

THE NEW CHORAL SOCIETY
A VIRTUAL EVENING
OF CHAMBER MUSIC

JANUARY 2021



DR. JOHN T. KING
ARTISTIC DIRECTOR AND CONDUCTOR



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and that which cannot remain silent.*

– Victor Hugo

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FROM THE EXECUTIVE DIRECTOR...



Welcome to the 27th Season with the New Choral Society, which is sure to be our most unique yet! As the COVID-19 pandemic continues to halt much of life as we know it, we have been doing all that we can to safely make music together. Singing in masks, temperature scans and social distancing have become routine, and we are reinventing almost every part of our operation. We want to thank you for venturing into the unknown with us, as we present our first virtual concerts in our 27 year history.

Last month, we opened our season with our 27th annual *Messiah* presented in a virtual performance. In early November we gathered in small groups for a full day of recording with Westchester resident Dave Steck of Numeric Productions and the YoFiFest. We extend a huge thank you to his team for making this ambitious project possible. In addition to our amazing vocal soloists, we had a small, masked chorus, chamber orchestra, and a few fun surprises along the way. This production was met with enthusiasm and praise from across the community.

Now, we turn to our our annual Evening of Chamber Music in which we highlight works for strings and keyboard in a similar virtual format. While this season will certainly look very different, we are working hard to fulfill our mission of bringing you high quality choral music. We will continue to asses each concert and be flexible and innovative in how we can bring this music to you in the safest and most meaningful manner.

I especially wish to thank our Board of Directors, who allows the kind of administrative and artistic freedom that has enabled the New Choral Society to grow, while staying accessible and relevant to the community. Please take a moment to look over the long list of contributors; with the support they provide, these individuals, corporations and foundations are integral to the success of the New Choral Society. In short, they keep us “alive” and we need them now more than ever. I’m glad you have chosen to join us as we make great music for the 27th year!

Erica Westcott Kelly

FROM THE PRESIDENT OF THE BOARD...



Dear Friends:

As we present our 27th season of bringing beautiful music to our community, it is my fervent hope that you, our supporters and patrons, are coping well enough in this time of social restrictions and distancing.

As our society struggles through this season of COVID 19, the New Choral Society singers, orchestral members, Executive Director Erica Kelly, Artistic Director John T. King and the Board of Directors felt strongly that the community’s need for beautiful music is as great as it has ever been. The extraordinary lengths to which our performers and staff have gone to produce video versions of our concerts while employing all necessary precautions demonstrate a true dedication to the music and the joy and comfort it brings to all people.

Completing her first season with us as Executive Director is Erica Kelly, whose confident expertise in arts administration has made this possible. Together with Maestro John King, they have saved the 2020-21 season when it was highly possible there would be none. We are in their debt.

Finally, I want to remember Rekha Packer, our dear friend, supporter and board member, who died this past year. For many, many years Rekha attended every concert, sitting in the front row. We will miss her greatly.

Betsy Hills Bush

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The New Choral Society wishes to thank the Session and Staff of Hitchcock Presbyterian Church for the use of this beautiful space and for all their support during the past 27 seasons.

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THE NEW CHORAL SOCIETY**

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OUR MISSION STATEMENT AND HISTORY



The mission of the New Choral Society is to provide concerts that bring to Westchester County choral music of the highest quality and to enable singers in the community to participate in outstanding music making.

The New Choral Society's purpose is to promote a greater interest in classical choral works in the immediate Westchester area. We strive not only to program standard classical repertoire, but also include innovative and sometimes unique offerings. We collaborate with professional artistic organizations such as The Metropolitan Opera Lindemann Young Artist Development Program to showcase talent not before heard in this area, as well as work to promote local Westchester artists.

Formed in 1994, the New Choral Society is an all auditioned, volunteer chorus of 48 singers from Westchester County and surrounding areas. We offer three choral concert programs each season, accompanied by a professional orchestra and professional soloists. We also feature one performance of our chamber orchestra with a program of all orchestral chamber music.

