

The background of the entire poster is a complex, artistic collage. It features various musical elements: staves with notes, a violin, a cello, and a double bass. The instruments are depicted in a stylized, almost abstract manner, with their forms overlapping and blending into the musical notation. The color palette is primarily grayscale, with some highlights in white and dark accents in black.

Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



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October 16, 2010

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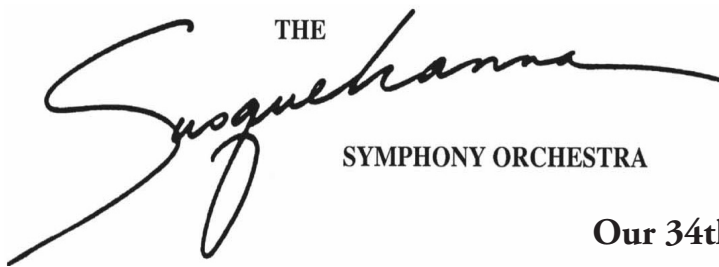
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Our 34th Season

The Susquehanna Symphony Orchestra was founded in 1978 by Sheldon Bair and is a community orchestra of professional and amateur volunteer musicians. The Susquehanna Symphony's home is in Harford County, Maryland, near the mouth of the Susquehanna River. The Orchestra performs a subscription series of concerts every year in addition to outdoor and chamber music concerts. The Orchestra has performed opera and ballet, as well as standard orchestral repertoire, and is known for its premieres of new works and performances of unusual repertoire. The Orchestra performed in St. Patrick's Cathedral, New York City for over 3,000 people in November 2007, and at Carnegie Hall for 2,500 people in October 2009.

This year marks the 34th Season of the Susquehanna Symphony Orchestra. Such longevity would not be possible without your support. We thank you for attending this evening's concert, and look forward to many more years of making music!

Mission Statement

The Susquehanna Symphony Orchestra (SSO) strives to stimulate creativity and intellectual growth in the local community and volunteer musicians through the performance of diverse orchestral works.

Thank You!

The SSO would like to thank Chris Schler, Joyce Oliver, and Laura Stafford from the Town of Bel Air for all their help with coordinating the concerts and contracts with Bel Air High School. We also wish to thank Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC; Joseph Voskuhl, Principal, Bel Air High School; and the Bel Air High School Music Department, Terri Mathews, Department Chair. We thank Harford Community College for providing rehearsal space; our ticket outlets; and our sponsors/donors who make sharing excellent orchestral music with our community possible.

The SSO would also like to recognize the men and women of the U.S. Army Aberdeen Test Center, Colonel Jeffery P. Holt, Commanding, for their gracious support in providing tank wrenches for use in the closing measures of "Overture 1812." Their support in selecting and tuning these mega-wrenches for this "non-standard" application is greatly appreciated.

Please Note:

- Silence pagers, cell phones, and signal watches during the performance.
- The use of cameras and recording devices is prohibited.
- Latecomers will be seated only between movements/selections.
- All children should be carefully supervised so that they are not disruptive to the musicians or the audience.
- Smoking is prohibited anywhere on school property.

**Thank you for your cooperation.
Please enjoy this evening's performance.**



Ludwig van Beethoven
(1770–1827)

Overture to The Creatures of Prometheus, Op. 43

Béla Bartók (ed. Serly)
(1921–2006)

Concerto for Viola and Orchestra

Moderato
Adagio religioso
Allegro vivace

Viola: Sheridan Kamberger Currie

Intermission

Amanda Harberg

Elegy for Viola and String Orchestra

Viola: Sheridan Kamberger Currie

Dmitri Shostakovich
(1906–1975)

Ballet Suite No. 1 (Selections)

Waltz
Polka
Gallop

Peter Ilich Tchaikovsky
(1840–1893)

Overture 1812

*Concerto for Viola and Orchestra was acquired from Boosey and Hawkes publishers.
Elegy for Viola and String Orchestra was acquired from the composer with thanks.*



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The Susquehanna Symphony Orchestra is supported by funds from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive, and the Harford County Government through the Harford County Cultural Arts Board. Funding for the Maryland State Arts Council is provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

