Lyric production revival of Puccini’s *Madama Butterfly* generously made possible by the Lauter McDougal Charitable Fund, Sylvia Neil and Daniel Fischel, Randy L. and Melvin R. Berlin, Marion A. Cameron, Invesco QQQ, and ITW.

FEBRUARY 6–MARCH 8
Tickets available at lyricopera.org/butterfly

PUCCINI

SUNDAY, FEBRUARY 2
Tickets available at lyricopera.org/terfel

BRYN TERFEL

In recital

Photo: Mitch Jenkins/Deutsche Grammophon

Lyric semi-staged performances of Donizetti’s “Three Queens” operas generously made possible by Ethel and William Gofen and the Harris Family Foundation.

DECEMBER 1, 4 & 7
Tickets available at lyricopera.org/threequeens

THE THREE QUEENS

DONIZETTI

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Lyric production revival of Mozart’s *Don Giovanni* generously made possible by Lead Sponsor The Negaunee Foundation and cosponsors Howard L. Gottlieb and Barbara G. Greis, Nancy and Sanfred Koltun, and the Mazza Foundation.

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CONTENTS

NOVEMBER 2019–FEBRUARY 2020

2
A Note from the Board Chair and President
A welcoming message from Board of Trustees Chair Helen Zell and Chicago Symphony Orchestra Association President Jeff Alexander

4
A Perfect Ten—Maestro’s Milestones
A presentation of highlights from Riccardo Muti’s tenure in honor of his tenth season as music director of the CSO

10
Beethoven250 | Rosenthal Archives
Highlighting materials from the collections of the CSO’s Rosenthal Archives

14
Negaunee Music Institute at the Chicago Symphony Orchestra
A new work by Mason Bates blends music and digital animation in honor of the 100th anniversary of the founding of the CSO’s concert series for children.

20
Volunteer and Support Opportunities
Recognition of our generous donors and volunteers

41
Chicago Symphony Orchestra Association
Board of Trustees

42
Chicago Symphony Orchestra Association
Governing Members

44
Our Donors and Volunteers

25 Program
Information about the program and the performers for this concert

CHICAGO SYMPHONY ORCHESTRA ASSOCIATION
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ON THE COVER: Illustration by Tom Herzberg (tomherzberg.com), 1994
RIGHT: Chinese New Year Celebration, February 10, 2019
Symphony Center Presents celebrates the Chinese New Year with a special concert on January 26, 2020.
DEAR FRIENDS,

We are pleased to welcome you to Symphony Center during this festive time of year, and delighted that so many choose to celebrate the season with music. The Chicago Symphony Orchestra and Chorus, the Civic Orchestra of Chicago, and artists on the Symphony Center Presents series give us the gift of music performed at the highest level year round, and for this we are truly grateful.

In early January, Zell Music Director Riccardo Muti leads the Orchestra on its sixty-second international tour, this time to Cologne, Vienna, Luxembourg, Paris, Naples, Florence, Milan, and Lugano to present works by Mendelssohn, Dvořák, Prokofiev, and Hindemith. The tour also includes two performances of Verdi’s Requiem at the Musikverein in Vienna as part of a series of special concerts honoring that venerable hall’s 150th anniversary. It is a great pleasure to see our beloved orchestra greeted with enthusiasm at home and abroad.

Thanks to the support of over 10,000 donors who contribute to the Chicago Symphony Orchestra Association each season, the CSO continues to serve as a cultural ambassador for the city of Chicago. We very much hope that you consider supporting the CSOA by making a gift to the Annual Fund, enabling you to become an integral part of our ongoing pursuit of artistic excellence, the development of new audiences, innovative education and community programs, and sharing music with audiences in Chicago and around the world. Your support also ensures that the important work of the CSOA continues for generations to come.

On behalf of the Chicago Symphony Orchestra, Chicago Symphony Chorus, Civic Orchestra of Chicago, Negaunee Music Institute, our trustees, volunteers, administration, and above all, the many people whose lives are enriched each year through music, we thank you for your support.

We send our warmest wishes for a music-filled, happy, and healthy new year and look forward to seeing you at Symphony Center soon.

Helen Zell
Chair, Chicago Symphony Orchestra Association Board of Trustees

Jeff Alexander
President, Chicago Symphony Orchestra Association

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Bernard Rands’s *Danza Petrificada* received its world premiere on May 5, 2011. Muti and the Orchestra took the work on tour to Europe, to cities including Lucerne, Salzburg, Luxembourg, Paris, and Vienna, the following summer.

No. 2: World Premieres

Introducing new music to CSO audiences has been an important part of Riccardo Muti’s artistic legacy as music director. With the Chicago Symphony Orchestra, he has conducted twelve world premieres to date by CSO Mead Composers-in-Residence and distinguished American and international composers. He will conduct two new CSO commissions during the spring of 2020. Many of these commissions have been concertos featuring members of the Orchestra, reflecting Muti’s great confidence in their abilities as soloists. Having studied composition himself for ten years, Muti has the utmost respect for composers: “I approach music of the classical period—baroque, modern, romantic, contemporary—always in the same way, with the same seriousness,” he says. “The moment of truth comes when what the composer has sought is coming to life in the performance.”

The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.

The Chicago Symphony Orchestra is grateful to Bank of America for its generous support as the Maestro Residency Presenter.
On January 30, 2014, Riccardo Muti conducted Giovanni Sollima’s *Antidotum Tarantulae XXI*, Concerto for Two Cellos and Orchestra, with the then Judson and Joyce Green Creative Consultant Yo-Yo Ma and the composer as soloists. The idea for the commission came from both Muti and Ma. Muti was already familiar with Sollima’s music, having commissioned and premiered two earlier works by the composer: *Tempeste e ritratti* at the Teatro alla Scala in 2001, and *Passiuni* at the Ravenna Festival in 2008.

Pulitzer Prize–winning composer Jennifer Higdon recalled Muti’s concise advice to her when she received her commission for the CSO’s low brass section: “Write these guys a good concerto. ’I said, ‘Yes, sir!’” Muti conducted the premiere of Higdon’s Low Brass Concerto on February 1, 2018, and then took the work on tour, performing it in New York at Carnegie Hall; in Naples and West Palm Beach, Florida; and Chapel Hill, North Carolina.

