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2015 • 2016

THE GERTRUDE CLARKE WHITTALL FOUNDATION
IN THE LIBRARY OF CONGRESS

MUSICIANS FROM MARLBORO

JOSEPH LIN, VIOLIN
FRANCISCO FULLANA, VIOLIN
PEI-LING LIN, VIOLA
AHRIM KIM, CELLO
JAY CAMPBELL, CELLO
ZOLTÁN FEJÉVÁRI, PIANO

Friday, May 6, 2016 - 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

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The Library of Congress
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Program

JOSEPH HAYDN (1732-1809)

String Quartet in F major, op. 77, no. 2, Hob. III:82 (1799)

Allegro moderato

Menuetto: Presto ma non troppo

Andante

Finale. Vivace assai

Francisco Fullana, *violin*; Joseph Lin, *violin*;
Pei-Ling Lin, *viola*; Jay Campbell, *cello*

KAIJA SAARIAHO (b. 1952)

Terra Memoria for string quartet (2006)

Francisco Fullana, *violin*; Joseph Lin, *violin*;
Pei-Ling Lin, *viola*; Jay Campbell, *cello*

INTERMISSION

ROBERT SCHUMANN (1810-1856)

Trio for violin, cello and piano in D minor, op. 63 (1847)

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch

Langsam, mit inniger Empfindung

Mit Feuer

Joseph Lin, *violin*; Ahrim Kim, *cello*; Zoltán Fejérvári, *piano*



About the Program

JOSEPH HAYDN, *String Quartet in F major, op. 77, no. 2, Hob. III:82*

Prince Franz Joseph Maximilian Lobkowitz, born into one of Austria's most distinguished families in 1772, was among Vienna's preeminent patrons of music at the turn of the 19th century. Beethoven's biographer Thayer described him as "a violinist of considerable powers and so devoted a lover of music and the drama, so profuse a squanderer of his income upon them, as in twenty years to reduce himself to bankruptcy." In 1799, the young Prince commissioned Joseph Haydn, then Europe's most revered composer, to write a series of six new string quartets. Though Haydn had reached the not inconsiderable age of 67, he was still vital and energetic, and readily set to work on Lobkowitz's order. He completed two of the pieces in 1799 (G major and F major, published by Artaria in Vienna in 1802 as op. 77, no. 1 and no. 2, with a dedication to the Prince), but then broke off the series to take up the enormous labor on *The Seasons*, which so sapped his strength that he was unable to finish any more of Lobkowitz's quartets. The two quartets of op. 77 were the last in the incomparable series of instrumental creations stretching over half a century with which Haydn had brought the quintessential forms of musical classicism to their perfected states.

The Quartet in F major, op. 77, no. 2 displays the ease and fluency of form-building through motivic development that Haydn had wrested from a lifetime of instrumental composition. As the opening movement's principal thematic material, the first violin posits a descending scale, perfectly balanced in two loud-soft phrases, which is carefully embellished with tiny decorative figures and sharply etched rhythmic cells. The lower strings underpin the second phrase with a smooth, scale-step accompaniment and punctuate the end of the eight-measure theme with a quick, repeated note motive. From this handful of ideas—a scale, a distinctive rhythm or two, a few legato notes—Haydn spun a masterful eight minutes of music: tightly integrated yet constantly inventive; attractive in every detail yet never losing sight of the movement's overall formal scheme; simple yet complex; expressive yet cerebral; lovely yet profound.

The second movement is labeled *Menuet* but it is really a fully developed scherzo, a form that had gained considerable currency in fashionable Viennese musical circles following the publication of Beethoven's op. 1 piano trios in 1795. The joke inherent in the Italian word

“scherzo” is amply demonstrated by the movement’s outer sections, with their toe-stubbing rhythmic tricks, surprise dynamic changes, sly harmonic side-steps, and tweaky grace-notes. Providing an emotional and stylistic foil for this exalted foolery, however, is the central trio, sedate, almost somber in mood, smoothly flowing in demeanor, and tinged with expressive chromatic harmonies.