Music Director

Sheldon Bair is the Founder and Music Director of the Susquehanna Symphony Orchestra (Maryland), a community orchestra of 100 members. He holds a Bachelor's degree from Elizabethtown College (Pennsylvania) where he studied conducting with Otis Kitchen and composition with James McVoy and Darrell Douglas, and a Master's degree from Towson University (Maryland). In addition, his post-graduate studies include classes at Westminster Choir College in Princeton, New Jersey. Sheldon Bair has studied conducting with Witold Rowicki in Vienna, and Marc Mostovoy, William Hudson, and Leonid Grin.



Bair teaches orchestra for the Harford County Public Schools (Maryland), is adjunct faculty for Harford Community College, is on the conducting staff for the Elizabethtown College Music Camp, and is often invited to conduct and adjudicate youth orchestras and soloists. In November 2000, Bair was bestowed the Paderewski Award for Contributions to Society and Culture at the Polish Embassy in Washington, D.C. Bair has been the guest conductor for the Flower Mound Symphony Orchestra in Dallas, Texas, and the Oklahoma City Youth Orchestra. In the fall of 2007, 93 members of the Susquehanna Symphony appeared at St. Patrick's Cathedral in New York City, performing a program of Polish music with several choirs in front of an appreciative, standing-room-only audience. In the fall of 2009, 100 members of the Susquehanna Symphony performed on the main stage at Carnegie Hall for the same Polish impresario, performing a program of Polish works under three different conductors.

Bair, a member of ASCAP, has written a number of works for student string orchestra, two works for the Susquehanna Symphony, several arrangements for orchestra, and two works for church choir. Ensembles in Maryland, New Jersey, Pennsylvania, New York, and Texas have performed his music. Bair's student string orchestra music is published by Howard Publications (howardpub.com). He lives in Bel Air, Maryland, with his wife Barbara (also a musician) and two of his three children (the eldest is married and lives in Virginia).



Use the Amazon.com link on the SSO Web site. Amazon will donate a portion of sales to the SSO if you use this link when you shop there.

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About the Composer



Amanda Harberg is a native of Philadelphia. Her music has been widely commissioned and performed in the United States and abroad. Harberg's music has been performed frequently in Lincoln Center, Carnegie's Weill Hall, and in many universities, recital halls, conferences, and art museums throughout the country. She has received commissions from the New York Youth Symphony, the New York State Council on the Arts, the Geraldine R. Dodge Foundation, the American Music Center, the Harmonium Choral Society, the New York State Music Teachers Association, the Juilliard School's 'Piano Century' Festival, the New Juilliard Ensemble, the Palisades Virtuosi, Freespace Dance, the New Jersey Arts Collective, the Azure Ensemble, the Montclair State

University 'Octubafest,' the Margaret Atwood Commissioning Project, and from frequent collaborator violist Brett Deubner. Harberg's orchestral music has been played by the American Composers Orchestra, the string players of the New Jersey Symphony, the Susquehanna Symphony, the String Orchestra of the Rockies, the Philharmonic of Ecuador, the New Juilliard Ensemble, and by Interlochen's World Youth Symphony Orchestra.

Ms. Harberg is currently working on a solo piano piece for the new music pioneer Kathy Supove. Her piece 'Subway,' for two pianos, was presented last June by the American Modern Ensemble with powerhouse pianists Stephen Gosling and Blair McMillen.

Ms. Harberg has also scored several documentaries for PBS. Her awards include a Fulbright/Hays Fellowship to study with composer/pianist Frederic Rzewski, Juilliard's Peter Mennin Prize for outstanding accomplishment, Juilliard's Morse Fellowship, a MacDowell Colony summer residency, and regular ASCAP Plus awards. She has recordings out on Koch International, Centaur Records, and an upcoming recording on Albany Records. Her educational band music will be released by the C.L. Barnhouse Company in the Fall of 2010. She has taught at Juilliard's MAP Program and at the Interlochen Center for the Arts, as well as maintaining an active private teaching studio since 1997. Harberg received her BM and MM from the Juilliard School, where her teachers included Robert Beaser, David Diamond, and Stephen Albert. Harberg currently lives in New Jersey with her husband Micah Fink, and their two young children, Lucas and Sydney.