CSO Viola Max Raimi’s score, composed at the request of Riccardo Muti, was specifically written for his colleagues in the Orchestra. Raimi was acutely aware, as he was composing the pages of his Three Lisel Mueller Settings, of creating music for the people who sit around him day after day in rehearsal and in concerts. Each movement featured a different colleague, including Principal Clarinet Stephen Williamson, Principal Bassoon Keith Bunke, and Principal Bass Alexander Hanna. Muti conducted the premiere with the CSO and mezzo-soprano soloist Elizabeth DeShong on March 22, 2018.
In October 2009, Riccardo Muti, then music director designate, outlined several initiatives for his tenure. One of them was to appoint CSO Mead Composers-in-Residence who would act as advocates within the Chicago community to further the understanding and appreciation of all music. He named Mason Bates and Anna Clyne to two-year terms beginning in 2010, which were later extended through the 2014–15 season. In 2015, he appointed Samuel Adams and Elizabeth Ogonek to three-year residencies. During their time with the CSO, each of the composers had multiple works conducted by Muti, including CSO commissions, bringing these emerging composers to international attention. In 2018, Muti appointed Missy Mazzoli, whose CSO-commissioned work Orpheus Undone receives its world premiere with Muti and the Orchestra in April 2020.

In addition to writing her CSO commission, Missy Mazzoli curates the CSO's MusicNOW series. She is seen here performing her arrangement of music by Meredith Monk, entitled Passage, What Does It Mean?, with CSO musicians at the May 20, 2019, MusicNOW concert.

Two CSO Resound releases feature CSO-commissioned works by Mead Composers-in-Residence Anna Clyne and Mason Bates conducted by Muti and performed live by the CSO. The first includes Bates’s Alternative Energy and Clyne’s Night Ferry. The second recording is of Bates’s Anthology of Fantastic Zoology, which was dedicated to Muti at the conclusion of the composer’s residency.

Samuel Adams shakes the hand of Riccardo Muti following the February 10, 2018, performance of his CSO-commissioned work, many words of love, at Carnegie Hall. Muti and Principal Bass Alexander Hanna congratulate Elizabeth Ogonek backstage following the October 11, 2017, performance of her CSO-commissioned work, All These Lighted Things, at the Kauffman Center for the Performing Arts in Kansas City. Muti has often chosen to feature CSO-commissioned works on tour to reinforce the Orchestra’s commitment to contemporary music and living composers.
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No. 3: Concertos with Orchestra Members

Riccardo Muti has an exceptional bond with the Chicago Symphony Orchestra. In an interview with Scholar-in-Residence and Program Annotator Phillip Huscher last season, Muti noted that when he returned to conduct the CSO in 2007, “the way they responded to my musical ideas and the sense of family that we immediately created together pushed me to accept this very prestigious commitment.” One way of showing his great respect for their talents has been to invite members of the Orchestra to perform concertos at Orchestra Hall and on tour. Moreover, as was noted earlier, many of these concertos have been CSO commissions. Here are some highlights from the nearly twenty works featuring CSO members as soloists that Muti has conducted during his tenure.

“We’re the luckiest musicians on the planet to be in the CSO and to have him as the music director. There’s nothing like it anywhere; there’s nothing like him anywhere. With this unit, everything is at the highest possible level. I’m confident that, with him, this piece is going to be a hit,” said CSO Bass Trombone Charles Vernon in preparation for the world premiere of Higdon’s Low Brass Concerto on February 1, 2018.
Jennifer Gunn performed the CSO premiere of Ken Benshoof’s Concerto in Three Movements for Piccolo and Orchestra and Vivaldi’s Piccolo Concerto in C major, RV 444, with Muti and the CSO on June 13, 2019. On the same program, Charles Vernon gave the world-premiere performance of James Stephenson’s Bass Trombone Concerto.

Riccardo Muti joined CSO soloists backstage following the premiere of Jennifer Higdon’s Low Brass Concerto on February 1, 2018. (From left) Principal Tuba Gene Pokorny, Riccardo Muti, Trombone Michael Mulcahy, Bass Trombone Charles Vernon, and Principal Trombone Jay Friedman.

PHOTOS BY TODD ROSENBERG, ANNE RYAN (PHOTO AT CENTER LEFT)
During the 1926–27 season, second music director Frederick Stock led the Chicago Symphony Orchestra’s first season-long survey of Beethoven’s nine symphonies, in addition to the Coriolan, The Creatures of Prometheus, Egmont, and Leonore no. 3 overtures. He also led the Third Piano Concerto with Mischa Levitzki, the Fourth with Alfred Cortot, and the Fifth with both Harold Samuel and Elly Ney; the Violin Concerto with both Joseph Szigeti and Albert Spalding; as well as the Triple Concerto with pianist Alfred Blumen, Concertmaster Jacques Gordon, and Principal Cello Alfred Wallenstein.
Third music director Désiré Defauw led all nine of Beethoven’s symphonies during the 1944–45 season, along with the Coriolan, Fidelio, Leonore no. 3, and Ruins of Athens overtures; the Third and Fourth piano concertos with Alexander Brailowsky and Rudolf Serkin; and the Violin Concerto with Yehudi Menuhin.

Ninth music director Daniel Barenboim curated a festival of the composer’s works during the 1997–98 season that included the Orchestra and Chorus in the nine symphonies (no. 2 was led by assistant conductor William Eddins). Barenboim also conducted a fully staged Fidelio with Waltraud Meier as Leonora, Ah! perfido with Jane Eaglen, and the five piano concertos from the keyboard. Guest conductor Michael Gielen also led Leonore overtures nos. 2 and 3, and Pinchas Zukerman was soloist and conductor in the two violin romances along with Mahler’s arrangement of the Serioso String Quartet in F minor.