The *Andante* is a set of free variations on an elegant but rather prim melody presented by the first violin above the lean accompaniment of only a walking-bass line in the cello. The other instruments enter as the theme unfolds (a wonderful effect—rather like switching from mono to stereo on the home audio system), and the second violin and then the cello take over the melody for successive variations. An elaborate passage in the first violin provides the transition to the final variation, which returns the quiet and simplicity of the opening, though here with the inner voices filling out the texture. The closing movement, Haydn’s last instrumental finale, is a dashing, monothematic sonata structure built on a theme of folk-dance vivacity, “a sublimation and fulfillment of all that had gone before,” according to Rosemary Hughes in her study of the composer’s string quartets.



KAIJA SAARIAHO, *Terra Memoria* for string quartet

Kaija Saariaho is one of the most prominent creative voices of Finland, a country whose generous support for the arts has given it a musical culture matched by that of few other nations. Saariaho was born in Helsinki in 1952 and took her professional training at the Helsinki University of Art and Design and the Sibelius Academy, where her teachers included Paavo Heininen. She continued her studies at the Musikhochschule in Freiburg, Germany with Brian Ferneyhough and Klaus Huber, and attended courses in computer music at Darmstadt and IRCAM in Paris. She has lived in Paris since 1982. Saariaho’s works—modern, luminous, shifting patterns of sound with a strong emotional core—have earned her such distinctions as the Kranichsteiner Preis, Prix Italia, Ars Electronica Prize, Nordic Music Prize, Rolf Schock Prize, Kaske Prize, Stoeger Prize of the Chamber Music Society of Lincoln Center, Nemmers Prize, Wihuri Prize and Sonning Prize; and she was named *Musical America’s* “Composer of the Year” for 2008. Her first opera, *L’amour de loin* (“Love from Afar”), with a libretto by the Lebanese-French journalist and novelist Amin Maalouf based on an early biography of the 12th-century troubadour Jaufré Rudel, received widespread acclaim upon its premiere, directed by Peter Sellars at the 2000 Salzburg Festival, and won her a prestigious Grawemeyer Award and a GRAMMY Award. *Terra Memoria* was composed in 2006 for the thirtieth anniversary season of the Emerson String Quartet, who premiered it at New York’s Carnegie Hall on June 17, 2007.

From the composer:

Terra Memoria is my second piece for string quartet, the first being *Nymphea* of 1987. Twenty years have passed since *Nymphea*, and my musical thinking has evolved much in that time, but my initial interest in string instruments has remained as vivid as ever. I love the richness and sensitivity of the string sound and, in spite of my spare contribution to the genre, I feel when writing for a string quartet that I’m entering into the intimate core of musical communication.

The piece is dedicated to “those departed.” Some thoughts about this: we continue remembering the people who are no longer with us; the material—their life—is “complete,”

nothing will be added to it. Those of us who are left behind are constantly reminded of our experiences together: our feelings continue to change about different aspects of their personality, certain memories keep on haunting us in our dreams. Even after many years, some of these memories change, some remain clear flashes which we can relive.

These thoughts brought me to treat the musical material in a certain manner; some aspects of it go through several distinctive transformations, whereas some remain nearly unchanged, clearly recognizable. The title, *Terra Memoria*, refers to two words which are full of rich associations: earth and memory. Here earth refers to my material, and memory to the way I worked on it.



The Library of Congress co-commissioned Kaija Saariaho's *Light and Matter* (2014–2015) with the Britten Sinfonia, Norrbotten NEO, and the Aeolian Chamber Players. Violinist Jennifer Koh, cellist Anssi Karttunen, and pianist Ieva Jokubavičiute gave the work's Washington, DC premiere in the Coolidge Auditorium on May 22, 2015. A recording of the premiere is available for free download and streaming through the Library's ongoing partnership with Q2 Music. Visit q2music.org/libraryofcongress to hear the recording or scan the QR code.



