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MOZARTPlus –  
A VOICE DIVINE

Fri & Sat, 8 & 9 Sep 06  
Victoria Concert Hall

Fri & Sat, 8 & 9 Sep 06

MOZARTPlus –

# A VOICE DIVINE

**Lan Shui** *conductor*

**Nancy Argenta** *soprano*

## LUDWIG VAN BEETHOVEN

*The Ruins of Athens: Overture, Op. 113* 6'00

## WOLFGANG AMADEUS MOZART

“Voi avete un cor fedele”, K. 217 6'00

## WOLFGANG AMADEUS MOZART

“Un moto di gioia”, K. 579 3'00

## WOLFGANG AMADEUS MOZART

*Don Giovanni: Overture, K. 527* 7'00

## WOLFGANG AMADEUS MOZART

*Exsultate, jubilate, K. 165* 17'00

Intermission 20'00

*Nancy Argenta will sign autographs during the intermission*

## SCHUBERT

*Symphony No. 4 in C minor, D. 417 ‘Tragic’* 31'00

*All timings indicated are approximate*



**A premier Asian orchestra gradually gaining recognition around the world, the Singapore Symphony Orchestra (SSO) aims to enrich the local cultural scene, serving as a bridge between the musical traditions of Asia and the West, and providing artistic inspiration, entertainment and education.**

A full-time professional orchestra with 96 members, the SSO now makes its performing home at the Esplanade Concert Hall, and also performs regularly at other venues, including outdoor concert platforms. Performing over 50 symphonic concerts a year, its versatile repertoire spans the all-time favourites and masterpieces to exciting cutting-edge premieres. In support of Singaporean talent, local musicians and composers feature prominently in the concert season. Since its inception in 1979, the SSO has toured America, China, the Czech Republic, Germany, Greece, Hong Kong, Hungary, Italy, Japan, France, Spain, Turkey and the United Kingdom.



Since Maestro Lan Shui assumed the position of Music Director in 1997, he has raised the Orchestra's level of excellence, and has been distinguished by his dedication to the performance of new Asian compositions. Choo Hoey, who was Music Director from 1979 to 1996, is credited for developing the Orchestra with his diverse programming.



Winning acclaim were the SSO recordings of the first-ever complete symphony cycle of Alexander Tcherepnin. The SSO has also recorded the music of Chen Yi, Zhou Long, Bright Sheng and Richard Yardumian under an exclusive recording contract with the BIS label. Artists heard on SSO recordings include Evelyn Glennie, Cho-Liang Lin, Gil Shaham, Noriko Ogawa, Christian Lindberg and Martin Fröst.

Highlights of the 06/07 season include appearances with conductors Christopher Seaman and Hubert Soudant, soprano Nancy Argenta, percussionist Evelyn Glennie, pianists Yevgeny Sudbin and Nikolai Demidenko, violinists Isabelle van Keulen and Cho-Liang Lin, as well as cellist Nina Kotova.



Lan Shui joined the Singapore Symphony Orchestra as Music Director in 1997. Under his direction, the Orchestra started recording under the international label BIS, and he has led the Orchestra on several successful tours. In support of Asian-influenced works, Lan Shui is passionate about premiering and commissioning works by Asian and Singaporean composers.

Other than the SSO, his recent engagements with other orchestras include performances with the Frankfurt Radio Symphony, Stuttgart Radio Symphony, Bamberg Symphony, Frankfurt Museumsorchester, Komische Opera Orchestra, Saarbruecken Radio Symphony, Danish Radio Symphony, Copenhagen Philharmonic, Royal Danish Symphony, Odense Symphony, National Orchestra of Loire (France) and Bern Symphony, amongst others. He is also the Principal Guest Conductor of the Aalborg Symphony in Denmark.

Lan Shui has conducted many orchestras including the Baltimore Symphony, Berlin Symphony, Calgary Philharmonic, Detroit Symphony, Gothenburg Symphony, Houston Symphony, Los Angeles Philharmonic, Malmö Symphony, Minnesota Orchestra, Munich Chamber Orchestra and Tampere Philharmonic. He has performed at festivals including Tanglewood, Aspen, Bravo! Vail Valley, Round Top, Eastern Music, National Orchestra Institute and Casals Festivals.