In June 2010, Bernard Haitink—in his final season as principal conductor—led all nine symphonies, along with the Fidelio and Leonore nos. 2 and 3 overtures. With the Orchestra and Chorus, he concluded his tenure and the 119th season with Calm Sea and Prosperous Voyage and the Ninth Symphony, featuring soloists Jessica Rivera, Kelley O’Connor, Clifton Forbis, and Eric Owens.
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With violin soloist Phillippe Quint
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Join us for these remaining performances:

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See all of Beethoven’s works being performed in 2019/20 at CSO.ORG/BEETHOVEN
World Premiere by Mason Bates Blends Music and Digital Animation

It has been more than twenty years since the Chicago Symphony Orchestra teamed up with Mickey, Minnie, Donald, and the gang to provide the soundtrack to Walt Disney’s *Fantasia 2000*, for which the CSO earned a Grammy Award nomination. The CSO will again cross paths with cutting-edge technology in the world premiere and CSO co-commission of Mason Bates’s *Philharmonia Fantastique: The Making of the Orchestra*. Bates, the CSO’s Mead Composer-in-Residence from 2010 to 2015, cocreated the piece with award-winning writer and director Gary Rydstrom and story artist and animator Jim Capobianco. This program will run as part of the CSO School and Family Concerts series, March 26–28, 2020, under the direction of Edwin Outwater.

The commission is in celebration of the 100th anniversary of the founding of the CSO’s series for children that began during the 1919–20 season, established by the Orchestra’s second music director, Frederick Stock. This programming continues today along with other extensive educational and community-engagement programming produced by the Negaunee Music Institute.
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Symphonies 8 + 9

February 28, 2020 / 7:30PM
Symphony 1, Prometheus + Leonore Excerpts

February 29, 2020 / 7:30PM
Symphonies 2 + 3

March 2, 2020 / 7:30PM
Symphonies 4 + 5

March 3, 2020 / 7:30PM
Symphonies 6 + 7

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Philharmonia Fantastique is a concerto for orchestra and animation with kinetic, cutting-edge, multimedia work that integrates film and prerecorded sound with live performance. The collaboration between the piece’s creators—in innovators in the worlds of music, storytelling, and animation, respectively—similarly demonstrates this groundbreaking intersection of artistic disciplines. Bates’s work “flies inside musical instruments to explore the age-old connection of creativity and technology,” said the composer, “and the centennial of the Chicago Symphony Orchestra’s education programs is the perfect launching point for this multimedia work.”

In the new piece, an energetic, colorful sprite leads the audience on a tour through the music, taking listeners inside the instruments of the orchestra, exploring how individual instruments produce a sound, and how they work together in an ensemble. The story unfolds through music and visuals alone, creating a piece free of language barriers, accessible, and entertaining for audiences of all ages.

“The CSOA is very pleased to continue our relationship with Mason Bates through this new commission,” said CSOA President Jeff Alexander. “Mason is one of the most singular and creative voices in orchestral music today, and he is gifted with a collaborative spirit and a passion for education and innovation. Philharmonia Fantastique presents a wonderful opportunity to welcome a new generation of listeners into the inspiring world of orchestral music, and we look forward to sharing this music with our audiences.”

“Discovering the music of Mason Bates during his time with the CSO was so joyful,” said Helen Zell, CSOA Board Chair and sponsor of the CSO commission. “His music takes audiences on journeys of the imagination, and I look forward to the ways that his new work will engage listeners.”

Philharmonia Fantastique: The Making of the Orchestra is co-commissioned by the Chicago Symphony Orchestra, San Francisco Symphony, Dallas Symphony Orchestra, Pittsburgh Symphony Orchestra, and National Symphony Orchestra. The CSO commission is made possible through the generous support of Helen Zell.

Mason Bates currently serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. His opera The (R)evolution of Steve Jobs premiered at the Santa Fe Opera in 2017; the live recording of that production was recognized with Best Opera Recording at the 2019 Grammy Awards telecast.

Writer and director Gary Rydstrom has been nominated for eighteen Academy awards, winning seven for his work in sound and sound editing in films, including Jurassic Park, Titanic, and Saving Private Ryan. Story artist and animator Jim Capobianco has worked on many major animated films, including The Lion King, Fantasia 2000, Finding Nemo, and Inside Out. He received an Academy Award nomination for Best Original Screenplay for Ratatouille.

CSO School and Family Concerts, presented by the Negaunee Music Institute, engage approximately 40,000 audience members each season. These affordable and age-appropriate concerts feature the extraordinary musicians of the Chicago Symphony Orchestra to inspire the next generation of audience members and music lovers.

TOP TO BOTTOM: A trio of students gets ready to enter Orchestra Hall for a CSO School Concert. Maestro Prestissimo B. Sharpenflat, aka Dan Kerr-Hobert from The Second City, attempts to steal the spotlight from the CSO musicians and (actual) conductor Edwin Outwater during a Family Matinee performance. Photos by Todd Rosenberg
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CSOA’s Annual Symphony Ball
September 21, 2019

On the evening of September 21, Zell Music Director Riccardo Muti conducted the Chicago Symphony Orchestra’s annual Symphony Ball concert. The program, supported by presenting sponsor Northern Trust, included a rousing program featuring music by Verdi and Suppé, as well as Tchaikovsky’s Romeo and Juliet, Fantasy-Overture after Shakespeare. “A pianist of magisterial elegance, power and insight” (The New York Times), Leif Ove Andsnes performed Grieg’s magnificent Piano Concerto in A minor.

Gala patrons enjoyed a bustling preconcert reception, with full bar and hors d’oeuvres in Buntrock Hall. Red-carpet experience, photo wall, and performances by members of the Civic Orchestra of Chicago were presented on Michigan Avenue to welcome all concert attendees to Orchestra Hall.

The Women’s Board of the Chicago Symphony Orchestra Association proudly presented this year’s ball, “An Evening of Romance, Revelry, and Artistry,” utilizing the style of the Italian Renaissance. The event, co-chaired by Mimi Murley and Leslie Henner Burns and Trustee co-chair Terrence Truax, raised nearly $1.5 million for the organization.