Leadership support for Meet The Composer's MetLife Creative Connections program is generously provided by MetLife Foundation. Additional support is provided by The Amphion Foundation, Argosy Foundation Contemporary

Music Fund, BMI Foundation, Inc., Mary Flagler Cary Charitable Trust, Aaron Copland Fund for Music, Inc., The William & Flora Hewlett Foundation, The James Irvine Foundation, Jerome Foundation, mediaThe foundation, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts, Pennsylvania Council on the Arts, and Virgil Thomson Foundation, Ltd.

Our Guest Performer

Sheridan Kamberger Currie is the principal violist of the Dayton Philharmonic Orchestra. She has performed as chamber musician throughout the United States, Canada, and Europe, and has performed as soloist with numerous orchestras since her concerto debut with the Susquehanna Symphony in 1997. In 1998, Currie was the Time Warner String Fellow at the Aspen Music Festival, and was the winner of the Nakamichi Viola Concerto Competition there. Other competition awards include first prize in the Geraldine B. Gee International Viola Competition.



Currie has a passion for performing chamber music. From 2000 to 2005, she was a member of the Lake String Quartet, which performs nightly at their summer residency in Yellowstone National Park. The Lake Quartet released their first CD, entitled *By the Lake*, in 2005. As a founding member of the Masala String Quartet, she enjoyed working closely with such composers as John Corigliano, Bruce Adolphe, Gerhard Samuel, and Evan Chambers. In addition to world premiere performances of works by Adolphe and Samuel, the Masala Quartet gave the European premiere of Chambers' First String Quartet, and recorded twentieth century music on the Vienna Modern Masters label. As a chamber musician, Currie also performed for then-president and first lady, Bill and Hillary Clinton.

Sheridan Currie began her musical training on the violin at age nine at William Paca Elementary School in Harford County. After earning her Bachelor of Music degree at Peabody Conservatory, under the tutelage of Baltimore Symphony principal violist Richard Field, she moved to Cincinnati where she studied extensively with Masao Kawasaki and Catharine Carroll at the University of Cincinnati's College-Conservatory of Music. During that period, she earned a Masters degree and also served as teaching assistant for the Kawasaki/Carroll viola studio. Sheridan enjoys teaching viola and violin privately, and is currently an Adjunct Instructor at Cedarville University, where she teaches viola and coaches chamber music.

Harford Youth Orchestra

The Harford Youth Orchestra (grades 9–12) and String Orchestra (grades 5–8) will perform free concerts on November 20, 2010 and April 30, 2011. The orchestras are offered as non-credit classes through Harford Community College.

The SSO is on Facebook!

On www.facebook.com, search "Susquehanna Symphony Orchestra" or use:
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Personnel

First Violins ‡

Wendy Bohdel, *Concertmaster*
Elizabeth Caughey
Shannon Eaton
Mary Folus
Dennis Hertzog
Anne Lehman
Enid McClure
Andrew Nowakowski
Terry O'Neill
William Spencer
Lily Wang
Amy Wilkinson
Kimberly Williams

Second Violins ‡

Manfred Reek, *Principal*
Anthony J. Belcastro
Beverly Caswell
George Cowman
Ashley Harris
Megan Jeddry
Kaitlyn Lee
Joshua Lewis
Tim Moore
Nancy Purdy
Betty Schafer
Martha Schmidt
Sara Twist
Demi Wilkerson
Chelsea Wilks
Jennifer Yeager

Violas ‡

Jessica Conklin, *Principal*
Will Conway
Elizabeth DeGele
Colleen Grotke
Noreen Hiltz
Tricia Hyde
Whitney McConkey
Caitlin Norman
Lori Zimmermann

Violoncellos ‡

Fred Gehris, *Acting Principal*
Sheldon Lentz, *Acting Principal*
Kim Damian
Julia Dather
Chelsea Friend
Mark Grotke
Barbara Hill
Kevin Klein
Michele Martin
Carol Scanlan

