divine art dda 25018

DMITRI SHOSTAKOVICH (1906-1975)

Five Preludes, Opus 2

1	No.5 in A minor - *Allegro moderato e scherzando*	1:04
2	No.2 in G major - *Andante*	1:53
3	No.3 in E minor - *Allegro moderato*	0:59
4	No.7 in D flat major - *Moderato*	1:20
5	No.6 in F minor - *Andantino*	1:42

Three Fantastic Dances, Opus 5

6	No.1 in C major - *Allegretto*	1:27
7	No.2 in G major - *Andantino*	1:57
8	No.3 in C major - *Allegretto*	1:01

Ten Aphorisms, Opus 13

9	Recitative	0:50	14	Study	0:44
10	Serenade	1:05	15	Dance of Death	1:00
11	Nocturne	1:39	16	Canon	1:02
12	Elegy	1:00	17	Legend	1:54
13	Funeral March	1:06	18	Lullaby	2:38

SIR ANDRZEJ PANUFNIK (1914-1991)

Twelve Miniature Studies

19	No.1 in C sharp minor - *molto veloce*	1:01
20	No.2 in F sharp minor - *molto legato*	3:22
21	No.3 in B minor - *molto marcato*	0:55
22	No.4 in E minor - *molto tranquillo*	2:18
23	No.5 in A minor - *molto agitato*	1:22
24	No.6 in D minor - *molto cantabile*	3:45
25	No.7 in G minor - *molto secco*	1:34
26	No.8 in C minor - *molto espressivo*	2:47
27	No.9 in F minor - *molto appassionato*	0:41
28	No.10 in B flat minor - *molto dolce*	4:05
29	No.11 in E flat minor - *molto veloce*	0:54
30	No.12 in A flat minor - *pianissimo e crescendo poco a poco il fortissimo*	1:11
31	Reflections	13:09
32	Pentasonata	15:05

total playing time 77:29

The juxtaposition on this CD of piano works by the Polish-born Panufnik and the Russian-born Shostakovich is not as arbitrary as might be supposed, because there were some parallels in the circumstances of their lives and creative work. Despite his eminence as the Soviet Union's leading composer, Shostakovich was of Polish descent, and by the time that Panufnik had achieved similar eminence as Poland's leading composer, his homeland was controlled entirely by the USSR. The two composers knew each other personally, and both of them endured not only direct political interference in their creative work, but also a burden of state-inflicted administrative duties which deprived them of time to compose. The pressures of being used for propaganda purposes by the Communist Party led both men to consider emigrating: Panufnik actually did so in 1954, becoming a British citizen in 1961 and receiving a knighthood shortly before his death. Both composers wrote memoirs which exposed the truth about the predicament of creative artists working within Communist societies: Shostakovich's book, entitled *Testimony*, was published posthumously in 1979 and Panufnik's book, entitled *Composing Myself*, was published in 1987.

A factor of relevance to their compositions for piano is that both men were fine pianists in their youth. Shostakovich received a diploma of merit at the January 1927 Chopin Competition in Warsaw, but it is impossible to estimate his skill at that time on the evidence of his later recordings, many of which are absurdly inaccurate, betraying a lack of even the most basic piano technique (critics have been lavish in their praise of these recordings...) and whilst there are no commercial recordings of Panufnik playing the piano, it is known that he was highly commended for the performance of Beethoven's *Sonata in A flat, Opus 110* which he gave in his graduation recital at the Warsaw Conservatoire in 1936. One notable difference between the composers was that whereas Shostakovich conducted on only two occasions, Panufnik was a pupil of Felix Weingartner and as early as the 1940s gained experience in conducting major European orchestras such as the Berlin Philharmonic; he held the post of Musical Director of the City of Birmingham Symphony Orchestra from 1957-1959, and his skill was recognised by no less a figure than Sir Georg Solti, who described him as "an outstanding conductor".

The five preludes recorded here date from Shostakovich's student years. In 1919-1920, the thirteen-year-old Shostakovich composed his *Eight Preludes, Opus 2*, the original manuscript of which has been lost, although we know that the keys of the pieces were, respectively, G minor, G major, E minor, B flat major, A minor, F minor, D flat major and, again, D flat major. Shostakovich and two of his student colleagues, Pavel Feldt and Georgi Klements, then decided to collaborate in producing a set of twenty-four preludes for piano, one in each major and minor key, following the same sequence of tonalities as Chopin's *Twenty-Four Preludes, Opus 28*. The three composers entered their pieces into a notebook, but evidently the project remained unfinished, as only eighteen pieces are included in this manuscript, Shostakovich's contributions being nos.2, 3, 4, 15 & 18. These five preludes, first published in 1966, originally formed part of his Opus 2 set, and have no connection with the *Twenty-Four Preludes, Opus 34*, also for solo piano.