Below, left to right: Co-chairs Mimi Murley and Leslie Henner Burns celebrate at the Four Seasons with Zell Music Director Riccardo Muti. Photo by Todd Rosenberg

Herald trumpets welcome guests to the Four Seasons Hotel Chicago. Photo by Anne Ryan

Opposite page, clockwise from top: Pianist Leif Ove Andsnes performed Grieg’s Piano Concerto in A minor, Op. 16. Photo by Todd Rosenberg

A brass quintet of musicians from the Civic Orchestra of Chicago welcomed arriving guests on Michigan Avenue. Photo by Todd Rosenberg

Left to right: CSOA Trustee Keith Crow, Women’s Board President Elizabeth Parker, Women’s Board member Mia Martich, and Zoren Lazarevic. Photo by Bob Carl

Left to right: Women’s Board members Kim Shepherd and Shelley Ochab, CSOA Life Trustee Cindy Sargent, Women’s Board member Cheryl Sturm, and CSOA Life Trustee Mary Lou Gorno. Photo by Bob Carl

Presented by the Women’s Board of the Chicago Symphony Orchestra Association

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The **WOMEN’S BOARD** promotes the CSO’s artistic excellence and exemplary educational programming by engaging women leaders in advocacy and fundraising efforts, including the CSO’s annual Symphony Ball. Email Kim Duffy at duffyk@cso.org for further information.

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EXECUTIVE SPOTLIGHT

CHARLES W. DOUGLAS, PARTNER
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From one Chicago tradition to another, Sidley Austin LLP congratulates the Chicago Symphony Orchestra on a successful 2019–20 season. We are proud to support an organization that has contributed so much to the rich heritage of our city. May the music continue to transform and inspire us all.

DAVID R. CASPER, U.S. CEO
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The Chicago Symphony Orchestra commands the admiration of music lovers worldwide. Its reputation across the world brings acclaim to our great city, and its programming and outreach connect audiences through the bond of music. As a proud admirer and supporter, BMO is pleased to help play a role in strengthening the CSO, one of our city’s greatest cultural legacies.

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CHRISTOPHER L. CULP, MANAGING DIRECTOR
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ED WEHMER, PRESIDENT & CEO
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it starts with a dream
A NOTE FROM THE DIRECTOR OF PROGRAMMING

WELCOME TO SYMPHONY CENTER

In anticipation of the 250th anniversary of Beethoven’s birth on December 17, 2020, the Chicago Symphony Orchestra and Symphony Center Presents join the entire musical world in celebrating this momentous milestone throughout the 2019–20 season. Symphony Center is thrilled to present a complete cycle of Beethoven’s thirty-two piano sonatas performed by six outstanding pianists over eight concerts in the first complete cycle of these works in Orchestra Hall since Daniel Barenboim’s eight-concert traversal during the 1985–86 season.

In addition to the piano sonatas, this season also includes performances of Beethoven’s *Diabelli* and *Eroica* variations for solo piano, a program of piano trios including the *Archduke*, and a selection of works for violin and piano including the *Spring* and *Kreuzter* sonatas. In all, our Beethoven 250 celebration will feature forty separate concerts with more than fifty of his works performed by the CSO, Zell Music Director Riccardo Muti, and over twenty guest artists.

For our Symphony Center Presents Jazz series, we have planned a season that again celebrates jazz legends and rising stars. Our twenty-sixth Jazz series includes a residency by the amazing Jazz at Lincoln Center Orchestra with Wynton Marsalis, tributes to Charlie Parker and women in jazz, as well as exciting programs by NEA Jazz Masters Chick Corea, Abdullah Ibrahim, and Dianne Reeves.

During its inaugural season in 1997, Symphony Center was christened “The Musical Heart of Chicago,” and while the artists we present bring their amazing musicianship to our stage, it is you the patrons who make Symphony Center’s musical heart come alive. Whether this is your first visit or you have been a subscriber for many years, thank you for your support of Symphony Center, and I hope you enjoy this concert.

James M. Fahey Director of Programming, Symphony Center Presents

“MUSIC IS A HIGHER REVELATION THAN ALL WISDOM AND PHILOSOPHY.”

—Ludwig van Beethoven
EIGHTY-NINTH SEASON
SYMPHONY CENTER PRESENTS

Wednesday, December 18, 2019, at 8:00

CHICAGO SYMPHONY ORCHESTRA BRASS
Michael Mulcahy Conductor
David Cooper Horn
Esteban Batallán Trumpet
Mark Ridenour Trumpet
John Hagstrom Trumpet

DEBUSSY
Fanfare from *The Martyrdom of Saint Sebastian*

RAVEL
*Pavane for a Dead Princess* (arr. Kreines)

DUKAS
Villanelle for Horn and Brass Ensemble (arr. Kreines)

MEECHAN
*Song of Hope* for Trumpet and Brass Ensemble

ELGAR
*In Memoriam*

Please refrain from applause.

SIBELIUS

INTERMISSION
TERRACINI  
Concerto for Brass  
Allegro barbaro  
Pange lingua  
Presto  

DVOŘÁK  
Slavonic Dances, Op. 46 (arr. Boyd)  
No. 3 in A-flat Major (Polka)  
No. 4 in F Major (Sousedská)  

WAGNER  
Elsa’s Procession to the Cathedral from Lohengrin  
(arr. Friedman)  

PUCCINI  
Music from Tosca (arr. Boyd)  

The performance of Nimrod from Elgar’s Enigma Variations is dedicated to the memory of Norman C. Schweikert (CSO Horn 1971–97, CSO Assistant Principal Horn 1971–75); Robert Rada (CSO Trombone 1954–57); and Philip Biggs, founder and editor of The Brass Herald as well as a respected performer and promoter of brass repertoire.  