Highlights of the past two decades include the 1999 World Premiere of *Mass for Chorus and Orchestra* by world-renowned composer, the late Stephen Paulus. The chorus commissioned this work to celebrate our Fifth Anniversary season and it has since been performed all over the country including performances at the Kennedy Center, Washington, DC and at the Spoleto Music Festival. The chorus has sung with the Connecticut Grand Opera Orchestra and Chorus, Mid-America Productions at Carnegie Hall, The Westchester Philharmonic at the Performing Arts Center at SUNY Purchase and has even performed an outdoor concert, with fireworks, for the members of Scarsdale Golf Club on the occasion of their centennial.

On September 11, 2002, the New Choral Society hosted the "Rolling Requiem," a worldwide musical response to the tragic events of one year earlier. Choruses from around the world sang Mozart's *Requiem* at exactly 8:46 AM, in their time zone. The music literally "rolled" around the globe as the clock struck 8:46 AM. With an all-professional orchestra, and soloists from the Metropolitan Opera, 100 voices combined in this emotional tribute to the victims from the September 11, 2001 terrorist attacks. Chorus members came from Westchester and Fairfield counties and represented 13 different choral groups.

The chorus has received numerous grants from ArtsWestchester, New York State Council on the Arts (NYSCA) and in 2008 received a \$15,000 grant from the Westchester Community Foundation's Emmanuella and Rudyard Reimms Fund, to promote German culture. A program featuring music by German composers was the result of this generous grant, for the 15th Anniversary season. In 2014, the New Choral Society was chosen to receive the ArtsWestchester Arts award for outstanding Arts Organization and was recognized along with the other winners at county-wide luncheon.

On November 1, 2018, the 25th Anniversary of the New Choral Society celebrated 25 years of great music making with a Gala evening at Scarsdale Golf Club. With the generosity of our patrons and friends, over \$70,000 was raised to help keep the mission and the artistic vision of the New Choral Society strong and moving forward.

THE CONDUCTOR



DR. JOHN T. KING, *Artistic Director and Conductor*, founded The New Choral Society in 1994. He has performed and guest conducted for several American Guild of Organists workshops and choral festivals. He has been responsible for two choral commissions from Stephen Paulus, *Mass for Chorus and Orchestra* and *You Shall Love* for chorus and organ, having conducted their world premieres.

Dr. King has worked with renowned conductors Dennis Keene, Gregg Smith, Joseph Flummerfelt and Vance George, and conducted the Gregg Smith Singers and the Adirondack Chamber Orchestra. His CD recordings include Handel's *Messiah*, Mozart's *Requiem*, Bach's Cantata No. 147 *Herz und Mund und Tat und Leben*, Haydn's *Utrecht Te Deum*, Gounod's *St. Cecilia Mass*, Brahms' *Requiem*, and the world premiere recording of Paulus' *Mass*. Equally accomplished as an organist, Dr. King has given concerts throughout the United States and Europe. His performances have been heard in St. Paul's Cathedral, London, St. John the Divine, New York City, and St. James' Cathedral, Chicago.

He currently serves as full-time Minister of Music at Hitchcock Presbyterian Church, Scarsdale, where he administers and conducts the multiple choir program. Dr. King holds a bachelor of music degree from University of Louisville, a master of music degree from Yale University and doctor of musical arts from Manhattan School of Music, all in organ. He has been the recipient of a number of prizes in organ performance, and served as an adjunct lecturer at Concordia College, Bronxville, New York. He currently teaches classes at Scarsdale Adult School.

REMEMBERING OUR DEAR FRIEND, REKHA PACKER



The New Choral Society wishes to remember and honor our dear friend, Rekha Packer. Rekha served on our Board of Directors for close to 13 years and could always be found in the front row of our concerts. Her spirit and energy propelled us forward as an organization and we were so humbled by her unwavering and steadfast commitment to our work. She was the honoree at our 25th Anniversary Gala and her legacy will live on as we name the Principal Cello Chair in honor of her and her husband, Michael. Rekha was a treasured part of our community and we will miss her dearly.

