



PRO
ARTE
CHORALE

Bryan Zaros, Music Director

IN REMEMBRANCE

Requiem in D minor, Op. 48

Gabriel Fauré

featuring motets by
Bruckner, Messiaen, Duruflé,
Clausen and Alfvén

Sunday, November 24, 4pm
West Side Presbyterian Church
6 S. Monroe St., Ridgewood, NJ

This concert is sponsored in
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Sunday, November 24, 2019 at 4pm
West Side Presbyterian Church
Ridgewood, NJ

Pro Arte Chorale

Bryan Zaros Music Director
Janet Montgomery Accompanist

Program

Locus iste		Anton Bruckner (1824-1896)
Ubi caritas		Maurice Durufle (1902-1986)
O sacrum convivium		Olivier Messiaen (1908-1992)
Bist du bei mir		J.S. Bach (1685-1750)
	Halley Gilbert, soprano	
Spiegel im Spiegel		Arvo Pärt (b. 1935)
	Christiana Liberis, violin	
Aftonen		Hugo Alfvén (1872-1960)
Set me as a seal		René Clausen (b. 1953)
Cantique de Jean Racine, Op. 11		Gabriel Fauré (1845-1924)

Intermission

Requiem in D Minor, Op. 48		Gabriel Fauré (1845-1924)
I.	Introit and Kyrie	
II.	Offertory	Dominic Inferrera, baritone
III.	Sanctus	Christiana Liberis, violin
IV.	Pie Jesu	Halley Gilbert, soprano
V.	Agnus Dei	
VI.	Libera me	Dominic Inferrera, baritone
VII.	In Paradisum	Christiana Liberis, violin

This program is sponsored in part by PNC Wealth Management

Text & Translations

Locus Iste

Anton Bruckner

Locus iste a Deo factus est,
Inaestimabile sacramentum,
irreprehensibilis est.

This place was made by God,
a priceless sacrament;
it is without reproach.

Ubi Caritas,

Maurice Durufle

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.
Ubi caritas et amor, Deus ibi est.

Where charity and love are, God is there.
Love of Christ has gathered us into one.
Let us rejoice in Him and be glad.
Let us fear, and let us love the living God.
And from a sincere heart let us love one.
Where charity and love are, God is there.
At the same time, therefore, are gathered into one:
Lest we be divided in mind, let us beware.
Let evil impulses stop, let controversy cease.
And in the midst of us be Christ our God.
Where charity and love are, God is there.

O Sacrum Convivium

Olivier Messiaen

O sacrum convivium,
In quo Christus sumitur,
Recolitur memoria passionis eius;
Mens impletur gratia,
Et futurae gloriae, nobis pignus datur.
Alleluia.

O sacred banquet,
in which Christ is received,
the memory of His Passion is renewed,
the mind is filled with grace,
and a pledge of future glory is given us.
Alleluia.

Bist du bei mir

J.S. Bach

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

If you are with me, then I will go gladly
unto my death and to my rest.
Ah, how pleasing were my end,
if your dear hands then
shut my faithful eyes!

Aftonen

Hugo Alfvén

Skogen står tyst, himlen är klar
Hör, huru tjusande vallhornet. lullar
Kvällsolns bloss sig stilla sänker
Sänker sig ner uti den lugna, klara våg
Ibland dälder, gröna kullar
Eko kring neiden far

The forest is quiet, the sky is clear.
Listen, how enchanting the cornucopia is.
The blaze of the evening sun lowers,
down into the calm, out in the clear wave.
Sometimes the valleys, green hills
echo around the neighbor's father.

Set Me As A Seal

Rene Clausen

Set me as a seal upon your heart
as a seal upon your arm
for love is strong as death
Set me as a seal upon your heart
as a seal upon your arm
for love is strong as death
Many waters cannot quench love
neither can the floods drown it
Set me as a seal upon your heart
as a seal upon your arm
for love is strong as death

Cantique de Jean Racine, Op. 11 Gabriel Fauré

Verbe égal au Très-Haut, notre unique
espérance,

Jour éternel de la terre et des cieux ;

De la paisible nuit nous rompons le silence,

Divin Sauveur, jette sur nous les yeux !