Born in China, Lan Shui made his professional conducting debut with the Central Philharmonic Orchestra in Beijing in 1986 and was later appointed Conductor of the Beijing Symphony. In 1990 he conducted the Los Angeles Philharmonic's Summer Festival, where he came to the attention of David Zinman who invited him to the Baltimore Symphony Orchestra as Conducting Affiliate in 1992.

From 1994 to 1997, he was Associate Conductor to Neeme Järvi at the Detroit Symphony. In the same period he assisted Kurt Masur at the New York Philharmonic and conducted the Cleveland Orchestra in Paris as part of Boulez's young conductors' project.

Lan Shui currently records on the BIS label. Recordings with the Malmö Symphony include the music of Arnold, Hindemith and Fernström. Notable releases with the Singapore Symphony include the first-ever complete symphonies of Tcherepnin. Lan Shui is the recipient of several international awards, amongst them awards from the Beijing Arts Festival, New York Tcherepnin Society, 37th Besançon Conductors Competition in France and Boston University Distinguished Alumni Award.



With a repertoire spanning three centuries, Nancy Argenta has been hailed not only as the supreme Handel soprano of our age but also praised for her performances of works by composers as diverse as Mahler, Mozart, Schubert and Schoenberg. Her ability to adapt from large scale orchestral works to chamber music and recitals has earned her great recognition and respect within the world of music.

She has worked with conductors such as Ozawa, Gardiner, Davis, Blomstedt, Pinnock, Hogwood and Norrington with orchestras including the Philharmonia Orchestra, Boston Symphony, City of Birmingham Symphony Orchestra, Leipzig Gewandhaus, Toronto, Montreal and Sydney Symphony Orchestras. In opera, concert and recital, she has appeared at many leading festivals including Aix-en-Provence, Salzburg, Mostly Mozart and the BBC Proms.

Her discography of over 50 recordings includes Bach's *St John Passion*, *B Minor Mass*, *Magnificat* and *Christmas Oratorio* with Gardiner, Purcell's *King Arthur* and the Haydn Masses with Pinnock and Hickox, and Mozart's *Requiem*, *Magic Flute* and *Don Giovanni* with Norrington. As an EMI/Virgin artist she has recorded Schubert Lieder, Scarlatti Cantatas and two discs of Bach Solo Cantatas as well as two of Purcell songs, the first of which, *O Solitude*, was honoured with a Classic CD Award. Recent CD releases include Handel's *Saul* with Paul McCreesh (Archiv), Handel's *Resurrezione* with the Combattimento Consort and *Lost is my quiet*, a collection of English Music from Purcell's time.

As a devotee of the song repertoire of all periods, Nancy Argenta tours widely as a recitalist, presenting songs with their "original" keyboard accompaniment of harpsichord, fortepiano or modern piano. Her recent recital locations, with Maggie Cole at the keyboards, include the Netherlands, Hungary, Israel, Canada and Spain.

Nancy Argenta's forthcoming concerts include performances with the West Australian Symphony Orchestra and the Malaysian Philharmonic.

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***The Ruins of Athens: Overture, Op. 113*** <sup>6'00</sup>

Baptized Bonn, Germany 17 December 1770, died Vienna 26 March 1827.

Generally regarded as a major composer of piano sonatas, chamber music, concertos and symphonies.

Wrote just one opera but a considerable amount of other music for the theatre, mostly incidental music for stage plays.

After months of illness Beethoven was instructed by his doctor to take a complete rest. In late July 1811 he set off for the spa town of Teplitz in northern Bohemia but, as he wrote in a letter to his brother, "Just as I was getting in my carriage to drive to Teplitz I received a parcel with

the request to compose something for the opening of the new theatre in the city of Pest [later to become part of Budapest]." Two new plays had been commissioned from the leading German-language playwright, August von Kotzebue (1761-1819) - a prologue entitled *King Stephen, Hungary's first Benefactor*, and an epilogue called *The Ruins of Athens* - and Beethoven was invited to compose incidental music for both. His letter continued, "After spending three weeks at Teplitz I felt fairly well. So, although my doctor had forbidden me to work, I sat down to do something for those mustachios who are genuinely fond of me and on 13 September I sent off my parcel to them in the belief that the performance was to take place on 1 October." In the end, the theatre's opening ceremonies were put back four months and the plays were not premiered until 9 February 1812. It was, by all accounts, a great success.