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Zachary Bair
Carol Benck
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Doris Reinhardt
Carol Thompson
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Barbara Bair
Rae Brackins
Lindsay Evans, *English Horn*

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Fiona Sparks
Kelly Rhodes
Sara Egner

Bassoons

Benjamin Schuhart
Victoria Molnar

Horns

Timothy Byrnes
Bruce Kovacs
Dawn Zipay
Michael DeZearn

Trumpets

David Stauffer
Kelly Hall
Brandon Powers
Chris Sengstacke

Trombones

Liz Antwarg
Matthew Ghent
Donald Raff, *Bass*

Tuba

Donald McClure

Piano

Brian Gilmore

Timpani

Allan Andreycaak

Percussion

Mary Eilerman
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Travis Guidry
Andrew Peterson
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Alicia Farrell
Anne Lehman

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Welles Still

‡ In Alphabetical Order

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Trumpets

Paul DeLuca
Bob Hudson
Jorge Ayala

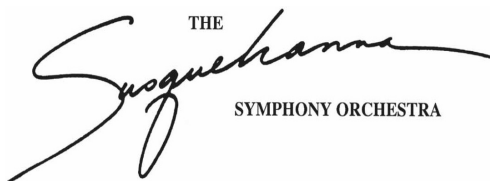
Horns

Samuel Bates, *French Horn*
John Keister, *French Horn*

Trombones

Chris Redding

34th Season Upcoming Concerts



Of Holiday Brass and Christmas Bon-Bons

Saturday, December 4, 2010, Bel Air High School, 7:30 p.m.

5:00–7:00 p.m.: Happy Hour at Sean Bolan's before the concert

6:45 p.m.: Pre-Concert Lecture—"Sustaining Music Making for People With Disabilities" with Monika Vasey

Mid-Concert Lecture with Sheldon Bair

Theldon Myers—People Look East

Haydn—Trumpet Concerto (Trumpet: Kevin Businsky)

Raymond Scott (arr. Herfurth)—The Toy Trumpet (Trumpet: Kevin Businsky)

Rimsky-Korsakov—The Snow Maiden Suite

Holcombe—"Twas the Night Before Christmas

arr. Chase—Christmas Memories

arr. Bair—Christmas Sing-Along

Brahms' 4th

Saturday, March 12, 2011, Bel Air High School, 7:30 p.m.

6:45 p.m.: Pre-Concert Lecture—Meet the Composer David Finko

Smetana—Polka from The Bartered Bride

David Finko—Piccolo Concerto (Piccolo: Doris Reinhardt)

Brahms—Symphony No. 4 in E Minor, Op. 98

Benefit Chamber Concert for the Judith Lloyd Famous Scholarship Fund

Sunday, April 10, 2011, St. Matthew Lutheran Church, 3:00 p.m.

Featuring a variety of selections performed by small groups of SSO musicians

From France and America (Side-by-Side Concert)

Saturday, May 21, 2011, Bel Air High School, 7:30 p.m.

6:45 p.m.: Pre-Concert Lecture—Meet the Composer Raymond Horton

Debussy—Prelude to the Afternoon of a Faun

Raymond Horton—Make Gentle the Life of This World

William Grant Still (arr. Bair)—Here's One: A Still Medley (Soprano: Sabrina Clark)

Debussy (arr. Anderson-Himmelpach)—The Sunken Cathedral

Ravel—Noble and Sentimental Waltzes

Berlioz—Hungarian March from "The Damnation of Faust"

Free SSO Summer Concert

Sunday, June 5, 2011, Humbert Memorial Band Shell, 7:00 p.m.

Program Notes

Overture to *The Creatures of Prometheus*, Op. 43

Ludwig van Beethoven (1770–1827)

In 1801 Beethoven wrote his only full-length ballet. The work was commissioned by the Imperial Court Theater in Vienna. The commission was surprising because up to that time Beethoven's musical output was mostly chamber works (sonatas, trios, and string quartets). His only works for full orchestra were two piano concertos and a symphony. Perhaps his interests in the project were: 1) the plot of the Greek mythological god Prometheus teaching humans science and the arts, and 2) working with choreographer Salvatore Vigano, who having also studied music, shared dramatic large-movement ideas of artistic expression.