Répands sur nous le feu de ta grâce puissante,

Que tout l'enfer fuie au son de ta voix ;

Dissipe le sommeil d'une âme languissante,

Qui la conduit à l'oubli de tes lois !

Ô Christ, sois favorable à ce peuple fidèle

Pour te bénir maintenant rassemblé.

Reçois les chants qu'il offre à ta gloire
immortelle,

Et de tes dons qu'il retourne comblé !

Word, equal of the Most High, Our sole hope,

eternal day of earth and the heavens,

We break the silence of the peaceful night.

Divine Saviour, cast Thine eyes upon us!

Shed the light of Thy mighty grace upon us.

Let all Hell flee at the sound of Thy voice.

Dispel the slumber of a languishing soul

That leads it to the forgetting of Thy laws!

O Christ, be favorable unto this faithful people

Now gathered to bless Thee.

Listen to the chants they offer to your immortal
glory

And may it return laden with Thy gifts.

Requiem in D Minor, Op. 48 Gabriel Fauré

Introit et Kyrie

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

Te decet hymnus. Deus in Sion,

et tibi reddetur votum in Jerusalem:

exaudi orationem meam,

ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Grant eternal rest to them, Lord,

and let perpetual light shine on them.

A hymn befits you, God in Zion,

and a vow to you shall be fulfilled in Jerusalem.

Hear my prayer,

for unto you all flesh shall come.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Offertoire

O Domine Jesu Christe, Rex gloriae, libera animas ... defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.... Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti, et semini ejus.	O Lord Jesus Christ, King of Glory, free the souls of the dead from infernal punishment, and from the deep abyss. Free them from the mouth of the lion, do not let Hell swallow them up, do not let them fall into the darkness Sacrifices and prayers of praise we offer to you, O Lord. Receive them for the souls of those whom we commemorate today. Lord, make them pass from death to life, as you once promised to Abraham, and to his seed.
--	--

Sanctus

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra gloria tua. Osanna in excelsis!	Holy, Holy, Holy, Lord God of Hosts, the heavens and earth are filled with your glory. Hosanna in the highest!
--	---

Pie Jesu

Pie Jesu Domine, dona eis requiem requiem sempiternam	Merciful Lord Jesus, grant them rest, eternal rest
---	--

Agnus Dei et Lux Aeterna

Agnus / Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus / Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Lamb of God, who removes the sins of the world,
grant them rest.

Lamb of God, who removes the sins of the world,
grant them rest.

Lamb of God, who removes the sins of the world,
grant them eternal rest.

May eternal light shine on them, Lord,
with your saints, for eternity,
for you are merciful.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

Libera Me

Libera / me, / Domine,

de / morte / aeterna,

in die illa tremenda:

Quando / caeli / movendi / sunt / et / terra:

Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego, et timeo,

dum discussio venerit,

atque ventura ira.

Dies illa, dies irae,

calamitatis et miseriae,

dies magna et amara valde

Free me, Lord,

from eternal death,

on that day of dread,

when the heavens and earth shall move,

when you shall come to judge the world by fire.

I am made to tremble, and to fear,

when destruction shall come,

and also your coming wrath.

O that day, that day of wrath,

of calamity and misery,

the great and exceedingly bitter day.

In Paradisum

In Paradisum deducant te Angeli;

in tuo adventu

suscipiant te martyres,

et perducant te

in civitatem sanctam Jerusalem,

Chorus Angelorum te suscipiat,

et cum Lazaro quondam paupere

aeternam habeas requiem.

May angels lead you into Paradise.

At your coming

may martyrs receive you,

and may they lead you

into the Holy City, Jerusalem.

May the chorus of angels receive you,

and with Lazarus, who once was a pauper,

may you have eternal rest.