*The Ruins of Athens* tells of Minerva, the Greek Goddess of Handicrafts, whom Zeus had commanded to be put to sleep for 2000 years for refusing to defend Socrates against his judges. As the play opens she is awoken from her long sleep and taken back to Athens by Mercury. She is appalled to find it in ruins and overrun by barbarous Turks. A similar fate has befallen Rome, and Mercury informs her that the Temple of Culture and Civilization is now Pest, which has been dubbed "the new Athens".

The music Beethoven composed for it comprised choruses for the Invisible Spirits, a duet for Mercury and Minerva, a chorus of Dervishes, a Solemn March, pseudo-Turkish exotic orchestral sounds and the *Overture*, which he himself described as "a little work that can be performed as a refreshment." That "little work" opens in darkness as Minerva sleeps. She is gently awoken (in the guise of a charming oboe solo) by Invisible Spirits (here represented by a pair of horns) and then hurries off on her journeys with Mercury.

Marc Rochester

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Sun  
10 Sep 06, 5pm  
Victoria Concert Hall

## CASUAL CONCERT



Lan Shui *conductor*  
Yu Jing *cello*

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**Adams** *Short Ride in a Fast Machine*  
**Haydn** *Cello Concerto No. 1 in C major*  
**Zhou Long** *The Rhyme of Taigu*  
**Tchaikovsky** *Valse from Swan Lake*

---



Savour an exciting mixture of the familiar and the fantastic. One of the established cello concertos in the repertoire today, Haydn's *Concerto in C* actually remained undiscovered for two centuries before it was found in the National Museum of Prague in 1961. And get ready for a breath-taking ride in John Adams' 1986 masterpiece, of which he wrote: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Fri  
15 Sep 06  
Victoria Concert Hall

## Siemens Classics: MOZARTPlus – Magic Flutes and Musical Mirrors



Lan Shui *conductor*  
Evgueni Brokmiller *flute*  
Alexander Souptel & Lynnette Seah *violins*

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**Mozart** *Eine kleine Nachtmusik, K. 525*  
**Mozart** *The Magic Flute: Overture, K. 620*  
**J. Dove** *The Magic Flute Dances*  
**Schnittke** *Moz-Art à la Haydn*  
**Haydn** *Symphony No. 94 in G major 'Surprise'*

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Alfred Schnittke was often the target of Soviet bureaucracy, finding himself in 1980 banned from travelling outside the Soviet Union. His *Moz-Art à la Haydn* was completed in 1977, a unique musical tapestry that gives a 20th-century perspective on Mozartian melodies. Mozart's own timeless favourite *A Little Night Music* opens this uniquely varied concert, which also includes Jonathan Dove's *Magic Flute Dances* and Haydn's *Surprise Symphony*.

# UPCOMING CONCERTS



Fri  
29 Sep 06

## THE CREATION



Lan Shui *conductor*

Jutta Koch *soprano*

Gunnar Gudbjornsson *tenor*

Andrew Greenan *bass-baritone*

Singapore Symphony Chorus

Singapore Bible College Chorale

Hallelujah Chorus

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**Haydn**

*The Creation*

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During his two visits to London in the 1790's, Haydn found himself inspired by the masterly oratorios of Handel, and embarked on a search for a text which he, too, could set to music. This he found in John Milton's *Paradise Lost*, as well as the Books of Genesis and Psalms. The result was a work which has endured to the present day as one of the most resoundingly popular and grandiose of the great choral masterpieces.

*All concerts at 7.30 pm, Esplanade Concert Hall unless otherwise stated*

## WOLFGANG AMADEUS MOZART (1756-1791)

“*Voi avete un cor fedele*”, K. 217

“*Un moto di gioia*”, K. 579

*Exsultate, jubilate*, K. 165

Born Salzburg 27 January 1756, died Vienna 5 December 1791.