Symphony Center Presents is grateful to WBEZ 91.5 FM for its generous support as a media sponsor of this performance.
CLAUDE DEBUSSY
Born August 2, 1862; Saint-Germain-en-Laye, near Paris, France
Died March 25, 1918; Paris, France

Fanfare from The Martyrdom of Saint Sebastian

COMPOSED
1911

FIRST PERFORMANCE
May 22, 1911; at the Théâtre du Châtelet in Paris, France. Conducted by André Caplet

The Italian poet, writer, journalist, and political activist Gabriele D’Annunzio had long harbored a desire to write a modern mystery play on the subject of Saint Sebastian when he saw the beautiful and sensuous Russian-born dancer Ida Rubinstein in Paris in the spring of 1910 in Sergei Diaghilev’s Ballets Russes production of Cléopâtre. Seeing the embodiment of the third-century saint in the androgynous Rubinstein, D’Annunzio sought her out, and together they conceived a five-act drama for which she would dance and speak the title role, Michel Fokine would do the choreography, and Léon Bakst the decor; Debussy supplied about fifty-five minutes of incidental music for the production. The Martyrdom of Saint Sebastian was premiered at the Théâtre du Châtelet on May 22, 1911. Its success was undermined, however, by its five-hour length, and by the opposition of the Catholic Church—which not only objected to having a saint portrayed in a popular theater (those who attended were threatened with excommunication), but also to the Christian holy man being played by a Jewish woman. “From the artistic point of view such a decree cannot be considered,” Debussy countered in an article published shortly before the premiere. “I assure you that I wrote my music as though I had been asked to do it for the Church.”

According to legend, Sebastian was born in Gaul and went to Rome, where he became a captain and the finest archer in the guard of the Emperor Diocletian. When it was discovered that Sebastian was a Christian who had converted many soldiers, Diocletian ordered him to be killed by arrows. The Fanfare accompanies an invocation to the pagan gods at Diocletian’s court.
MAURICE RAVEL
Born March 7, 1875; Ciboure, Basses-Pyrénées, France
Died December 28, 1937; Paris, France

Pavane for a Dead Princess (Arranged by Joseph Kreines)

COMPOSED
1899

FIRST PERFORMANCE
April 5, 1902; Paris, France, by pianist Ricardo Viñes

The pavan was a dance of slow tempo and refined gesture that originated in Italy during the late Renaissance and spread throughout Europe, becoming especially popular in Spain and England. Thomas Morley, in A Plaine and Easie Introduction to Practicall Musick—his guide of 1597 for the dedicated musical amateur of the Elizabethan age—described the pavan as “a kind of staide musicke, ordained for graue [grave] dauncing.” In Spain, the pavan often accompanied the weddings of young girls of the nobility, the solemn activities of feast days, and certain religious ceremonies. The provenance of its name became obscured in the wondrous, frustrating etymological thicket that is sixteenth-century language. It may refer to Padua as the place of its origin (“pavana” meaning “of Padua”) or to the supposed resemblance between the majestic movements of the dance and the spreading of a peacock’s tail (“pavón” in Spanish).

Ravel recreated the dignified, processional character of the pavan in his Pavane pour une infante défunte (Pavane for a dead princess), but admitted devising the title just because he was pleased by the sound of the words. The music’s elegant simplicity recalls not only a stately Spanish Renaissance court, but also the pastoral serenity of classical civilization. The pavane was Ravel’s first popular success, and it became a particular favorite as a drawing room specialty for the amateur pianists of the day, and, in his delicate, pristine orchestral version, one of his best-known works.

PAUL DUKAS
Born October 1, 1865; Paris, France
Died May 18, 1935; Paris, France

Villanelle for Horn and Brass Ensemble (Arranged by Joseph Kreines)

COMPOSED
1906

The villanella was a sixteenth-century vocal genre that originated in Naples. The decidedly rustic style of its music and words was meant to suggest the singing of Italian peasants, and was perhaps intended as a reaction against the refined expression of the contemporary aristocratic madrigal. Dukas’s Villanelle for Horn dates from 1906, the year in which he was awarded the Legion of Honor. The piece was originally scored with orchestral accompaniment; that version has disappeared, perhaps
destroyed along with other manuscripts (three unfinished operas, a ballet, a symphony, a violin sonata, and numerous early works) that the perfectionist composer burned before his death. The villanelle opens with a slow-tempo introduction in swaying 6/8 meter. The main body of the work is a bounding essay based on the widely arched theme presented by the accompaniment before being taken over by the horn. A brief recall of the introduction theme and a rousing version of the principal horn melody bring the villanelle to a sparkling close.

The arrangement of the villanelle for brass (and of the preceding work by Ravel) is by conductor, teacher, clinician, pianist, and Chicago native Joseph Kreines, director of the Brevard Symphony Youth Orchestra and an inductee into the Florida Bandmasters Association Hall of Fame.

Peter Meechan
Born January 29, 1980; Nuneaton, England

Song of Hope for Trumpet and Brass Ensemble

Peter Meechan (born in 1980 in Nuneaton, England, twenty miles east of Birmingham) has established an international reputation for his compositions for wind and brass instruments. Meechan holds a bachelor’s degree from the Royal Northern College of Music and master’s and doctoral degrees from the University of Salford. He was the first-ever Young Composer in Association with the prestigious Black Dyke Brass Band, and has since held residencies with Black Dyke, Band of the Coldstream Guards, and Foden’s Band. Meechan’s works have been performed on concerts, festivals, broadcasts, clinics, and contests across Europe and North America, and are featured on more than a hundred recordings. About this work, Meechan wrote, Song of Hope is dedicated to my good friend Ryan Anthony, principal trumpet of the Dallas Symphony Orchestra, and his charity, Cancer Blows—a foundation set up to raise awareness and money to further the research that has helped give his family hope following Ryan’s diagnosis of multiple myeloma. Upon hearing the middle movement of my cornet concerto Milestone, titled simply “Song,” Ryan asked me if I could change it from the original reflective ending to something more uplifting and title it Song of Hope, giving it much more meaning than I could have ever imagined.
EDWARD ELGAR
Born June 2, 1857; Broadheath, near Worcester, England
Died February 23, 1934; Broadheath, England

Nimrod FROM Enigma Variations, Op. 36 (Arranged by Joseph Kreines)

**COMPOSED**
October 1898–February 19, 1899

**FIRST PERFORMANCE**

The temptation to improvise at the piano after a hard day’s work surely never produced greater results than on an October evening in the Worcestershire countryside in 1898. Tired out from hours of teaching violin and writing music that would never make him famous, Edward Elgar began to play a tune that caught his wife’s ear. Alice asked what it was. “Nothing,” he replied, “but something might be made of it.” And then, to prove—or perhaps, test—his point, he began to play with it. “Powell would have done this, or Nevinson would have looked at it like this,” he commented as he went, drawing on the names of their friends. What was begun “in a spirit of humor” was soon “continued in deep seriousness,” and Elgar’s musical tableau depicting his friends and colleagues would coalesce into his Enigma Variations—the work that would make him a household name.

