out of his teens. Both poem and song begin in normal life, on solid ground, but quickly yield to an out-of-body experience that draws the poet into the embrace of the full moon. Entranced, he calls the moon a flameless ecstasy that surrounds him with feminine tenderness and love. He does not need to do anything to experience such overwhelming beauty and bounty—only open himself to cascades of dazzling images and sounds that fill the night.

People who love choral music will likely recognize our next composer—we have sung many of his works, and always with pleasure. Born in Washington State, Morten Lauridsen (b. 1943) grew up in the Portland area. Over the last twenty years, he has become the most widely performed Ameri-

can choral composer in the world. He does most of his composing in an isolated cabin in the San Juan Islands, and his love of nature shines through his work. A fellow musician has described him as “the only American composer in history who can be called a mystic.” His “Sure on this Shining Night,” with words by American poet, screenwriter, and journalist James Agee (1909-1955), comes from *Nocturnes*. Like Sandburg, Agee personifies the natural world as a place “healed” by the wondrous beauty of a summer night. The words recall those from *Knoxville, Summer, 1915*, Samuel Barber’s setting of another Agee text: “The stars are wide and alive. They seem each like a smile of great sweetness.” Lauridsen’s effortless-sounding music captures that sweetness and more—a sense of being cherished by the universe, safe and whole.

Stacey Philipps writes music of close, lush harmonies and contrapuntal textures, exploring the timbre of voices and instruments in minute detail and sweeping gestures. A lifelong choral singer, Stacey is an early- and new-music devotee, and she currently sings with the Oregon Repertory Singers. Her vocal interests extend to a love for composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles. A sometime pianist and frequent dabbler in playing underappreciated instruments—she has an accordion, mountain dulcimer, and ukulele on hand and is pining for a harpsichord, banjo, and viola da gamba—Stacey graduated with a degree in music composition from Portland State University and also holds a degree in philosophy and math from St. John’s College, Santa Fe. In describing “Crickets at Dawn,” she says, “I imagine the scene in this poem happening at the end of a long, hot summer night—the kind of warm and drowsy night that is alive with the sound of nocturnal activity, including crickets and a drone of other insects. The cricket sounds in the upper voices of the choir are notated from recordings of live crickets, albeit a few octaves lower. The close dissonances mimic the very slight pitch variations heard in the summertime backyard, and the rhythmic repetition of

the chirping crickets starts and stops the way crickets do when other creatures come near. Meanwhile, the lyrical, sleepy melody weaves in and out of the natural sounds of the evening.”

Our longest and most mysterious work might almost be the world’s shortest opera: *Leonardo Dreams of His Flying Machine* (2002), by composer Eric Whitacre (b. 1970) and librettist Charles Anthony Silvestri (b. 1965). Whitacre has stated that he and Silvestri started with a simple concept: What would it sound like if a genius were dreaming? Since da Vinci was a man of the Renaissance, both his waking life and his dreams might start with Renaissance music—chords, runs, and even recitatives straight out of Monteverdi. But his dream of flying keeps breaking in, like disturbing sounds from another time. The music teems with complementary opposites: human and machine, air and fire, midnight and dawn. At last, Leonardo leaps into the impossible—and flies! It takes all our voices, spread over 10 vocal lines, to render the amazing sensations of a dreaming man in love with flight.

INTERMISSION

Latvian Eriks Esenvalds (b. 1977) studied at the Baptist Theological Seminary in Riga before deciding to devote himself full-time to composing. A choral singer himself, he has composed many works for vocal ensembles, as well as operas and instrumental pieces, often drawing on religious texts and the folk tales and songs of his native country. “Only in Sleep,” however, sets a haunting poem by American Sara Teasdale (1884-1933). The music begins with a single soprano re-discovering childhood friends when she enters the world of sleep, where night has erased the intervening years. In simple, gentle phrases, she and the choir find the beloved faces of people long vanished—maybe even her own lost child self. After tenderly examining the past, a solo soprano takes up the theme again, only now with folk-like embellishments that seem to float free in the secret world of sleep.