Soprano

Rebecca Benitez
Adeena Blumenfeld
Naomi Blumenthal
Jane Dougan
Yelena Etkin
Marie Griffo
Cheryl Max
Denise Michaud
Elisabeth Ann McGrath

Hyesuk Oh
Jennifer Otto
Jaime Roberts
Mary Jane Shevlin
Maria Stamas
Mary Ann Trulby

Alto

Susan Aster
Patricia Bradley
Dorothy Dey
Catherine Guinard
Jeesoo Kwon

Tenor

Michael Battison
Edward Hedlund
Hewitt Jeter
Chanpyo Kim
Richard Schachter
Edward Sattler
Michael Stella
Jeffrey Steinfeld

Bass

Joseph De Fazio
Hugh Dougan
Andrew Jurden
Larry Kaiser
Tony Martin
Walter Perog
Roy Ronning
Jonathan Weiner

About Pro Arte Chorale

Pro Arte Chorale, an all-volunteer chorus now celebrating its 56th season, is one of the Northeast's most prominent choral organizations! The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, and the Mark Morris Dance Company. In May 2008 the Pro Arte Chorale traveled to Liverpool, UK to perform with the Liverpool Welsh Choral at Mossley Hill Church, as part of Liverpool's celebration as Cultural Capital of Europe. In May 2009 the Liverpool Welsh Choral traveled to the U.S. to join the Pro Arte Chorale and Westfield Symphony Orchestra in performances of Verdi's Requiem in Ridgewood and Westfield, NJ.

The Chorale has been conducted by William Memmott, John Nelson, Roger Nierenberg, Bart Folsie, David Crone, Joshua Greene and Steven Fox. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, David Wroe, and is now currently conducted by Bryan Zaros.



Conductor Bryan Zaros is a young American conductor recognized for his "strong musical imagination" and "deep sense of musicality and communication." He is the Associate Choirmaster at the Cathedral of Saint John the Divine and made his conducting debut with the cathedral choirs at Westminster Abbey, London. He is also the Music Director of the Pro Arte Chorale, an

ensemble with a 55-year legacy specializing in the performance of choral/orchestral masterworks. Recent conducting engagements have included invitations with choirs and orchestras in England, Italy, Switzerland, Canada,

Sweden, Argentina, Greece, Slovenia, Ireland and Romania. Most notably he has conducted concerts at Alice Tully Hall-Lincoln Center, the American Choral Director's Association Conferences and recently led the United Nations Orchestra in a ceremony commemorating the opening of the 73rd session of the UN General Assembly. He is a recipient of several conducting awards including an American Prize award in Conducting. A native New Yorker, Bryan began his professional musical training as a member of the Metropolitan Opera Children's Chorus and as a boy chorister at The Church of the Transfiguration NYC. He has served on the faculties of The Hartt School at the University of Hartford, Avon Old Farms School and as the Conductor of the Archdiocesan Choir and Orchestra at the Cathedral of Saint Joseph, Hartford, Connecticut. Bryan received a Bachelor of Music in Sacred Music from Westminster Choir College, a Master of Music in Conducting from the University of Michigan and is currently a candidate for the Doctor of Musical Arts degree in Conducting at the Manhattan School of Music where he is also a lecturer in music. For more information about Bryan, visit www.bryanzaros.com

About the Artists



Janet Montgomery has won acclaim as a pianist, organist, coach, and conductor. She has appeared in concert at venues ranging from Carnegie Hall and the Kennedy Center to Washington National Cathedral, and the Juilliard School. She has accompanied such groups as the New York Choral Society, the Gregg Smith Singers, Musica Sacra, and the Masterwork Chorus. She is a founding member of the Serafini Brillanti Trio; the group has recorded a CD and has performed extensively in New Jersey, Florida, and the Chicago area. Ms. Montgomery is the director of music at the Community Church of Glen Rock and is the accompanist and keyboard assistant at the Barnert Temple of Franklin Lakes. She is also on the music faculty of the Dwight Englewood School. Ms. Montgomery graduated from the Oberlin Conservatory with a bachelor's degree in piano performance and

has a master's degree in accompanying from the Manhattan School of Music. She also holds the AAGO certification from the American Guild of Organists.