Shostakovich gave the official première of his *Eight Preludes, Opus 2* in Kharkov on 15 July 1926. It is surprising that, approaching his twentieth birthday, with the successful première of his First Symphony two months earlier, he should have wished to present to the public pieces which he had composed over six years earlier and which were no longer representative of his ability; however, his willingness to publish such juvenilia at the age of sixty is more understandable, as by then he was so highly respected that to make available immature works at this stage would not undermine his reputation. Moreover, interest in Shostakovich's early music was no doubt aroused at the time of his sixtieth birthday in September 1966 by the publication, in that month's issue of *Sovetskaya Muzyka*, of an autobiographical sketch of the composer's early years.

Had the joint project been completed, it is possible that the first and fourth of the Opus 2 pieces might have survived through being entered into the notebook (according to the key sequence they would have been preludes nos.22 & 21 respectively) but it is clear that not all of Shostakovich's Opus 2 pieces could have been included in the joint set, as the cycle of twenty-four was to have represented each tonality by only one item, and it would not have been possible to include both the seventh and eighth preludes of Opus 2 without duplicating the key of D flat major. It is almost certain that the D flat major prelude included in the notebook had been No.7 of the Opus 2 set, because if it had been the piece which Shostakovich had chosen as the concluding item of Opus 2, he would probably have placed it last in the 1966 publication too. The five surviving preludes were reordered for publication, and had been, respectively, nos.5, 2, 3, 7 & 6 in the context of the original set of eight.

The young Shostakovich's experiment in the A minor prelude is to compose a piece entirely in the treble clef, using no notes lower than the A below middle C. In the G major prelude, he indicates a key signature of one sharp, but writes a piece to be played entirely on the white notes, an experiment which prefigures the 'white-note' C major fugue from the *Twenty-Four Preludes and Fugues, Opus 87*. The choice of a 5/8 time signature in the E minor prelude - sometimes irrelevant to the implied accenting of the music - suggests an influence from Scriabin's *Twenty-Four Preludes, Opus 11*, where groups of five notes in a fast tempo are sometimes prominent. The hesitant D flat major prelude shows an interesting handling of tonality: its home key is undermined to such an extent in the opening bars that when D flat major is securely established at the start of the tiny *andante amoroso* central section, the listener perceives it as a modulation. The theme of the F minor prelude was later reused as the opening of the second movement of the Eleventh Symphony.

The *Three Fantastic Dances, Opus 5* were composed in the spring of 1922 when Shostakovich was fifteen years old and they are the earliest of his works to have become widely known. The second piece is a waltz and the third is a polka, but the nature of the first dance is undefined; an idea common to all three is the use of silence to precede the return of the main theme. The composer gave the first performance of the pieces on 20 March 1925 at the Moscow Conservatoire as part of a concert in which his Suite for two pianos (Opus 6), First Piano Trio (Opus 8) and Three Pieces for cello

and piano (Opus 9, now lost) were also performed, but the event was not a success, because the better student performers were not interested in advocating music by the as yet little-known composer, so the works were presented to the public in performances given by inferior musicians. The *Three Fantastic Dances* were the first of Shostakovich's works to be published, appearing in 1926.

Composed between 25 February and 7 April 1927, by which time Shostakovich was already working on his Second Symphony, and given their first performance by him in Leningrad in the autumn of that year, the *Ten Aphorisms, Opus 13* contain some of the most perplexing and provocative music in the composer's entire output; as was the case with the First Piano Sonata, composed the previous year, the pieces were later banned from performance in the USSR. In the booklet notes for my CD recording of the First Sonata, I drew attention to an eccentric passage in the music which is so incongruous in context as to suggest that the composer was contemptuously parodying the simple-minded amateurism which had been brought to bear on artistic matters by the Russian Association of Proletarian Musicians, an extreme-left-wing body of agitators active in the USSR during the 1920s. However, with regard to the much-simpler *Aphorisms* which were composed soon afterwards, such eccentricity is dominant throughout, so there is no stylistic inconsistency and therefore no incongruity; consequently it seems *un*likely that the *Aphorisms* are satires on the political pressure which was already harassing the arts at this time. More probable is that the pieces show Shostakovich rebelling against the academicism of the training which he had received from Alexander Glazunov and Maximilian Steinberg (Rimsky-Korsakov's son-in-law), his teachers at the Leningrad Conservatoire: as early as February 1924, Steinberg had already expressed exasperation over his pupil's "enthusiasm for the grotesque", and in *Testimony*, Shostakovich related his resentment at having been expected to modify passages in his First Symphony to suit the taste of Glazunov. In the *Aphorisms*, one senses a young composer consciously throwing out the rule book, and he was encouraged to do so by Boleslav Yavorsky, a Moscow-based composer and brilliant music theorist who had helped to arrange the first performance of the First Symphony. Yavorsky, described by the young Shostakovich as "the only real musician in Moscow and Petrograd [Leningrad], the only ray of light in the darkness of the modern musical world", suggested the title of *Aphorisms* to replace the composer's original title of *Suite*, and the pieces were dedicated to him.