Loved writing for the soprano voice and married into a family in which all four daughters were gifted sopranos.

In addition to 21 operas, composed 57 independent arias either for concert use or for insertion into later productions of pre-existing operas.

It was a common practice during the 18th century for new arias to be written when a staging of an opera involved singers who had not been involved in the original production. Sometimes the original composers undertook this task, but more often it was left to others. As Mozart became increasingly

well-known and respected among singers, he was asked to write a substantial number of these so-called “insertion arias”, and he took special care to mould each to the specific qualities of the individual voice. His circle of musical friends included a large number of sopranos, and of the 57 independent arias Mozart composed, no less than 33 were for the soprano voice.

We do not know, however, who the soprano was for whom Mozart composed his aria *Voi avete un cor fedele* on 26 October 1775 for a performance in Salzburg of Galuppi’s opera *La nozze di Dorina*. It was one of Mozart’s earliest soprano arias and is characterised by a profound understanding of the role of the maidservant, Dorina, who, when she sings this aria, cannot decide whether to marry an admirer whose faithfulness she has good reason to doubt. The text is by Carlo Goldoni.

Voi avete un cor fedele,  
come amante appassionato;  
ma mio sposo dichiarato,  
cha farete? cangerete?  
Dite, allora, che sara?  
mantenete fedelta?

Ah, non credo! Giò prevedo  
mi potreste corbellar,  
Non ancora, non per ora,  
non mi vuò di voi fidar.

You have a faithful heart  
as a passionate lover;  
but as a husband  
would you change?  
Tell me, what will happen?  
Will you still be faithful?

Ah, I don’t believe it! I expect  
that you might deceive me.  
Not yet, not for now,  
I don’t want to trust you.

Ah! non credo,  
Dite, dite, che farete?  
dite, dite, cangerete?

Ah, I don't believe it!  
Tell me, tell me, what would you do?  
Tell me, tell me, would you change?

Voi avete un cor fedele.

You have a faithful heart.

Known as “La Ferrarese” after the town in which she was born (in 1755), Adriana Gabrielli changed her name shortly after her arrival in Vienna in 1788 to Adriana del Bene in a bid to further her singing career. Jane Glover, in her book *Mozart's Women*, describes her as “the hottest property in operatic Vienna”, although according to Charles Osborne “her moral reputation was dubious and no one appears to have thought very highly of her as a singer and actress.” Yet not only did Mozart create the role of Fiordiligi in his opera *Così fan tutte* for her, but chose her to sing Susanna in the revival of *The Marriage of Figaro* staged in Vienna in 1789 (although that might have been prompted by the fact that, by then, she had become the mistress of the opera's librettist, Lorenzo da Ponte). For that performance Mozart wrote two new arias expressly for her, one of which, *Un moto di gioia*, is rarely used in modern performances of the opera but has become well established in its own right as a concert aria.

Un moto di gioia  
Mi sento nel petto  
Che annunzia diletto  
In mezzo al timor.

An emotion of joy  
Bursts in my heart;  
It promises pleasure  
In spite of all my fears.

Speriam che in contento  
Finisca l'affanno;  
Non sempre è tiranno  
Il fato ed amor.

Let us hope that my troubles  
Will end in happiness;  
For the destiny of lovers  
Is not always cruel.

Di pianti di pene  
Ognor non si pasce,  
Talvolta poi nasce  
Il ben dal dolor.

Life need not be filled  
With weeping and pain,  
And good things can happen  
In the midst of our suffering.

E quando si crede  
Più grave il periglio,  
Brillare si vede  
La calma maggior.

When one believes  
Danger is at its greatest,  
One sees the light  
Of a greater calm.

According to Köchel's catalogue, Mozart's first 19 compositions were all instrumental. His 20th work, however, written in London in June 1765 and presented to the British Museum by his father (where the original manuscript still resides) was not only his first vocal composition, but also his first sacred work and the only time in his entire composing career that he set a text in the English language, “God is our Refuge”. From that time onwards, vocal music and particularly sacred texts formed a major part of his output. Köchel's catalogue lists 20 “short sacred works”,



the last of which, *Ave verum corpus*, was dated June 1791 – just six months before Mozart's death – while, numerically exactly at the mid-point of that list, comes *Exsultate, jubilate* which Mozart wrote in Milan where it was first performed on 17 January 1773.