Halley Gilbert, soprano: Of Ms. Gilbert's Zerbinetta in Utopia Opera's production of *Ariadne auf Naxos*, James Jorden of the *New York Observer* wrote: "Stealing the show was Halley Gilbert as Zerbinetta, flinging out crystalline trills, arpeggios, staccati and roulades...Ms. Gilbert's frankness and (from time to time) downright raunchiness made the text sound like it could have been written yesterday." She has performed multiple leading roles including Konstanze (*Die Entführung aus dem Serail*), Cunegonde (*Candide*), Susanna (*Le Nozze di Figaro*), Violetta (*La Traviata*), Nanetta (*Falstaff*), Ännchen (*Der Freischütz*) and Birdie (*Regina*). Other roles include Ms. Wordsworth (*Albert Herring*), Queen of the Night (*Die Zauberflöte*), Chlorinda (*Cenerentola*) and Frasquita (*Carmen*). Ms. Gilbert has been a featured soloist with the Great Music in a Great Space Concert Series, *Musica Sacra*, Greenwich Symphony Orchestra, Rochester Philharmonic, Lake Placid Sinfonietta, and Bronx Arts Ensemble among others. She received first prize in both *Opera Idol NYC 2012* and the *Jenny Lind Competition for Sopranos* in 2011 and was a Regional Finalist in the Metropolitan Opera National Council Auditions.



Baritone Dominic Inferrera has enjoyed acclaim in giving voice to opera, oratorio, musical theater, pop, jazz, and contemporary music. In the role of The Son in Hugo Weis-gall's *Six Characters in Search of an Author* with Opera Festival of New Jersey, *The New York Times* proclaimed him a "standout". His performance of Young (Old) Button in John Eaton's operatic adaptation of "The Curious Case of Benjamin Button" at Symphony Space in NYC was hailed by the *New York Times* as "dynamic". Other roles include The Celebrant in Bernstein's *Mass* with the Cornell University

Theatre, Escamillo in Carmen and Silvio and Marco in Pagliacci/Gianni Schicchi with Opera Delaware, Masetto (Don Giovanni) with Toledo Opera and Annapolis Opera, Lescaut (Manon Lescaut) at Opera Memphis, Guglielmo in Così fan Tutte with Capital City Opera, Moralès (Carmen), Wagner (Faust), and Maggiordomo (Vanessa) with Opera Festival of New Jersey, Escamillo with Union Avenue Opera, The Swineherd in John Harbison's A Full Moon in March with Encompass Opera Theater, Aeneas (Dido and Aeneas) with the Greenwich Village Singers, Hollis in Bill Smith's jazz opera, A Space in the Heart at Symphony Space, and Castro (Fanciulla) with New York City Opera.

Concert repertoire has included Carmina Burana (Choral Society of the Hamptons, Monmouth Civic Chorus, Princeton Pro Musica), Faure's Requiem, (Hamptons, Greenwich Village Singers), Brahms' Ein Deutsches Requiem (Burlington, VT), Handel's Messiah, and Pontius Pilate in Brooklyn Academy of Music's critically acclaimed St. Matthew Passion. He has recorded Orpheus and Other Works by composer Louis Karchin, and Eaton's The Curious Case of Benjamin Button on Albany Records.



Born in Italy of Italian, Greek, and Polish heritage, violinist/violist Christiana Liberis is a performer of international reach. Recognized for her captivating tone and deeply entrhralling musicality, she has performed to acclaim, transporting audiences with her interpretations of traditional forms of classical music as well as popular idioms. A versatile artist, Christiana's career extends from performing classical music to working on television sets to sharing the stage with pop stars for sold out audiences. Based in New York City, Christiana has been heard in concert venues such as Carnegie Hall, Lincoln Center, Madison Square Garden, and Radio City Music Hall. She has studied with numerous internationally acclaimed teachers and has been coached by luminaries of the classical music world. After attending Aspen Music Festival, she was inspired to make playing

chamber music a priority in her career. She collaborates with members of well-known chamber ensembles, performs solo recitals, and can be heard on a variety of television and radio broadcasts, film soundtracks, and commercial recordings. Recent work includes collaborations with artists such as Kesha, Eminem, Kygo, Elle Goulding, and Josh Groban in live performances on programs ranging from Good Morning America to The Jimmy Fallon Show and Saturday Night Live; select dates as concertmaster for Jacky Cheung, as well as various concert engagements on tour with Evanescence, Il Volo, and The 2 Cellos. Additionally, Christiana performed at the 60th Annual Grammy Awards. She is currently on tour with The Eagles, and made her professional acting debut performing in NBC's live 2018 Easter broadcast of Jesus Christ Superstar.