ROBERT SCHUMANN, *Trio for violin, cello and piano in D minor, op. 63*

Given Schumann's disposition for veering in and out of depression bordering on mental instability for most of his adult life, it is surprising that he not only weathered the difficult events of 1847–1849 well, but even experienced one of his most productive creative surges during that time. The beginning of the year 1847 found Robert and Clara on tour in Bohemia and Germany, she igniting unbridled acclaim for her sterling pianism, he relegated most of the time to being merely the husband of the star performer. Robert received some notoriety when Clara played his Piano Concerto at several stops with considerable success, but he completely botched a performance of his oratorio *Das Paradies und die Peri*, op. 50 when he tried to conduct it in Berlin. There Clara met and befriended Fanny Mendelssohn, the composer's gifted sister, and seriously considered relocating to Berlin, but Schumann was unable to arrange a situation and the couple returned reluctantly to their home in Dresden in March. Robert busied himself with the composition of the opera *Genoveva*, but its progress was interrupted by the distressing news that Fanny had suddenly died in Berlin on May 14th. Only a month later, the Schumanns' 16-month-old son Emil expired after a sickly infancy, but the greatest shock of the year came with the unexpected death of Mendelssohn himself on November 4, 1847. Schumann attended the funeral in Berlin, and he left a description of his friend's body ("the noble corpse — his forehead — his mouth — surrounded by a smile — he resembles a glorious warrior, like a victor ..."); he talked incessantly of Mendelssohn for months. In addition to these personal griefs, political insurrection was erupting throughout Germany in 1848, and Dresden was one of its epicenters. Open rebellion exploded in the streets of the city on May 3, 1849 (Richard Wagner, then conductor at the opera house, was among the leaders, and he was exiled from Germany for his part in the uprising), and Schumann fled to the country with Clara and their children. The rebellion was soon quelled, and Schumann returned to Dresden after having composed some small pieces celebrating the republican spirit.

Despite the turmoil and sadness of those years, Schumann enjoyed one of the most fertile periods of his life between 1847 and 1849. “I have never been more active or happy in my art,” he wrote. “The tokens of sympathy, which reach me from far and near, give me the feeling that I am not working completely in vain. And so we go on, spinning and spinning our web, and finally spin ourselves into it.” Schumann’s first two piano trios were both composed in 1847 (he returned to the genre one final time in 1851) in a burst of concentrated creative activity that recalled the astonishing chamber music frenzy of 1842, which yielded the three String Quartets (op. 41), Piano Quintet (op. 44), Piano Quartet (op. 47) and *Phantasiestücke* for piano, violin and cello (op. 88). The inspiration for Schumann to undertake his first piano trio seems to have come, as in so many other things in his personal and professional lives, from Clara. In October 1846, she had made Robert a surprise birthday present of her own Piano Trio in G minor, op. 17, and the following June, he prepared for her a matching gift with his Trio in D minor—which he gave to his beloved wife on her birthday, September 13, 1847. After they played through the new piece together, Clara reported to her diary, “It sounds as if composed by one from whom there is still much to expect, it is so strong and full of youthful energy and at the same time worked out so masterfully . . . The first movement is to my mind one of the loveliest that I know.”

The Trio’s first movement (“With energy and passion”) is one of Schumann’s most restless and Romantic outpourings. The key (D minor) is darkly shaded, the texture is incessantly dense, and the themes unfold apprehensively, but the most unsettling element of this music is its feverish rhythmic structure: phrases avoid beginning or ending on the expected accented beats (the work’s first sound is an ambiguous, unaccompanied pick-up note which the violin expands into the movement’s principal theme); the harmonic progressions often seem at odds with both the barlines and the themes; sharply dotted rhythms are embedded in the exposition’s transition material (played by the ensemble) and nervous syncopations characterize its second subject (given by the piano and cello above an agitated accompaniment). The troubled mood and the thematic materials of the exposition are carried into the development, which is divided into two parts by an extraordinary sound experiment in which the veiled, *una corda* (“soft pedal”) sonority of the piano is matched with the strings, played *ponticello* (“at the bridge”), eerily doubling the bass line. The exposition’s themes return in the recapitulation, and are further examined in a long coda that summarizes the movement’s uneasy demeanor.