Saturday, January 23, 2021 at 8 PM

A VIRTUAL EVENING OF CHAMBER MUSIC

Organ Concerto in F Major, Op. 4 No. 4

G. F. Händel
(1685-1759)

I. Allegro

David Enlow, Una Tone, Nikita Morozov, Jessica Meyer,
Mairi Dorman-Phaneuf and Pawel Knapik

Piano Trio Op. 1, No 1 in E-flat Major

Ludwig van Beethoven
(1770-1827)

I. Allegro

Nikita Morozov, Mairi Dorman-Phaneuf and Peggy Kampmeier

Vor Eternity for viola and piano

Jessica Meyer
(b. 1974)

Jessica Meyer and Peggy Kampmeier

Romance for Violin and Orchestra, No. 2 in F Major, Op. 50
Transcribed for Organ Accompaniment by David Enlow

Ludwig van Beethoven
(1770-1827)

Una Tone and David Enlow

Cello Sonata in g minor, Op. 65

Frédéric Chopin
(1810-1849)

III. Largo

Mairi Dorman-Phaneuf and Peggy Kampmeier

Eight Pieces for Violin and Double Bass, Op. 39

Reinhold Glière
(1875 – 1956)

I. Prelude

II. Gavotte

Una Tone and Pawel Knapik

be still and know for violin, cello and piano

Carlos Oliver Simon Jr.

Nikita Morozov, Mairi Dorman-Phaneuf and Peggy Kampmeier

Piano Quintet in c minor (1903)

Ralph Vaughan Williams
(1872-1958)

I. Allegro con fuoco

Una Tone, Jessica Meyer, Mairi Dorman-Phaneuf,
Pawel Knapik, and Peggy Kampmeier

Program Notes

Georg Friederich Händel wrote a total of sixteen organ concertos. These concertos were some of the first works of their kind for this combination of instruments and served as a model for later composers. His first set, Op. 4, written between 1735 and 1736, is a collection of six organ concertos for chamber organ and orchestra. They were written to be played as interludes during his Oratorio performances at Covent Garden, with Händel himself performing the solo part and conducting the orchestra. The opening *Allegro* of his **Organ Concerto Op. 4, No 4 in F Major** is played by the full ensemble and is in ritornello form, which means that the theme returns throughout the movement. After the statement of the theme by the full ensemble, the texture alternates between the solo organ and ensemble, ending with the full ensemble presenting a final statement of the opening theme.

The piano trio was a relatively minor genre prior to the works of Beethoven. It initially served as repertoire for the private soirées of amateur musicians. The delightful three-movement piano trios of Haydn presented moderate technical challenges for the string players. In the hands of Beethoven, the piano trio evolved into a large scale form, with three fully independent instrumental lines forming a rich texture. By identifying these works as “Opus 1” on the title page of the three trios published in 1795, the 25 year-old Beethoven declared them to be his first completed compositions wrought from a personal style that transcended any influence. The **Trio in E-flat, Op. 1, No 1**, boldly announces Beethoven’s new style, with thematic interchange taking place between all three instruments. The first movement, *Allegro*, begins with a staccato arpeggio theme (first played by the piano, then by the cello, then by all three in unison), which becomes a unifying motive throughout the movement. A slow and lyrical second theme gently unfolds in the equal voices of the violin and cello. This is followed by a return of the opening material and concludes with a coda that is based on an ascending scale.

“**Vor Eternity for viola and harpsichord** (or piano) was a wedding gift for Mattie Kaiser and Aaron Butler, and the prompt was ‘use something borrowed’. So I decided to rework the *Andante* movement of the Bach *G Major Gamba Sonata* - I borrowed the piano part, but the viola part is all mine... This piece is a reminder to always make the best of the moments you have with the ones you love.” -- Jessica Meyer

Chopin’s **Cello Sonata** represents an extraordinary effort on the part of a composer, only a few years from the end of his life, who was determined to master a genre he had never before attempted. Only five chamber works by Chopin exist; three of them are for cello and piano. The result is a grand sonata on a scale with Chopin’s most serious and significant works. A big, virtuosic cello part is counterbalanced by masterful piano writing in which Chopin never compromises his unique style. The heart of the work is indeed the gorgeous third movement. The *Largo* is as tranquil and brief as its neighboring movements are troubled and lengthy. Words cannot adequately describe this little, peaceful gem.