Making his third and final visit to Italy, Mozart arrived in Milan in October 1772 to oversee the final preparations for his opera *Lucio Silla*. The premiere took place at the Teatro Regio on 26 December, and was such a success that it was staged a further 25 times to invariably full houses throughout the Carnival season. Mozart and his father remained in the city for a further three months, not solely because of *Lucio Silla*, but because Leopold had petitioned the Grand Duke of Tuscany for a place for Wolfgang in his court at Florence; only at the end of February did Leopold learn that his petition had failed. In the meantime, however, Wolfgang had produced five string quartets, a divertimento, movements of a symphony, and the motet *Exsultate, jubilate*. As he wrote in a letter to his sister back in Salzburg, "I have to compose a motet for the *primo uomo* which will be performed tomorrow at the Theatine Church." The "*primo uomo*" was the castrato Venanzio Rauzzini who had created the role of Cecilio in *Lucio Silla*.

The anonymous text refers to the liturgy of the day devoted to the Virgin Mary. Mozart set it as a three-movement sonata for voice, two oboes, two horns, strings and organ (adding a part for flute when he revised the work for a performance in Salzburg in 1779). Opening with a joyful orchestral prelude, the first movement addresses itself to those happy souls who sing the praises of God and ends with a vocal cadenza designed to display Rauzzini's spectacular range.

Exsultate, jubilate,  
o vos animae beatae,  
dulcia cantica,  
cantica canendo!  
cantui vestro respondendo,  
respondendo psallant aethera,  
psallant aethera cum me.

Hail you who rejoice,  
oh, you happy souls,  
singing sweet songs,  
singing songs!  
Replying to your songs,  
replying, the heavens intone  
psalms together with me.

The central slow movement opens with a recitative;

Fulget amica dies,  
jam fugere et nubila et procellae;  
exortus est justis inexpectata quies,  
Undique obscura regnabat nox;  
surgite tandem laeti,  
qui timuistis adhuc,  
et jucundi aurorae fortunatae  
frondes dextera plena et lilia date.

The friendly day shines bright,  
and storms and clouds have fled;  
an unexpected calm has come.  
Everywhere the darkness reigned;  
let him finally be happy,  
he who was afraid until now,  
and greet the fortunate dawn  
with his handfuls of lilies.

After which comes this deeply tender aria in prayer to the Virgin Mary;

Tu virginum corona,  
tu nobis pacem donna,  
tu consolare affectus  
unde suspirat cor!

You, the crowned virgin,  
give us peace,  
you give us comfort,  
where the heart sighs!

This leads into the final movement, an exuberant setting of the single word “Alleluia!”

*Marc Rochester*

SUGGESTED  
RECORDINGS

**Arias:**

*Kathleen Battle/  
Royal Philharmonic/  
André Previn*  
EMI CDC 7 47355 2

*Edita Gruberová/  
Wiener Kammerorchester/  
György Fischer*  
Decca 448 249-2

**Exultate, jubilate:**

*Victoria de los Angeles/  
London Symphony Orchestra/  
Adrian Boult*  
Testament SBT 1088

*Cecilia Bartoli/  
Wiener Kammerorchester/  
György Fischer*  
Decca 443 452-2

***Don Giovanni: Overture, K. 527*** <sup>7:00</sup>

Six weeks after the death of his third child, Mozart travelled to Prague for a production of *The Marriage of Figaro*. His visit was a huge success, the rapturous reception given him by the Prague public contrasting sharply with the increasing disinterest shown in his music by the Viennese. Consequently, when the Prague National Theatre asked him to compose a new opera for them, he readily agreed. On his return to Vienna, he contacted Lorenzo da Ponte (with whom he had collaborated on *The Marriage of Figaro*) and the two decided that the new opera for Prague would be based on the story of Don Juan. The premiere took place on 29 October 1787 at the National Theatre in Prague.