The three-part *Scherzo* (A–B–A) derives its impetuous energy not from the rhythmic dislocation of the opening movement, but from the more conventional means of fast tempo, rushing melodies and goal-driven phrasing. The outer sections of the movement take as their theme a rising motive in crisp dotted rhythms; the central trio transforms that motive into a smoothly flowing melody played in imitation. The first and last sections of the lyrical third movement (“Slowly, with heartfelt emotion”) encompass an arching melody entrusted to the strings, while expressive and formal contrast is provided by the more animated music at the movement’s center. The finale (“With fire”) moves from the troubled regions of the earlier, minor-key movements to the bright, victory-won realm of D major. The piano gives out the striding, heroic main theme while the cello initiates the subsidiary subject, a quiet, evenly moving strain. The two themes are worked out, in order, in the development section. The recapitulation brings back the themes in heightened versions.

About the Artists

Violinist **Joseph Lin** is an active solo and chamber musician whose recent performances have taken him to Suntory Hall (Tokyo), the National Concert Hall (Taipei), the National Centre for the Performing Arts (Beijing), Wigmore Hall (London), and the Concertgebouw (Amsterdam). He has appeared as soloist with the Boston Symphony, the New Japan Philharmonic, the Taiwan National Symphony, the Auckland Philharmonia, and the Ukraine National Philharmonic. He is a regular participant at several festivals, including Marlboro and Ravinia. In 2011, Lin joined the renowned Juilliard String Quartet as the ensemble's first violinist. He was a founding member of the Formosa Quartet, winner of the 2006 London International String Quartet Competition. In 1996, Lin was awarded First Prize at the Concert Artists Guild International Competition and was named a Presidential Scholar in the Arts the same year. In 1999, he was selected for the Pro Musicis International Award, and in 2001 he won First Prize at the inaugural Michael Hill World Violin Competition in New Zealand. Lin graduated magna cum laude from Harvard in 2000. In 2002, he began an extended exploration of China, spending 2004 studying Chinese music in Beijing as a Fulbright Scholar. From 2007 to 2011, Lin was an assistant professor at Cornell University and in 2011 he joined the faculty of the Juilliard School.



Spanish violinist **Francisco Fullana** is enjoying a diverse international career of concerto and recital appearances as well as a wide array of collaborations as a chamber musician. Recent appearances include a debut under Gustavo Dudamel performing the Brahms Violin Concerto in Venezuela's Simon Bolivar Hall, as well as debuts with the Maryland Symphony, the Madrid State Orchestra, and the Saint Petersburg State Chapella. Solo performances include engagements at Carnegie's Weill Recital Hall, the Phillips Collection, Spain's National Hall, and Tokyo's Hakuju Hall, among many others. Fullana won First Prize at the 2015 Angel Munetsugu Angel International Violin Competition in Nagoya, Japan, as well as the Audience Prize and the loan of the 1697 "Rainville" Stradivarius. Other recent competition successes include the First Prize at the 2014 Johannes Brahms International Violin Competition in Austria and multiple top prizes at the 2014 Henri Marteau Competition in Germany. Fullana was named artist-in-residence of the Balearic Islands Symphony Orchestra in Spain last season, a three year project that brings him back to his home country for multiple concerto performances each season. He is also a founding member of Quartet Senza Misura, formed with three other Marlboro Music participants, as well as the concertmaster of the Chamber Orchestra of San Antonio. A graduate of the Juilliard School, Fullana is currently pursuing his Artist Diploma with his mentor Midori Goto at the University of Southern California.



Violist **Pei-Ling Lin**, a native of Taiwan, is a dedicated chamber musician and teacher. Her passions have brought her to major concert halls, including Carnegie Hall and Alice Tully Hall, and to festivals across the nation and abroad. Based in San Francisco, Lin is a co-founder of the Fischhoff Grand Prize-winning Telegraph Quartet. In the past two seasons, Lin has collaborated with Bonnie Hampton, cellist Paul Katz, violinist Joseph Lin and Ian Swensen. She is currently on the faculty of the San Francisco Conservatory of Music prep-college division and is a chamber music coach in the collegiate division. Lin has taught at Yellow Barn's Young Artist program for two summers.