(Continued)

Beethoven wrote two *Romances for Violin and Orchestra*. Both pieces are beautiful, lyrical works and more reflective than many of his more famous compositions. The ***Romance No. 2 in F Major*** was, in fact, the first of the two to be composed. It is thought that Beethoven intended it to be used as the slow movement of a violin concerto, of which the outer movements were never completed or have been lost. The first performance took place in November of 1789 and was later published in 1805. Beethoven uses the rondo form (ABACA) for the work. The recurring “rondo” section is made up of a theme performed first by the soloist, and then echoed by the orchestra. The simplicity and beauty of the *Romance* has an enduring appeal, and it remains a highly popular concert work. Tonight we hear it with the organ playing a reduction of the original orchestral parts.

Reinhold Glière was born in Kiev into a family of instrument makers and displayed remarkable talent at an early age. He attended the Moscow Conservatory, studying both violin and composition. Following graduation he taught at Moscow’s Gnessin Institute before returning to the conservatory as a professor of composition, a post he held for more than twenty years. Glière wrote his ***Eight Duos for violin and cello*** in 1909 and they have since been arranged for violin and double bass. Although some of the pieces feature Russian-style melodies, the set’s overall style suggests Classical or even Baroque models. They are miniatures, each with their own charming character. The opening *Prelude* is serious yet yearning and the *Gavotte* is stately yet evokes the French dance popular in the Baroque era.

Carlos Simon, Jr. is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Recent commissions have come from Morehouse College celebrating its 150th founding anniversary, the University of Michigan Symphony band celebrating the university’s 200th anniversary, as well as serving as the young composer-in-residence with the Detroit Chamber String and Winds in 2016. Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. ***be still and know*** (2016) for piano, violin and cello was inspired by an interview with Oprah Winfrey in 2011.

Ralph Vaughan Williams’ ***Piano Quintet in C Minor*** was completed in 1903, but then extensively revised over the next two years before its premiere in London’s Aeolian Hall. Vaughan Williams, still not completely satisfied with the revisions, removed the early work from his catalogue. He wrote comparatively little chamber music, so we are thrilled that it was recently released back into the standard repertoire. The piece is scored for piano with a quartet of violin, viola, cello, and double bass—the same infrequently heard combination featured in the Schubert Trout Quintet. The first movement, marked *Allegro con fuoco*, is expansive, with Brahmsian harmonies but tinged with modality in the quieter passages. It ends quietly with the double bass having the last statement of the melody, accompanied by quiet chords.

With special thanks to:

Steve Taylor and Andrew Hall for video production and editing
Jesse Melito for audio engineering

Please note that this performance adhered to all current safety protocols.

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NEW CHORAL SOCIETY ORCHESTRA BIOS

Mairi Dorman-Phaneuf, cello, has established a busy career in New York City as a solo, chamber, Broadway and recording artist. Since 2002 she has held chairs in 17 Broadway shows, including *The Bridges of Madison County*, *A Little Night Music*, *Sunday in the Park with George* and *My Fair Lady*. Off Broadway credits include the premier productions of Jason Robert Brown's *The Last Five Years* and the 2013 Classic Stage revival of Stephen Sondheim's *Passion*. Following her sold-out debut at Birdland Jazz Club in 2018, she continues to present headlining shows at the iconic venue, featuring Broadway's greatest stars. Her cello arrangements have become sought-after additions to the Broadway repertoire. Mairi has been a featured performer with John Pizzarelli, Jeremy Jordan and Jason Robert Brown. She has appeared in multiple TV broadcasts, including the Live from Lincoln Center Broadcasts; *Lang Lang's New York Rhapsody*, *Joshua Bell with Friends @ The Penthouse* and *Chita Rivera: A Lot of Livin' To Do*. As a classical soloist and chamber musician she performed in the major venues of Europe, Asia and the US. Highlights include performances of the Saint-Saens, Elgar and Dvorak Cello concerti. Mairi was born in Glasgow, Scotland, and attended Chetham's School of Music in Manchester, England and Guildhall School of Music in London. In 1994 she moved to the US to attend the University of Colorado at Boulder, where she completed Masters and Doctoral Degrees.