www.christianaliberis.com

Program Notes

Locust Iste- Bruckner

Anton Bruckner (1824-1896) composed *Locust Iste* in 1869. The title, translated to "This place was made by God" is normally used in liturgy for the dedication of a new church. Bruckner composed this piece for the dedication of the *Votivkapelle* at the New Cathedral in Linz, Austria, where he was organist. It was the first motet Bruckner ever composed and was performed on October 29, 1869. The piece is in the key of C major and in ABA (da capo) form. The scholar Peter Strasser suggests that this symmetry of the A sections as well as the use of motifs as building blocks reflects elements of architecture. Bruckner, a devoutly Catholic man, set this motet for four unaccompanied voices. Listen for how it draws elements from the motets of Renaissance composers like Palestrina, but also contains textures similar to Bach and Mozart. The B section is more chromatic, bringing in the modern progressions Bruckner uses in his symphonies.

O Sacrum Convivium- Messiaen

With text written by St. Thomas Aquinas (1225-1274), Olivier Messiaen's (1908-1992) *O Sacrum Convivium* was an immensely popular motet during the composer's lifetime and to this day remains a staple in the sacred choral repertoire. Written in 1937 when Messiaen was only 29 years old, the motet foreshadows some of his rhythmic and harmonic complexities found in his later works. Messiaen, another devoutly Catholic composer is mainly known for these later works and groundbreaking compositional techniques, such as his use of bird song, modes of limited transposition and non retrogradeable rhythms in his music, and his earlier works, such as this motet are often ignored. The piece is set for chorus in four parts and the original score calls for "organ accompaniment ad libitum", as you will hear it today. It is mainly used as an antiphon for the Feast of Corpus Christi, honoring the Blessed Sacrament of the Eucharist. Listen for moments of pure, angelic harmonies followed by darker chromatic passages. The bass part is written quite low with constant pedal tones, grounding the piece and giving it its haunting, yet quite moving color.

Ubi Caritas- Duruflé

Written by another Catholic composer best known for his Requiem of 1947, Maurice Duruflé (1902-1986) composed this setting of *Ubi Caritas* in 1960 and it is among the most beautiful settings in the choral repertoire. A highly introspective and self-critical composer, Duruflé only published fourteen works in his entire lifetime. His book *Quatre motets sur des thèmes grégoriens* is where this motet comes from. It is based on a chant melody, which is stated by the altos through most of the piece, while being imbedded in a four-part hymn-like texture. The meter of the piece is constantly changing from 2/4 to 3/4 to 4/4 to reflect the Gregorian chant style, however the pulse never changes. Be sure to listen to the lush, layered harmonies of Duruflé, and especially for the beautiful cadence half way through at the word *sincero* before the main theme returns leading into the coda on *Amen*.

Aftonen- Alfvén

Swedish composer Hugh Alfvén (1872-1960) holds high regard in Sweden's musical history, similar to the status of Grieg in Norway or Sibelius in Finland.

He was not only a composer, but a violinist, conductor and painter. His music is in the late Romantic style, similar to Richard Strauss. Like Strauss, Alfvén composed a lot of programmatic music, often based on Swedish folk or dance tunes, and like Grieg and Sibelius, often wrote music depicting the landscape of his home country that he adored so much. Sung in Swedish, Aftonen uses ethereal harmonies and folk song to depict a quiet evening, the fall of dusk and nature. Listen for the horn calls and just relax into the beauty of this piece, set for four-part chorus.

Set Me as a Seal- Clausen

René Clausen, born in 1953 is currently the conductor of The Concordia Choir and Professor at Concordia College in Moorhead, Minnesota. His choral pieces are often performed by church, high school and college choirs. In 2013 he received three Grammy awards for his recording *Life & Breath: Choral Works of René Clausen*. This piece, written in 1989 uses text based on the Song of Solomon 8:6 and is pensively expressive. Listen for the tone clusters and dissonances, found in much of Clausen's repertoire. Like our other pieces today, it is in hymn-like four-part texture.