“Watching the Mid-Autumn Moon” is movement III from the larger four movement choral / orchestra work titled “For the Future” (2015), written for Leslie Guelker-Cone in honor of her 20th Anniversary as Director of Choirs at Western Washington University. The poem, by Wendell Berry, addresses the universal cycle of humans living, dying and celebrating under the changing and seemingly eternal moon. Having earned his PhD from the Eastman School of Music, composer Robert Briggs is currently Professor of Music Composition at Western Washington University and Conductor Emeritus of the Whatcom Symphony Orchestra. He studied composition with Peter Maxwell Davies, Samuel Adler, Joseph Schwantner, Eugene Kurtz, and Don Freund.

“One If by Land” recounts Paul Revere’s midnight ride through the Massachusetts countryside to warn colonists of British military actions the next day. Henry Wadsworth Longfellow (1807-1882) wrote this popular poem in 1860, shortly after climbing the tower of Boston’s Old North Church (the site of the lantern signal). That year, the issue of slavery was intensifying conflicts between North and South, and Longfellow had long and publicly supported abolitionism. Thus, when the poem appeared in *The Atlantic* in January 1861, just after South Carolina seceded from the Union, many saw it as referring to the new national crisis—even as a call to arms. This dramatic setting by René Clausen (b. 1953) is the opening movement of “The Midnight Ride of Paul Revere” and begins with sounds recalling a fife and drum corps and hoofbeats, then the tread of marching men; the middle section conjures up the silent waiting for the signal, as well as the spooky menace of a huge British warship anchored right in Boston harbor. Clausen’s compositions and choral arrangements, both sacred and secular, have received many honors, including a Grammy for his recent recording *Life & Breath*.

Lisa Ann Marsh’s music is inspired by the beauty of the natural world, the complex-

ity of human emotions and relationships, and the artists she collaborates with. She is a founding member of Crazy Jane Composers, the women composers of Cascadia Composers in Portland, Oregon. Her solo piano and chamber works are frequently performed in the Portland area. Currently she is working on a symphonic poem and an opera in collaboration with director Matt Zrebski. Scenes from this opera were premiered at Iowa State University in 2013. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians.

Inspired by the poem written by Deborah Buchanan that serves as the text, “The Heart’s Constellation” brings the beauty of the night into sound and space.

Eric Whitacre and Tony Silvestri have collaborated on many works, including the almost legendary “Sleep.” Whitacre started with completely different plans for this composition, which he wrote as a setting of Robert Frost’s beloved “Stopping by Woods on a Snowy Evening.” Unfortunately, Whitacre realized too late that the poem was not in the public domain and, worse yet, that the Frost Estate would not give him permission to use the text. So he posed his friend Silvestri the challenge of writing lyrics on the theme of sleep while using Frost’s original meter and rhyme scheme; Whitacre now says he far prefers the new words. Whitacre used “Sleep” as one of the first ventures of his Virtual Choir, which allows people from all over the world to record his music on computers and send him the digital files; he then combines these into a simultaneous performance piece that can be shared. As night can erase the hard edges that define our daytime world, so Whitacre has found a way to turn passive listeners into active participants in creating a work of beauty.

Susan Wladaver-Morgan

Lyrics & Translations

Prairie Waters by Night

Chatter of birds, two by two, raises a night song
Joining a litany of running water
Sheer water showing a russet of old stones, remembering many rains.
And the long willows drowse on the shoulders of running water,
And sleep from much music, joined songs of day's end.
Feathery throats and stony waters, in a choir chanting new psalms.
It is too much for the long willow,
when low laughter of a red moon comes down,
And the willows drowse and sleep on the shoulders of running water.

And the Wind,

There is an awesome beauty found in sailing Through black of night upon the open sea,
Your vessel mauled by unseen waves and trailing Her phosphorescent wake, as steadily,
She plows into the darkness, And the wind.

Sleeping out Full Moon

They sleep within. . . .
I cower to the earth, I waking, I only.
High and cold thou dreamest, O queen, high-dreaming and lonely.

We have slept too long, who can hardly win
The white one flame, and the night-long crying;
The viewless passers; the world's low sighing
With desire, with yearning,
To the fire unburning,
To the heatless fire, to the flameless ecstasy! . . .
Helpless I lie.

And around me the feet of thy watchers tread.
There is a rumour and a radiance of wings above my head,
An intolerable radiance of wings. . . .
All the earth grows fire,
White lips of desire
Brushing cool on the forehead, croon slumbrous things.