Cellist **Ahrim Kim** is an artist accomplished as a soloist, chamber musician, and orchestral leader. Last fall, she became principal of the Rochester Philharmonic Orchestra. She was awarded the Cassado Prize at the Gaspar Cassado International Cello Competition in Japan, and top prizes in numerous other competitions, including the Houston Symphony's Ima Hogg Young Artists Competition, the Hudson Valley Philharmonic String Competition, the Five Towns Music Competition, and the Corpus Christi International Competition. She has performed solo and chamber repertoire at Boston's Symphony Hall, the Juilliard School, Alice Tully Hall, the Sarasota Music Festival, Jordan Hall in Boston, the Kennedy Center, and the Salzburg Mozarteum. As a soloist she has appeared with the Boston Pops, the Houston Symphony Orchestra, the Hudson Valley Philharmonic Orchestra, and others. Kim joined the Indianapolis Symphony Orchestra for the 2014–15 season as acting principal cellist, and she has also played in the Orpheus Chamber Orchestra. Born in Seoul, Kim began her cello studies at the age of six. Upon her move to the United States in 2002, she continued her musical education at Juilliard's pre-college division in New York City. She holds bachelor's and master's degrees in cello performance from the New England Conservatory of Music. Kim was awarded the Arthur Foote Award from the Harvard Musical Association as the cellist of the Klimt Trio. As a chamber musician she has participated in festivals such as Yellow Barn, Chesapeake Chamber Music, and Marlboro.



Dedicated to introducing audiences to the music of our time, cellist **Jay Campbell** has worked with some of today's leading artists, including Pierre Boulez, Elliott Carter, Matthias Pintscher, John Zorn, John Adams, and countless others from his own generation. Campbell made his debut with the New York Philharmonic in 2013 and has appeared as a soloist in major venues around the globe including Carnegie Hall's Stern Auditorium, the Kennedy Center, and the Kultur und Kongresszentrum Luzern to critical acclaim. His all-John Zorn recording was released in 2015, and this year, a portrait recording of works by composer David Fulmer will be released. Both recordings are comprised entirely of works written specifically for Campbell. Equally enthusiastic as a teacher and chamber musician, he teaches at Vassar College, and he has been a participant at the Marlboro, Chamber Music Northwest, Moab, Heidelberger-Frühling, DITTO, and Lincoln Center festivals.



Pianist **Zoltán Fejérvári** was born in Budapest and has performed as a soloist with the Budapest Festival Orchestra, the Hungarian National Orchestra, and the Concerto Budapest Orchestra, among others, under such conductors as Zoltán Kocsis and Iván Fischer. He has collaborated with the Keller Quartet, the Kodály Quartet and Budapest Strings, and he has participated in the renowned Kronberg "Chamber Music Connects the World" program, as well as the "Open Chamber Music" at Prussia Cove. Fejérvári was second prize winner at the 2010 Manchester International Concerto Competition for Young Pianists, and his recording of Liszt's *Malédiction* with the Budapest Chamber Symphony was awarded the Grand prix du Disque in 2013.

Musicians from Marlboro, the touring extension of the Marlboro Music Festival in Vermont, offers exceptional young professional musicians with opportunities to tour and perform with seasoned artists in varied chamber music programs. Each program is built around a work performed in a previous summer that artistic director Mitsuko Uchida and her colleagues felt should be shared with a wider audience. The Musicians from Marlboro touring program has introduced American audiences to many of today's leading solo and chamber music artists early in their careers, including pianists Jonathan Biss, Yefim Bronfman, Jeremy Denk, Richard Goode, Murray Perahia, Andrés Schiff, and Peter Serkin. It has also been a platform for artists who subsequently formed or joined such noted ensembles as the Beaux Arts, Eroica, and Kalichstein-Laredo-Robinson trios and the Brentano, Emerson, Guarneri, Johannes, Juilliard, Orion, St. Lawrence, and Tokyo string quartets. Now in its fiftieth season, Musicians from Marlboro offers audiences across North America a sample of the spirited music-making for which it is so well known.