Cantique de Jean Racine- Fauré

Gabriel Fauré (1845-1924) was already renowned as an organist and teacher when he gained fame as a composer in France. Along with pieces written for full orchestra, some of his greatest works come in shorter forms, such as his vocal songs, piano pieces and short choral works, as in the *Cantique de Jean Racine* performed today. The words are by the seventeenth century poet Jean-Baptiste Racine (1639-1699) and based on texts found in the *Hymns Translated from the Roman Breviary*. Racine was strongly influenced by religion. Scholar Judith Eckelmeyer explains in her writings that Racine was strongly influenced by his religious surroundings at the Port-Royal in France, a center of the Jansenist movement in the Catholic Church, a movement based on original sin, predestination, justification of faith and divine grace. Fauré's setting of this text reflects the restraint and simplicity of Racine's poetry, and as Eckelmeyer writes "with an intensity that suggests the fervor of the soul's reaching for an awakening". Fauré wrote this music in 1865 while he was in his final years of study at the École Niedermeyer school. The piece won him a

prize in composition and was published in 1876. The music is elegant and subtle with a lovely organ accompaniment, often filled with beautiful harmonies and counterpoints by the voices.

Requiem in d minor- Fauré

Written in 1888 when Fauré was in his forties, this Requiem was possibly written in response to the death of his father. Shortly after its first performance, Fauré's mother also passed away, giving the piece added poignancy. This Requiem differs from those of other composers, such as Mozart, Verdi, Brahms or Berlioz in a few ways. First, Fauré omits two movements, the Dies Irae and Tuba Mirum found in other Requiems but adds two movements to the work, the soprano solo Pie Jesu and an In Paradisum. Secondly, the music is gentler, that of solace and supplication, humbleness and comfort. There are no operatic melodies in the piece; most melodies are based on Gregorian chant, and even the piece's most grandiose moments are met with restraint. Fauré intended his Requiem to be in this style, writing to violinist Eugène Ysaÿe, "it is gentler in character, like myself". One can also hear the harmonic influence of Saint-Saëns in the work, Fauré's teacher and life-long friend. Though certainly composed for the church, one can hear the spirit of humanism in the music. It was performed at the Church of the Madeleine where Fauré was the organist and later at his own memorial Mass in 1924.

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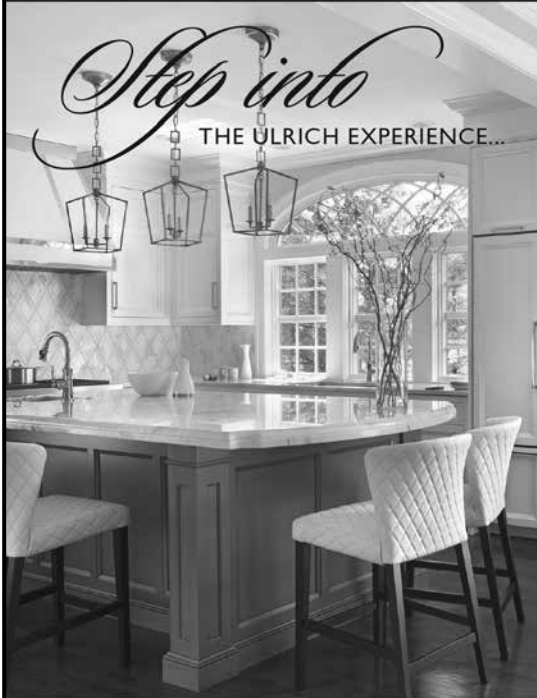
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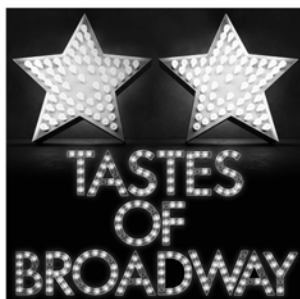
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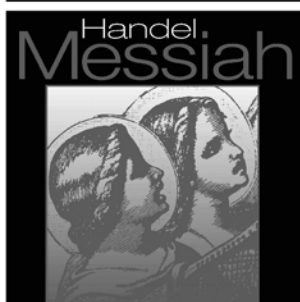