David Enlow, organ, is Organist & Choir Master of the Church of the Resurrection, Music Director of Park Avenue Synagogue, a "commanding" organist (*The New Yorker*), teacher, and conductor, all based in New York. David's solo recordings include *Pater Seraphicus*, the complete major organ works of César Franck; *Piano à l'Orgue*, an album of piano transcriptions; and *Bach on Park Avenue*, recorded on the Mander organ at the Church of St. Ignatius Loyola in New York. David has taught for local, regional, and national events of the American Guild of Organists (AGO), the Royal Canadian College of Organists, and at the Juilliard School, from which he received two degrees. David also received the first prizes of the Albert Schweitzer Organ Festival (USA) and the Arthur Poister Competition, and has recently served as a judge for several others including the AGO's national improvisation competition. David studied the organ with Paul Jacobs, John Weaver, and John Tuttle, and improvisation with Gerre Hancock.

Margaret "Peggy" Kampmeier, piano, enjoys a varied career as a soloist, collaborative artist, and educator. Since receiving her Doctor of Musical Arts degree at SUNY Stony Brook, she has performed in hundreds of concerts, premiered numerous works, and recorded extensively. Peggy is a founding member of the Naumburg Award-winning New Millennium Ensemble and performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. She has appeared with the St. Petersburg Chamber Philharmonic, Metropolitan Opera Chamber Ensemble, New York Philharmonic Ensembles, Kronos Quartet, the Chamber Music Society of Lincoln Center, the Cassatt Quartet, Sherman Chamber Ensemble, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele, Sequitur, Speculum Musicae and New York New Music Ensemble. Peggy teaches piano and chamber music at Princeton University, and is Artistic Director and Chair of the Manhattan School of Music's Contemporary Performance Program.

Pawel Knapik, bass, is a Polish-American bassist, composer, and educator. A graduate of Manhattan School of Music, Wroclaw Academy of Music, and a member of the Orchestra of St. Luke's, Mr. Knapik also performs regularly with preeminent orchestras in the New York City metropolitan area such as New York City Ballet, New York City Opera, American Ballet Theatre, as well as European ensembles including the legendary Vienna Philharmonic. Outside of classical genre, Pawel Knapik worked with Paul McCartney, Bono and the Edge, Elvis Costello, Justin Timberlake, Jennifer Hudson, Miley Cyrus, Harry Connick Jr., and appeared in the Golden Globe winning motion picture *The Greatest Showman* and on the Golden Globe winning TV Series *Mozart in the Jungle*. Mr. Knapik has performed on four continents and plays a double bass crafted by Oreste Martini, Mantova 1934.

With playing that is “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*New York Times*), **Jessica Meyer** is a GRAMMY® - nominated violist and composer whose passionate musicianship radiates accessibility and emotional clarity. Her first composer/performer portrait album recently debuted at #1 on the Billboard traditional classical chart, where “knife-edge anticipation opens on to unexpected, often ecstatic musical realms, always with a personal touch and imaginatively written for the instruments” (*Gramophone Magazine*). Since embarking on her composition career only six years ago, premieres have included performances by the American Brass Quintet, PUBLIQuartet, NOVUS NY of Trinity Wall Street, A Far Cry, and acclaimed vocal ensembles such as Roomful of Teeth, Vox Clamantis, and the Lorelei Ensemble (which received the Dale Warland Singers Commission Award from Chorus America). This season includes being Composer-in-Residence at Spoleto USA; a premiere at the National Gallery of Art; and a work for the St. Lawrence String Quartet. Recently, she was just announced the winner of the 2nd Annual Ellis-Beauregard Foundation Composer's Award, which will fund a commission for the Bangor Symphony in 2022-23. Upcoming orchestral engagements include a concerto for herself with the League of Composers Orchestra to be premiered in Miller Theatre, and interactive performances in Carnegie Hall and around the country as part of their nationwide Link Up Program.