The ballet's overture has become part of orchestral repertoire and Beethoven reused the main theme of the ballet's last movement in both the fourth movement of the Eroica Symphony (No. 3) and the Eroica Variations for piano.

Concerto for Viola and Orchestra

Béla Bartók (1881–1945)

Hungarian composer Bartók was born in a town that is now a part of Romania. At age five and picking out folk tunes with one finger on the piano, his mother, a piano teacher, began formal lessons with her son. Just after his eleventh birthday he made his first public appearance as a pianist and composer. He continued to study with others and even settled in Budapest intending to make performing his primary career. Failing to win a prize in a 1905 Paris competition, he explored other musical interests including teaching and collecting folk music, although he did continue composing and playing publically into the 1940s. A hearing of Richard Strauss's "Also sprach Zarathustra" in 1902 inspired him to focus on composition.

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Program Notes (Cont'd)

Bartók travelled extensively as a pianist, often performing his own music and even visited the United States for the first time in 1927. The political turmoil in Europe, and especially Hungary, was unsettling to him, but he remained in his native country until the death of his mother in 1939. In 1940 he emigrated to the United States with his wife and sixteen-year-old son. By the summer of 1941 he had developed leukemia, although he didn't know that was the cause of the health problems he was experiencing.

In January 1945 the great viola soloist William Primrose commissioned a viola concerto from Bartók. He was already working on a third piano concerto for his wife and added the viola work to his schedule. His health had been manageable until August, but somehow he continued working. He was able to finish the score of the piano concerto except for the last seventeen bars which were sketched in some kind of "shorthand." On September 8 he wrote Primrose telling him that the viola concerto was "ready in draft," but Bartók died eighteen days later. In fact "ready in draft" consisted of the complete solo viola part, but only sketches of the orchestra part. No full score had been written. Bartók's wife and son gave the draft to the composer's student and friend Tibor Serly to complete. This was to become the first of four versions of the "completed" work and is the one being performed tonight.

The concerto follows the established fast-slow-fast format but is played without pause.

Elegy for Viola and String Orchestra

Amanda Harberg

Ms. Harberg graciously provided the following information: "'Elegy' began as a prayer. The initial musical ideas came to me when I found out that my beloved piano teacher, Marina Grin, was terminally ill. But the full realization of the piece only emerged spontaneously after I learned of her passing. 'Elegy' is dedicated to the memory of Marina Grin, who first showed me how to live a life in music.



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Program Notes (Cont'd)

While 'Elegy' was originally for viola and piano, the violist Brett Deubner encouraged me to orchestrate the piece into the present version. 'Elegy' has been performed by the Susquehanna Symphony Orchestra, the string section of the New Jersey Symphony, the Filharmonica of Quito, Ecuador, and will be performed by the concert artists of Keane University in the spring of 2011."

Ballet Suite No. 1 (Selections)

Dmitri Shostakovich (1906–1975), edited by Lev Atovmyan (1901–1973)

Shostakovich is most respected for his more "serious" symphonies, string quartets, concertos, and opera. However, these works often resulted in condemnation from the Soviet authorities. It was usually, but not always, his "lighter" music for stage, film, and ballet that would return him to favor with the government. In 1934–35 he wrote music for a ballet, "The Limpid Stream." As uncontroversial as this music sounds today, the official Soviet response was to condemn Shostakovich and to kill one of his creative colleagues!

Between 1949 and 1952, composer Lev Atovmyan, who worked for Shostakovich, arranged suites from his film and ballet music and from his 1934 "Suite for Jazz Orchestra." Most of the music came from "The Limpid Stream." These suites were originally intended as material for radio broadcast and promotion through "approved" Soviet outlets. "Ballet Suite No. 1" consists of six brief movements, three of which are being performed tonight. "Waltz" is from the "Suite for Jazz Orchestra" and originally included a part for banjo! "Polka" and "Galop," from the ballet, are considered the best music in the suite and demonstrate the composer's ability to write effectively for that medium.