For his publisher and dearest friend, August Jaeger, Elgar composed “Nimrod,” perhaps now the most famous of the variations and likely the one most often performed as a standalone work. “Nimrod” has become associated with musical commemorations, though in fact Jaeger lived and worked for another decade after the Enigma Variations was written. The title, borrowed from the Old Testament hunter Nimrod, is a play on Jaeger’s name and the German homonym Jäger (hunter).

JEAN SIBELIUS
Born December 8, 1865; Hämeenlinna, Finland
Died September 20, 1957; Järveenpää, Finland

Finlandia, Op. 26, No. 7 (Arranged by Joseph Kreines)

**COMPOSED**
1899

**FIRST PERFORMANCE**
November 4, 1899; Helsinki, Finland. The composer conducting

In 1809, after more than five centuries of Swedish rule, Finland became an autonomous grand duchy of the Russian Empire. The country existed for most of the nineteenth century under the surprisingly benign rule of the Alexanders, but when Nicholas II ascended the Russian throne in 1894, he saw in Finland...
a potential enemy and subjected the country to an increasingly harsher governance. During the following months, the Finns responded by staging “press celebrations,” ostensibly benefit events to aid the pension fund of the country’s hard-hit newspapers, but really thinly veiled displays of patriotic ferment.

For the “press celebration” of November 4, 1899, a series of elaborate tableaux vivants depicting episodes and heroes from Finnish history was planned for the Swedish Theater in Helsinki. Jean Sibelius, recently returned from study in Germany and Vienna and already established as one of the country’s leading musicians, was enlisted to supply the music, which closed with a tableau titled Finland Awakes—“The Grand Duchy faces a bright future under the enlightened rule of Tsar Alexander II during the nineteenth century.” The opening lines of the scene’s text, however, speak not of halcyon colonialism but of incipient revolution: “The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes . . . .” The orchestral movement—Finlandia—that Sibelius provided as preface for this tableau matched its subject in patriotic fervor, and it not only solidified his international reputation, but also became a focus for worldwide sympathy with the plight of the Finns. ■

**PAUL TERRACINI**
Born on December 16, 1957; Sydney, Australia

**Concerto for Brass**

**COMPOSED**
2003

**FIRST PERFORMANCE**
July 2003; Copenhagen, Denmark, by Philharmonic Brass Copenhagen. The composer conducting

Paul Terracini has led a multifaceted musical career as composer, conductor, arranger, and virtuoso trumpeter. Born in Sydney in 1957 and trained at the Sydney Conservatorium, Terracini was principal trumpeter of the Australian Opera and Ballet Orchestra (1975–79) and a faculty member of the Queensland Conservatorium of Music (1982–88) before settling in Denmark in 1989. From that time until he returned to Sydney in 2007 as artistic director and principal conductor of the Penrith Symphony Orchestra, Terracini served as solo trumpet of the Danish Chamber Players and chairman and conductor of the Storstroms Symphony Orchestra; guest conducted in Germany, Denmark, and Italy; toured widely in Europe, the United States, South America, Australia, and Asia as a soloist and to lead master classes; and made ten CDs as conductor with the Prague Symphony Orchestra. He has written and conducted music for concerts, film, and television in Europe and Australia; his title music for the international television series Classical Destinations was featured on Decca Records’ compilation album, *Number 1 Classical Album of 2007*. In 2010, he composed two works for the annual International Trumpet Guild Conference and conducted the gala concerts of that event. His most recent recording, Paul Terracini—Music for Brass, was chosen as the 2016 Best Ensemble CD of the Year by Britain’s Brass Band World magazine. Terracini is also a theologian and church historian and holds a doctorate in religious studies. Terracini wrote of his Concerto for Brass,
The Concerto for Brass is in three movements: 1. Allegro barbaro; 2. Pange lingua; 3. Presto. The outer movements, representing the contemporary era, frame the second movement, which echoes our distant past. The first movement is an essay in harmonic minimalism, comprising two principal subjects. The second movement is based on the medieval chant “Pange lingua” (“Now let my tongue speak of the glorious battle and of the victory”). Sung at the Feast of Corpus Christi (the first Thursday after Pentecost) and the Benediction of the Blessed Sacrament, the text of “Pange lingua,” of which “Tantum ergo” (“Therefore we, bending before him, revere this great Sacrament”) constitutes the final two stanzas, was written in the thirteenth century by Thomas Aquinas. This setting suggests the solemnity of the High Middle Ages. The third movement explores stylistic crosscurrents. In an extended development, the music exhibits jazz influences before returning to fragmentary utterances from the second movement. The first subject returns before the second subject brings the work to a close.

ANTONÍN DVOŘÁK
Born September 8, 1841; Mühlhausen, Bohemia (now Nelahozeves, Czech Republic)
Died May 1, 1904; Prague, Bohemia

Slavonic Dances, Op. 46 (Arranged by Geoffrey Boyd)

commissioned
1878

First Performance
May 16, 1879; Prague, Bohemia. Conducted by Adolf Čech

The eight Slavonic Dances, op. 46, were the first efflorescence of the Czech nationalism that was to become so closely associated with Dvořák’s music. On the advice of his mentor, Johannes Brahms, he sent them to the noted publisher Fritz Simrock in Berlin in May 1878, and was paid three hundred marks—the first substantial sum Dvořák had ever made from any of his works. Though these pieces were originally intended for piano duet (a shrewd marketing strategy by Simrock—there were a lot more piano players than orchestras), Dvořák began the orchestrations even before the keyboard score for all eight dances was completed, and Simrock issued both versions simultaneously in August 1878. They created a sensation, and Dvořák wrote a second set of Slavonic Dances, op. 72, eight years later—for ten times Simrock’s earlier fee. Though he did not quote actual folk melodies in this music, as had Brahms in his Hungarian Dances, Dvořák was so imbued with the spirit and style of indigenous Slavic music that he was able to create such superb, idealized examples of their genres as the polka (no. 3) and the Bohemian sousedská (no. 4).
RICHARD WAGNER
Born May 22, 1813; Leipzig, Germany
Died February 13, 1883; Venice, Italy