Earth fades; and the air is thrilled with ways,
Dewy paths full of comfort. And radiant bands,
The gracious presence of friendly hands,
Help the blind one, the glad one, who stumbles and strays,
Stretching wavering hands, up, up, through the praise
Of a myriad silver trumpets, through cries,
To all glory, to all gladness, to the infinite height,
To the gracious, the unmoving, the mother eyes,
And the laughter, and the lips, of light.

Sure on this Shining Night

Sure on this shining night of star made shadows round,
Kindness must watch for me this side the ground.

The late year lies down the north. All is healed, all is health.
High summer holds the earth. Hearts all whole.
Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.

Crickets at Dawn

All night the crickets chirp,
Like little stars of twinkling sound In the dark silence.
They sparkle through the summer stillness With a crisp rhythm;
They lift the shadows on their tiny voices.
But at the shining note of birds that wake, Flashing from tree to tree till all the wood is lit
-- O golden coloratura of dawn!--
The cricket-stars fade softly,
One by one.

Leonardo Dreams of his Flying Machine

I.

Leonardo Dreams of his Flying Machine...
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him,
softly whispering their siren-song:
"Leonardo. Leonardo, vieni á volare". ("Leonardo. Leonardo, come fly".)

L'uomo colle sua congegiate e grandi ale,
facendo forza contro alla resistente aria.
(A man with wings large enough and duly connected
might learn to overcome the resistance of the air.)

II.

Leonardo Dreams of his Flying Machine...

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo. Leonardo, vieni á volare". ("Leonardo. Leonardo, come fly".)

Vicina all'elemento del fuoco...
(Close to the sphere of elemental fire...)

Scratching quill on crumpled paper,

Rete, canna, filo, carta.
(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.

...sulla suprema sottile aria.
(...in the highest and rarest atmosphere.)

III.

Master Leonardo Da Vinci Dreams of his Flying Machine...

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
takes one last breath,
and leaps...

"Leonardo, Vieni á Volare! Leonardo, Sognare!" ("Leonardo, come fly! Leonardo, Dream!")

Only in Sleep

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten —
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.

The years had not sharpened their smooth round faces,
I met their eyes and found them mild —
Do they, too, dream of me, I wonder,
And for them am I too a child?

Watching the Mid-Autumn Moon

Young, we had not enough respect for the changing moon
Then the days seem to pass
only to return again.

Now, having learned by loss
that men's days part from them forever, we eat and drink together beneath the full moon,
acknowledging and celebrating the power that has bereft us
and yet sheds over the earth
a light that is beautiful.

One If by Land, Two If by Sea

Listen my children and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend through alley and street
Wanders and watches, with eager ears,
Till in the silence...

The Heart's Constellation

I look up the ridge
outlined by shadowed silhouettes
and see, lifting out of the tangle
of limbs and leaves,
the crescent moon, bowl-like,
and patterned around it glittering sparks to match the lunar brilliance: four stars, lodestones of the nightly compass, there to guide travelers who may find themselves alone and wandering
as the black sky loosens into deep blue.
Below, anchor to all the others,
a shining planet: Venus, the goddess of desire and affection, who twines these two strands into the mysterious benediction of love.
Venus, locus of the sky's geometry,
arbiter of destiny, both mistress and mirror, laying her hands on our heads,
she merges confusion and consolation.
Night's riches fall down, like sheets, unfolding themselves, length upon length, covering sky and earth.
We breathe in the world's promise and listen
to the reverberating echoes of the far hills, then silence.

Sleep

The evening hangs beneath the moon
A silver thread on darken dune
With closing eyes, and resting head
I know that sleep is coming soon
Upon my pillow, safe in bed
A thousand pictures fill my head
I can not sleep my mind's aflight and yet my limbs seem made of lead
If there are noises, in the night
A frightening shadow, flickering light
As I surrender unto sleep
Where clouds of dream, give second sight
What dreams may come both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep



Cascadia Composers

Mission Statement

Cascadia Composers engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers.

Cascadia Composers serves northern Oregon and southern Washington and was founded in 2008.