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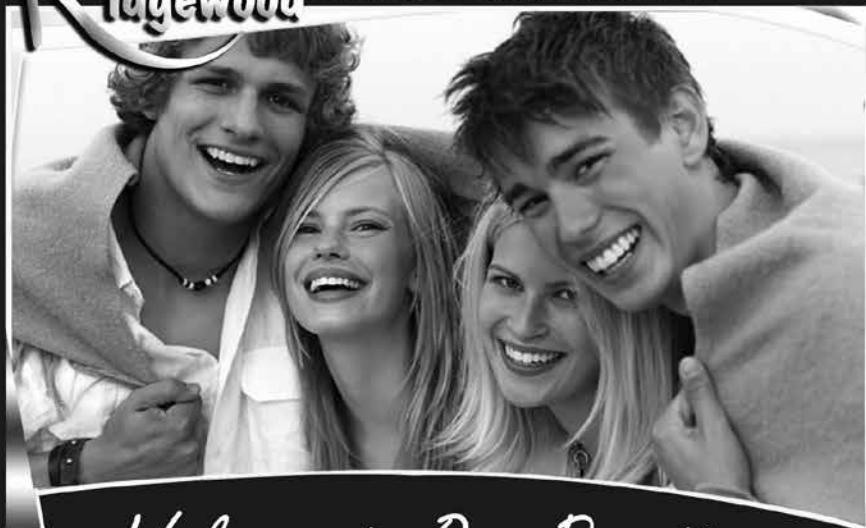
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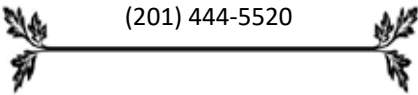
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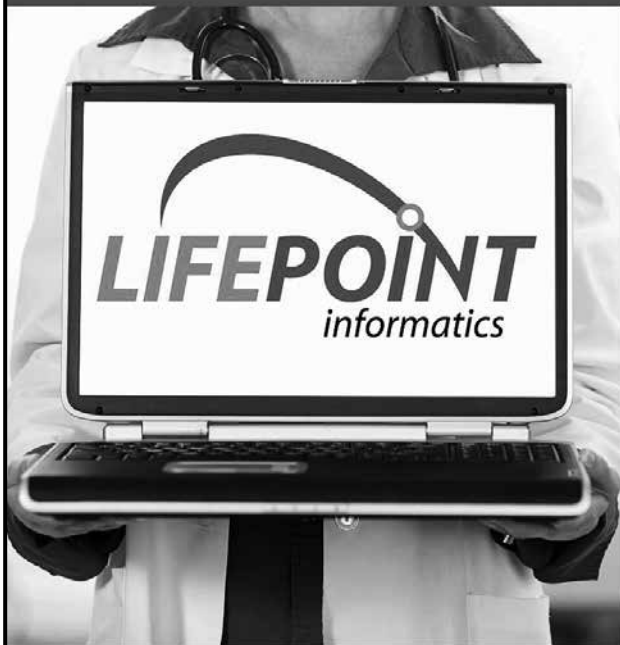
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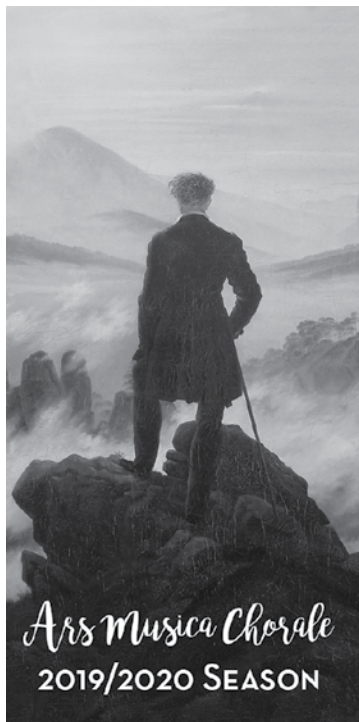
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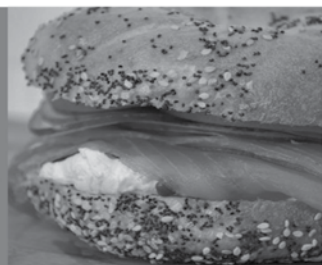
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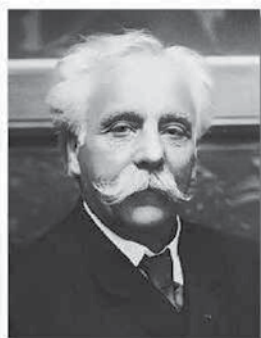


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