Elsa’s Procession to the Cathedral FROM Lohengrin
(Arranged by Jay Friedman)

COMPOSED
1846–48

FIRST PERFORMANCE
August 28, 1850; Weimar, Germany. Conducted by Franz Liszt

In Wagner’s opera Lohengrin, Elsa, unjustly accused by Telramund of murdering her younger brother in a bid for the throne of Brabant, prays for a champion to defend her. Lohengrin, knight of the Holy Grail, arrives in a boat drawn by a swan and confides his love to her. She promises her hand in marriage to him if he is victorious against her accuser. Lohengrin triumphs. The wedding of Elsa and Lohengrin is prepared, and a beautiful and solemn processional accompanies her approach to the Antwerp Cathedral.

GIACOMO PUCCINI
Born December 22, 1858; Lucca, Italy
Died November 29, 1924; Brussels, Belgium

Music from Tosca (Arranged by Geoffrey Boyd)

COMPOSED
1896–99

FIRST PERFORMANCE
January 14, 1900; Rome, Italy

Victorien Sardou (1831–1908) worked his way to the top of the Parisian theatrical world with some seventy plays that ranged from risqué farces to elaborate historical pageants. Puccini’s biographer, Mosco Carner, wrote that Sardou’s works were characterized by, An extremely well-thought-out plot, basically naturalistic, which unfolds with almost mathematical logic, stunning coups de théâtre, and a dialogue flexible, well-turned, and often razor-sharp . . . . Yet there was in them no profundity of thought and feeling, no spiritual, moral, or social “message;” no poetry. Action dwarfs character.

Sardou’s La Tosca, set against the background of Napoleon’s invasion of Italy in 1800, was written in 1887 for the famed actress Sarah Bernhardt and premiered in Paris in November of that year. The play was a sensation, and Bernhardt toured it internationally several times during the following years (though she always insisted on performing it in the original French, even in America). Puccini’s interest in Tosca was ignited when he saw Bernhardt perform the play in Florence in October 1895. He quickly obtained the rights to the play and made it the subject of his next opera.
These highlights from *Tosca* were arranged for brass and percussion by Geoffrey Boyd, who was born in Australia, where he played double bass in the Melbourne Symphony and the orchestra of the Australian Opera. Since taking advanced training at the Mozarteum in Salzburg, Boyd has conducted widely in Germany and England, served as music director for London’s Opera Nova, and worked extensively as an arranger and orchestrator. The present excerpts feature: the act 1 aria “Recondita armonia” (Mysterious harmony), in which Cavaradossi muses that the image he is painting reminds him of Tosca; the dawn music that opens act 3, with its horn fanfare and shepherd’s song (heard here from the trombone); the aria in which Cavaradossi prepares for his death by bidding farewell to Tosca (“E lucevan le stelle”—“And the stars were shining”); and the grand *Te Deum* that closes act 1.

Arranger Geoffrey Boyd provides the following guide to the action of Puccini’s *Tosca*, as depicted in Boyd’s suite arranged for brass ensemble:

The opera begins in the church of Sant’Andrea delle Valle in Rome. The year is 1800. Angelotti, an escaped political prisoner, runs, breathless, into the church looking for sanctuary.

A chubby and jolly Sacristan enters with a lunch basket for Cavaradossi, who is painting an altarpiece for the church (“E sempre lavo!”).

Cavaradossi sings passionately of his love for Floria Tosca (“Recondita armonia”).

Cavaradossi discovers Angelotti, an old friend and comrade in the political struggle, hiding exhausted in a side chapel.


Cavaradossi, awaiting execution for his part in Angelotti’s escape, has bribed a guard to allow him to write a farewell to Tosca.

He sings of how the stars shone down on them at their first meeting and that now his life is over, not because of the firing squad, but simply because he will never see her again (“E lucevan le stelle”).

Finale of act 1. A solemn procession and *Te Deum* in the church is the backdrop for Scarpia, the chief of police, to sing of his barely contained lust for Tosca.

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.
Michael Mulcahy

Chicago Symphony Orchestra trombonist Michael Mulcahy appears worldwide as a soloist and teacher. He was appointed to the CSO by Sir Georg Solti in 1989 and previously was principal trombonist of the Tasmanian and Melbourne symphony orchestras and solo trombonist of the Cologne Radio Symphony Orchestra.

He made his solo debut with the Orchestra under Daniel Barenboim in 2000, and subsequently performed as soloist under Pierre Boulez in music by Elliott Carter. In October 2016, he gave the world premiere of Carl Vine’s *Five Hallucinations* for Trombone and Orchestra, a joint commission of the Chicago Symphony and the Sydney Symphony Orchestra. In February 2018, he gave the world premiere of Jennifer Higdon’s Low Brass Concerto, a CSO commission that the Orchestra subsequently took on its East Coast tour.

Mulcahy is the winner of several international competitions, among them the Australian Broadcasting Corporation Instrumental Competition, the Viotti International Competition in Italy, and the International Instrumental Competition in the former East German city of Markneukirchen.

He has been principal trombonist of Chicago’s Music of the Baroque, and of the Grand Teton Music Festival since 1992. He also is principal trombonist of the Australian World Orchestra. He was a founding member of the National Brass Ensemble in 2014.

Michael Mulcahy’s interest in conducting was sparked by an invitation from West German Radio (WDR) Orchestra to direct a concert of music of Arvo Pärt. He serves as director of the CSO Brass, conducts annually for the Grand Teton Musical Festival, and makes guest appearances with the Sydney Symphony, Tasmanian Symphony, New World Symphony, and the Royal Danish Orchestra. He has also served as music director for National Music Camp in Australia.

Born in Sydney, Australia, Michael Mulcahy began studying trombone with his father Jack Mulcahy, and completed his studies with Baden McCarron of the Sydney Symphony and with Geoffrey Bailey at the State Conservatorium of New South Wales.