Upcoming Events

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Tuesday, May 10, 2016 – 12 pm [Lecture]

The Place of Music in a German Renaissance Liberal Arts Education

Laura Yust, Music Division
Whittall Pavilion, Jefferson Building (No Tickets Required)

Saturday, May 14, 2016 – 9 pm [Concert]

LIBRARY LATE: The Pedrito Martinez Group

Drummer Pedrito Martinez leads a performance of
Afro-Cuban jazz and folkloric music.
Coolidge Auditorium, Jefferson Building (Tickets Required)

Thursday, May 19, 2016 – 7 pm [Lecture]

AMS LECTURE: Revisiting Mendelssohn's Octet

R. Larry Todd, PhD, Arts & Sciences Professor of Music, Duke University
Montpelier Room, Madison Building (Tickets Required)

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About the Freer Gallery of Art and Arthur M. Sackler Gallery

The Smithsonian Institution has two museums of Asian art: the Freer Gallery of Art, which opened to the public in 1923, and the Arthur M. Sackler Gallery, which welcomed its first visitors in 1987. Both are physically connected by an underground passageway and ideologically linked through the study, exhibition, and sheer love of Asian art. In addition, the Freer Gallery contains an important collection of nineteenth century American art punctuated by James McNeill Whistler's Peacock Room, perhaps one of the earliest (and certainly one of the most controversial) art installations on record.

Each building has its own aesthetic. The Freer is designed in a classical style whose architectural nexus is a courtyard that used to house live peacocks in the museum's early days. It was Charles Lang Freer's goal to facilitate the appreciation of world cultures through art, a noble undertaking as important today as it was more than a century ago, when he first willed his artwork and archives to the nation.

The Sackler takes you on an underground journey and is home to Dr. Arthur Sackler's incomparable collection of art, including some of the most important ancient Chinese jades and bronzes in the world. In addition, the Sackler Gallery contains works that have been acquired in the last twenty years and also features the Perspectives series of contemporary art that greets and often surprises visitors when they first enter the Gallery.

When you visit the Freer Gallery of Art and the Arthur M. Sackler Gallery, online or in person, you can move through cultures and time periods to create a unique, tailored experience. In addition to the exhibitions on display, the galleries feature innovative programming for visitors of all ages, such as lectures, concerts, films, and podcasts that enhance and extend the visit. If you're on site, you can even go wireless in the Haupt Garden (check out Asia on Google Earth while you're at it) right outside our door. Try something new, and when you're done, come inside and take a fresh look at something old. Our mantra is to present the best in Asian art while enabling our visitors to walk through a vivid timeline of world cultures. We look forward to seeing you in the galleries as well as online.

Key Staff Julian Raby

The Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and the Freer Gallery of Art

Nancy Micklewright | Acting Head of Public and Scholarly Engagement

Grace Murray | Head of Public Programs

Michael Wilpers | Manager of Performing Arts

For more information on exhibitions, collections, and programs, visit asia.si.edu. Please note that the Freer is closed for renovation until mid-2017. Concerts, films and other public programs will be co-hosted at partner venues in Washington, DC during the renovation. Visit the Freer|Sackler website (asia.si.edu) to subscribe to printed monthly calendars of events, e-newsletters, and other updates via social media. Simply click Connect on the F|S homepage and enter your email address, create a password, and choose what kinds of news and images you want to receive. Stay connected with us!

About the Bill and Mary Meyer Concert Series

The Bill and Mary Meyer Concert Series of the Freer and Sackler Galleries was established in memory of Dr. Eugene Meyer III and Mary Adelaide Bradley Meyer. It is generously supported by Elizabeth E. Meyer, E. Bradley Meyer, the New York Community Trust—The Island Fund, the Bill and Mary Meyer Concert Series Endowment, and numerous private donors. Visit asia.si.edu for more information.

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Upcoming Freer|Sackler Performances

Arthur M. Sackler Gallery

Saturday, May 7, 11:30 am, 1:30 pm, 3:30 pm
So Yeun Jung *Gayageum* Ensemble

Friday, May 13 & Sunday, May 15, 1 pm; Saturday May 14, 12 pm & 3 pm
Painting with Music: Bell Yung, *qin*

International Gallery, Ripley Center

Friday, July 22, 1 pm; Saturday, July 23 & Sunday, July 24, 12 pm & 3 pm
The Art of Afghan Music:
Humayun Khan, *vocals*; Ouraishi Roya, *rubab*; Chetram Sani, *dholak*; Nittin Mitta, *tabla*



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