Described by *La Presse* as a “violinist with genuine strength,” **Nikita Morozov**, violin, is a Grand Prize winner in competitions including the Festival du Royaume, Montreal Classical Music Festival, Sorel Music Festival, and the Canadian Music Competition. A performance of his was praised by Allan Kozinn of *The New York Times* as “the best performance of the evening.. This was a virtuosic performance, but it achieved the often elusive, typically Brahmsian goal of putting virtuosity at the service of bigger ideas, rather than celebrating it for its own sake.” Nikita earned his Master of Music degree at The Juilliard School, studying with Joseph Lin and Lewis Kaplan, Bachelor of Music degree at the Université de Montréal, studying with Eleonora Turovsky, and DMA (abd) at the Graduate Center (CUNY), working with Mark Steinberg. Nikita also studied with violinists Rolf Schulte, Igor Oistrakh, Régis Pasquier, Rodney Friend, Mauricio Fuks, Michael Frischenschlager, Jeanne Lamon, and Augustin Dumay. In January 2019, he co-founded Vessels to Motherland, an electronic duo with his partner Danica Borisavljevic, creating innovative and deeply personal electro-acoustic tracks (www.vesselstomotherland.com).

Una Tone, violin, enjoys a career as a soloist, chamber musician and orchestral player internationally. Born in Riga (Latvia) in the family of a pianist and a ballet dancer, Una began playing the violin at the age of four. Her first solo appearances with a symphony orchestra performing Beethoven’s Violin concerto, took place while still at the Special School of Music of Emils Darzins. In NYC Una performs with Radio City Orchestra, NY Pops, Opera Orchestra of New York, American Ballet Theater Orchestra among others. She is a concertmaster of the Metro Chamber Orchestra, NY Symphonic Ensemble, New Choral Society, Fontenay Chamber Players, Vali Entertainment and she regularly collaborates with the leading musicians in a variety of genres and styles: she has toured with U2, Andrea Bocelli, Jose Carreras, Savion Glover, Il Divo, Boyz II Men, and Brian Wilson. Una has played in many Broadway shows including *Bridges of Madison County*, *Lion King*, *Kinky Boots*, *Pippin*, *Young Frankenstein*, *The Producers*, *Wicked*, *Ragtime* and *On The Town*. Una also records with artists such as Carly Simon, Diana Krall, Tony Bennett and has often appeared on radio and TV with the *David Letterman Show*, *Good Morning America*, *Today’s Show*, *Conan O’Brian* and *The View*.

THE NEW CHORAL SOCIETY CHORUS

CHUN-WEI KANG, ACCOMPANIST

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VIOLIN I

Krystof Witek, Concertmaster
(The Elizabeth J. Broyd Chair)
Una Tone*

VIOLIN II

Ani Gregorian, Principal
Nikita Morozov*

VIOLA

Jessica Meyer, Principal*
Kallie Sugatski

VIOLONCELLO

Eliot Bailen, Principal
(The Rekha & Michael B. Packer Memorial Chair)
Mairi Dorman-Phaneuf*

DOUBLE BASS

Peter Weitzner, Principal
Pawel Knapik*

FLUTE

Donna Elaine, Principal
Jessica Han

CLARINET

Ben Fingland, Principal

OBOE

Gerard Reuter, Principal
Kathy Halvorson

BASSOON

Michael Green, Principal

FRENCH HORN

Patrick Milando, Principal
Janet Lantz

TRUMPET

Alex Holton, Principal
Mike Baker
Terry Szor

TIMPANI/PERCUSSION

Andy Blanco
Ben Herman
Eric Phinney

PIANO

Margaret "Peggy" Kampmeier*

ORGAN

David Enlow*

*Indicates a player performing on this concert

The Elizabeth J. Broyd Chair is given in honor and appreciation of our founding Executive Director for her 25 years of service.

The Rekha & Michael B. Packer Memorial Chair is given by the JSRM Foundation.

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For more information, please contact Erica Kelly, Executive Director, at erica@newchoralsociety.org or 914-725-1678.

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