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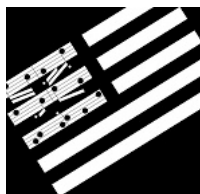
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NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.



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The Choral Arts Ensemble would like to acknowledge the following singers for their long-standing contributions to the ensemble:

With the group at least 35 years
Rosemary Mitchell

With the group at least 30 years
Del Scharffenberg + Mark Vierck

With the group at least 25 years
Susan Wladaver-Morgan

With the group at least 20 years
Tania Hyatt-Evenson + Jennifer Rosoff

With the group at least 15 years
RCheryl Bristah + Michael Hyatt-Evenson +
Carmen Moore + Holly Schauer + Jason Scheck

Biographies



Dr. David De Lyser assumed the position of Artistic Director with the Choral Arts Ensemble of Portland in May of 2012. He is also Director of Orchestral Activities and Associate Professor of Music at the University of Portland, where, in addition to conducting the university orchestra, he teaches music theory and composition, musicianship, fine arts, and coaches chamber ensembles. He maintains a busy schedule of guest conducting and adjudicating in the Northwest. He holds graduate degrees in conducting and composition from the University of Northern

Colorado and the University of Portland, and a Bachelor of Music degree in Music Business from Minnesota State University Moorhead. Dr. De Lyser is a published author and award-winning composer whose works have been commissioned, premiered and performed by professional, collegiate, community and high school performing ensembles throughout the West and Midwest.

Megan Elliott has sung with CAE since 2006 and has served as alto section leader since 2010. She is honored and thrilled to now serve as Assistant Artistic Director. She holds degrees in Vocal Performance and Music Therapy from Corban University in Salem, OR and Marylhurst University here in Portland. She is a board certified music therapist in the Portland area, working with young children, as well as people with developmental disabilities and Alzheimer's disease. She also teaches music and movement classes for young children and their parents at "Music Together of Beaverton" and directs a choir for people with Parkinson's disease. She is a frequent vocalist at her church in Tigard and has also performed as a guest soloist at various concerts and events in the Portland area.

Jennifer Creek Hughes joined the Choral Arts Ensemble as its accompanist in 2011. A native Oregonian, that year also marked her return to the Portland area after spending seven years in New York City. Jennifer received her Bachelor of Music in Piano Performance from the University of Puget Sound and her Master of Music in Vocal Accompanying from Mannes College The New School for Music, in NYC. She then became the staff accompanist for The Nightingale-Bamford School, an all-girls K-12 independent school in NYC, where she accompanied (and sometimes directed) the choruses and musicals. In addition to performing with CAE, Jennifer currently freelances in the Portland area with organizations like Portland State University, University of Portland, and private voice studios. Her latest and most exciting job is mother to a baby girl born in March 2013.

Holly Schauer joined CAE in 2000 and has served as soprano section leader since 2003. She considers it a great privilege to also serve as assistant conductor. A native of Tennessee, Holly earned her bachelor's degree in music from Belmont University in Nashville, which included a year studying vocal performance abroad at the Hochschule für Musik Carl Maria von Weber in Dresden, Germany, and master's degrees in both music and education at the University of Portland. She is employed as an educator in the David Douglas School District, having worked for 12 years as a music teacher and choir director and currently as the School Improvement Coordinator at Ron Russell Middle School.

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About the Choral Arts Ensemble

CHORAL

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CAE is Portland's choir, both geographically and in spirit. We uphold our tradition of choral excellence, sharing a passion for our art while having a little fun along the way.

As one of the region's premiere choral ensembles in our 47th season, we seek to educate, enrich and entertain our audiences with exceptional performances of familiar and rarely heard music. We exemplify everything that makes Portland great: fun but a little geeky, accessible and approachable, passion for our art form, friendly and welcoming. We are singers who represent a variety of professional occupations and diverse singing experiences, but we have all joined for a simple reason – passion – for music, for our fellow singers and for our audiences. Through artistic excellence and creative collaboration, we are committed to creating inspiring concert experiences.

The Choral Arts Ensemble of Portland is a non-profit organization. We rely on gifts from people like you to bring the best of choral music to audiences in the greater Portland and Vancouver area. You are invited to join CAE's family of contributing members by making tax-deductible donations. Business sponsorships are also welcome.

Please continue to support live music!



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