David Cooper

David Cooper is the principal horn of the Chicago Symphony Orchestra. Prior to his appointment to the CSO by Zell Music Director Riccardo Muti in 2019, Cooper served as principal horn of the Dallas Symphony, a position he held since May 2013 after joining the symphony as third horn in 2011. He also served as principal horn of the Berlin Philharmonic from 2017–18; acting principal horn with the Victoria Symphony in Victoria, British Columbia, from 2006–08; and co-associate principal horn of the Fort Worth Symphony from 2008–11. He has been guest principal horn of the Philadelphia Orchestra; New York Philharmonic; Los Angeles Philharmonic; London Symphony Orchestra; Hong Kong Philharmonic; Saint Paul Chamber Orchestra; and Liceu Opera in Barcelona, Spain. Cooper is an avid chamber musician and performs as soloist all over the world. He has also served as music director of the Avant Chamber Ballet in Dallas.

David Cooper began his horn studies with Dale Bartlett in Lansing, Michigan. While still in high school, he began performing with the Michigan State University Symphony Orchestra, and later went on to attend the Curtis Institute of Music. While at Curtis, Cooper received a Tanglewood Fellowship and later spent three consecutive summers at Marlboro Music Festival in Vermont beginning in 2011.
Esteban Batallán Trumpet

Esteban Batallán was appointed principal trumpet of the Chicago Symphony Orchestra in 2019 by Zell Music Director Riccardo Muti. He was previously the principal trumpet of the Hong Kong Philharmonic during the 2018–19 season and for the Orchestra of the City of Granada from 2002–18. He also served as guest principal trumpet with the Orchestra del Teatro alla Scala and the Filarmónica della Scala from 2015–18, in addition to his role as guest principal trumpet of the Royal Orchestra of Seville from 2010–14.

Batallán is the winner of several prestigious competitions, including the Jeunesses Musicales of Spain Competition (2001), Yamaha Xeno National Competition (2002), and the Yamaha International Competition (2003), and was a prizewinner at the 2006 Maurice André International Trumpet Competition. Batallán has also appeared with distinguished orchestras around the world including the Royal Concertgebouw Orchestra, English Chamber Orchestra, and Royal Philharmonic Orchestra, and has worked under esteemed conductors including Jaap van Zweeden, Zubin Mehta, Bernard Haitink, Vladimir Ashkenazy, and Riccardo Chailly, among others.

A native of Barro, Spain, Batallán began his musical studies at the age of seven. He continued his training at the Conservatory of Music in Ponevedra and the Conservatory of Music of Vigo. Batallán served on the faculty of the Young Academy of the Orchestra of the City of Granada for sixteen years and has led master classes for groups from the National Youth Orchestra of Spain, the Youth Orchestra of Andalusia, the Hong Kong Academy for Performing Arts, and Roosevelt University.

Mark Ridenour Trumpet

Mark Ridenour is assistant principal trumpet of the Chicago Symphony Orchestra, a position he has held since his appointment by Daniel Barenboim in 1994. From 2003 until 2005, he served as acting principal trumpet of the CSO.

Ridenour began his professional career as third trumpet in the Lexington Philharmonic while a senior in college. He has also performed as a trumpet section member of the Dayton Philharmonic, Memphis Symphony Orchestra (where he served as acting principal trumpet during his first season), and as principal trumpet with the Florida Orchestra.

He has appeared as soloist with the CSO, Florida Orchestra, Highland Park Strings, and Roosevelt University Orchestra, as well as with brass bands in the United States and Canada. He is heard on the Telarc release of Prokofiev’s Symphony no. 5 and Lieutenant Kijé and the Grammy Award–winning recording of Mussorgsky’s Pictures at an Exhibition and Night on Bald Mountain with the Cincinnati Symphony Orchestra.

Ridenour holds a bachelor’s degree from Asbury College and a master’s degree from the University of Cincinnati College-Conservatory of Music. He is on the faculty of Chicago College of Performing Arts at Roosevelt University, and teaches and gives master classes in Canada, Europe, and Asia.

John Hagstrom Trumpet

John Hagstrom joined the Chicago Symphony Orchestra’s trumpet section as fourth trumpet in 1996, and a year later, won the position as the Orchestra’s second trumpet. Previously, he was principal trumpet of
the Wichita Symphony Orchestra in Kansas, and served as assistant professor of trumpet at Wichita State University.

Hagstrom is passionate in his support of music education, and in 2006 helped to initiate Dream Out Loud, a music-education advocacy partnership between the Chicago Symphony Orchestra Association and the Yamaha Corporation of America. Through that initiative, he developed a variety of resources for elementary through high school students, their teachers, and parents, designed to support students’ music education and provide encouragement through times of challenge.

Hagstrom has also worked extensively with Yamaha to create several professional trumpet designs in their top-selling Chicago Artist Model series. Since its introduction in 2004, the Chicago Artist Model C Trumpet has been the instrument of choice by numerous trumpet players holding positions in major U.S. orchestras.

Born in Chicago, Hagstrom studied at the Eastman School of Music, and played in “The President’s Own” United States Marine Band in Washington, D.C., for six years, where he spent three of those years as principal trumpet.

Chicago Symphony Orchestra Brass 2019
Michael Mulcahy Conductor

TRUMPETS
Esteban Batallán
Mark Ridenour
John Hagstrom
Tage Larsen

HORNS
David Cooper
Daniel Gingrich
James Smelser
Oto Carrillo
Susanna Gaunt

TROMBONE
Jay Friedman

BASS TROMBONE
Charles Vernon

TUBA
Gene Pokorny

PERCUSSION
Cynthia Yeh

TIMPANI
David Herbert

LIBRARIAN
Carole Keller

GUEST MUSICIANS

University of Illinois at Chicago
TRUMPET
David Inmon

University of British Columbia
HORN
Valerie Whitney

DePaul University
PERCUSSION
Ian Ding

Lyric Opera of Chicago Orchestra
TRUMPET
William Denton

TROMBONE AND TENOR TUBA
Mark Fisher

Detroit Symphony Orchestra
TRUMPET
David Binder

TROMBONE
David Binder
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