That the opera was ever finished at all is little short of miraculous. Da Ponte was working on two others simultaneously – one for Salieri and another for Martin y Soler – as well as carrying on an intense affair with the 16-year-old daughter of a neighbour, while, for his part, Mozart was busily involved with teaching (one student he took on at that time being Beethoven), planning a trip to London (which never materialised) and, in May, dealing with the death of his father. Mozart was also quite ill himself and was unable to travel to Salzburg to attend Leopold's funeral. He was well enough, however, to travel to Prague with Constanze to oversee the final rehearsals for the premiere of *Don Giovanni*, which he conducted, and to put the finishing touches to the work.

Those finishing touches included composing the *Overture*, which, according to Constanze, he did in the early hours of the day of the performance. He started work shortly after midnight, and the *Overture* was completed by seven in the morning, moments before the copyist arrived to collect Mozart's manuscript. There is, nevertheless, scant evidence of haste in the *Overture*, other than its use of themes from the opera itself. It opens with music, including the two massive solemn chords, drawn from the scene in which a statue arrives to dine with the understandably terrified Don. The ensuing *Allegro*, in a major key, portrays in its bustling character, frequent changes of mood and colour, the character of *Don Giovanni*.

Marc Rochester

SUGGESTED  
RECORDINGS

***Sinfonia Varsovia***  
***Yehudi Menuhin***  
Warner Classics 75605 57032-2

***Staatskapelle Dresden***  
***Colin Davis***  
RCA 7432168004-2

***New Philharmonia Orchestra***  
***Otto Klemperer***  
EMI 567335-2

SIA New  
Ad

**Symphony No. 4 in C minor, D. 417 'Tragic'** <sup>31'00</sup>

Adagio molto - Allegro vivace

Andante

Menuetto (Allegro vivace) - Trio

Allegro

Born Lichtental, Vienna, 31 January 1797, died Vienna 19 November 1828.

Son of a school master, he began his musical career in the Vienna Court Chapel choir (now known as the Vienna Boys' Choir).

Composed over 1000 works, including 600 songs, 200 piano works and 13 symphonies – although until recently five of those were thought to have been lost.

Schubert's earliest compositions, which include sketches for a symphony, date from around the time of his 13th birthday. Within three years he had progressed so far that, in October 1813, he had completed his first symphony. Subsequent symphonies followed thick and fast despite the distractions of his

employment as a teacher at his father's school. (He wrote how, "whenever I was composing a little gang used to annoy me so much that the ideas always went out of my head. Naturally I gave them a good beating!") If ideas did actually go out of his head, a great many stayed there and in the two years during which he worked in the school (1815 and 1816) he composed no less than 382 works including the *Second, Third, Fourth and Fifth Symphonies*. The completed manuscript of the *Fourth Symphony* is dated 27 April 1816, but the work had to wait until 19 November 1849 for its first public performance, given by the Leipzig Gewandhaus Orchestra.

Despite its subtitle "Tragic" (given by Schubert himself), and the fact that this was Schubert's first symphony in a minor key, high spirits are never far from the surface, and although the first movement opens in a mood of dark tragedy, this soon gives way to music in a much lighter vein, and the over-riding mood is agitated rather than deeply tragic.

The second movement is built around two contrasting ideas – one typical of Schubert at his most tender and melodious, the other stormy and passionate – and throughout the movement Schubert keeps them separate from each other.

If anything the third movement is humorous rather than tragic. Its swaggering, syncopated, almost clumsy opening theme prompts pictures of Schubert staggering back to his dimly lit room after indulging in one of his favourite pastimes, drinking

with his friends. In typically Viennese fashion the central part of this movement is a more rustic type of dance.

Despite a distinctly agitated theme and some particularly passionate outbursts there is nothing approaching real tragedy in the fourth movement. If anything this is the tragedy of a rainstorm; angry while it lasts but even before the movement has run its course the clouds have broken up and it ends basking in the sun.

*Marc Rochester*

SUGGESTED  
RECORDINGS

*Chamber Orchestra of Europe/*

*Claudio Abbado*

DG 423 653-2

*Berlin Philharmonic/*

*Lorin Maazel*

DG 477 5254

*Vienna Philharmonic/*

*István Kertész*

Decca 430 773-2

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