Overture 1812

Peter Ilich Tchaikovsky (1840–1893)

The period 1877–1885 was marked by a succession of successful compositions beginning with the completion of "Symphony No. 4" and Tchaikovsky's most enduring opera, "Eugene Onegin." Other notable works included the opera "The Maid of Orleans," "Violin Concerto in D Major," "Serenade for Strings," "Capriccio Italien," music for the coronation of his patron Czar Alexander III, "Overture 1812," and the "Manfred Symphony."



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Program Notes (Cont'd)

Czar Alexander I had commissioned the building of the Cathedral of Christ the Savior in Moscow to commemorate the defeat of Napoleon in 1812 and in 1880 the church was nearing completion. In 1881 the 25th anniversary of the coronation of Alexander II would be observed, and the 1882 Moscow Exhibition of Arts and Industry was being planned. It was suggested that Tchaikovsky write a grand commemorative piece for use in some of the festivities. He began working on what would become "Overture 1812" in October 1880 and finished it six weeks later.

Although conceived to be performed outdoors with a brass band added in the finale, the cathedral bells and all the other Moscow downtown church bells pealing, and live cannon fire written into the score, the work never saw an outdoor performance. The first performance was indoors in 1882, with conventional instrumentation. In 1891 Tchaikovsky visited the United States and conducted the work at the dedication of Carnegie Hall in New York City.

Tchaikovsky didn't like the piece. He told a friend that he was "not a concocter of festival pieces" and the piece would be "very loud and noisy, but [without] artistic merit, because I wrote it without warmth and without love." Ironically, "Overture 1812" became one of his most performed and eventually recorded works that made his estate very wealthy.

Program notes compiled by Don Raff

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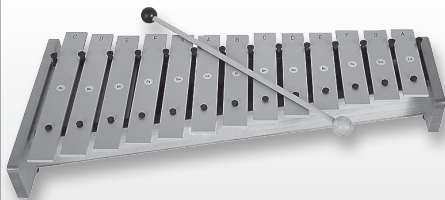


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(approximately \$9,000 per concert).**

The SSO is a vibrant, growing organization that positively impacts the community. The SSO's presence contributes to Harford County's quality of life which makes our area an attractive place to live and work. Your contributions will allow us to bring new artists to the stage and purchase/rent new compositions. Pre-concert lectures, the Judith L. Famous Scholarship Benefit concert, and another SCOR workshop for wannabe string players are proof of the SSO's dedication to community enrichment. The SSO Annual Fund is underway and we need your financial support to sustain fine orchestral programming right here in Harford County. (There is free parking and you don't have to fight traffic on I-95!) Donations can be made with a credit card on our Web site or with a check made payable to Susquehanna Symphony Orchestra, P.O. Box 963, Abingdon, MD 21009. The SSO is a 501(c)(3) non-profit educational organization.

Memorial Fund: \$94,000 and counting!

Help Us Reach our Goal: \$400,000

The SSO Memorial Fund is an important part of the Susquehanna Symphony Orchestra's ability to sustain its commitment to providing a quality orchestral music experience to Harford County residents. Begun by a bequest from Sibyl Davis Gunther, long time violinist and patron, the Memorial Fund will provide operating funds for the orchestra from interest generated while leaving the principal intact. If you would like to make a contribution to this fund, please send it to Susquehanna Symphony Orchestra, PO Box 963, Abingdon, MD 21009.

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Thank you for your support!

INCOME

State and County Grants	\$5,500
Corporate Cash Support	\$500
Individual Cash Contributions	\$6,000
Advertising	\$2,000
Ticket Sales	\$25,000
Fundraising	\$3,500
TOTAL INCOME	\$42,500

EXPENSES

Production (Artists, Scores, Audio, Auditorium rental)	\$24,000
Program and other Printing	\$5,000
Marketing	\$2,500
Admin (Insurance, Copies, Postage, Librarian, Orch Manager)	\$8,800
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TOTAL EXPENSES	\$42,400

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