The titles of most of the individual pieces prove to be ironic. The first piece, *Recitative*, stumbles along in drunken incoherence, its feeble progress soon terminated by the first appearance of a dissonant four-note chord which continually interrupts the second piece, *Serenade*. The titles of these first two pieces both have operatic associations and it is interesting that this dissonant chord, which is heard twenty-one times, consists of the same pitches (B, D, F & C) which, spelt out in ascending order, are the first notes sung by the chorus during the wedding celebration scene in Act 3 of Shostakovich's opera, *Lady Macbeth of Mtsensk*, and are also the basis of the theme of this scene's preceding orchestral interlude. Neither does the musical content of the third piece, *Nocturne*, conform to that which one might expect from the

announced genre: one cannot rule out the possibility that the title was chosen simply as a joke, after this outlandish piece had been composed. The painfully-harsh sounds during its second half derive from the application of an *ffff* dynamic indication to a thin keyboard texture which cannot possibly convey this volume level, with disjointed rhythms (no bar lines are included in the score) adding to the confusion. Taking the title literally permits speculation that the piece portrays a night-time disturbance which peters out just before the end, leaving seven quiet and fragmentary sounds. The last six of these fragments use only the pitches D, E flat, C & B (D, S, C & H in German nomenclature), which outline the composer's personal 'musical signature', used extensively in his later works.

In the fourth piece, *Elegy*, the melody - such as it is - is written entirely in 'white-note' C major until the final bar, when F sharps intrude, foreshadowing the F sharp which intrudes in bar four of the fifth piece, *Funeral March*. The march is also in the inappropriate key of C major, and the F sharp is one of a series of disruptions (in addition to various jarring sounds, there are foggy pedal effects indicated) which prevent it from achieving any solemnity. In the sixth piece, *Étude*, some of the figuration sounds like clichés from conventional exercises for student pianists, and the metronome mark indicated is so slow that when the piece is played up to tempo it still sounds like pedantic practising. A private joke may have been incorporated here, as it is known that while Shostakovich had been composing his First Piano Sonata the previous year, he had sometimes been distracted by the sound of Czerny études coming from the next room, where his elder sister Mariya was giving piano lessons.

Amidst the din of the seventh piece, *Dance of Death*, the *Dies Irae* plainchant can be heard over a crude waltz accompaniment. Twice, the prevailing three-in-a-bar pulse is interrupted by the banging out of the pitches of a violin's open strings; the dark symbolism of the devil playing a violin is familiar from Liszt's *First Mephisto Waltz*, Saint-Saëns's *Danse Macabre* and Stravinsky's *The Soldier's Tale*, and it is used more seriously in later works by Shostakovich (notably in the third movement of the Eighth Quartet, also a waltz) but here, nothing more than sheer mischief is intended. The eighth piece, *Canon*, is a three-part invention in which the imitation between the voices is enforced inflexibly without regard to the harmonies which result; by 'dutifully' using a traditional composition technique in order to create cacophony, it is clear that this tribute to academia is not to be taken at face value. Irony is put aside in the last two pieces: the continuous *ppp* quaver movement of *Legend* is suitably enigmatic, and in *Lullaby*, the effect of the gentle right-hand decorations over bass octaves is hypnotic enough to justify the title.

These ten pieces certainly puzzled Steinberg: in 1936, soon after two serious attacks on Shostakovich in *Pravda*, he distanced himself from the pieces: "When Shostakovich came to me with the *Aphorisms*, I told him that I understood nothing in them, that they were alien to me. After this he stopped coming to see me." Confronted by State disapproval, Shostakovich had no choice but to pretend to repudiate the pieces: "I was pursuing abstract experimentation - the pieces were an erroneous striving after originality". Their influence on works such as the *Five Fragments, Opus 42* is obvious, but perhaps much later in his career he may have been influenced in a more generalised way by the concept

behind this early set of short contrasting piano pieces: the Eleventh Quartet (1966), in seven cryptic movements, could arguably be regarded as a more mature manifestation of the idea which had led to the *Aphorisms*, three of its movements being given titles previously used for the piano pieces; moreover, although the six movements of the Fifteenth Quartet (1974) are more substantial and very different in musical content from the Opus 13 pieces, it is interesting to note that four of those movements are given titles previously used for the *Aphorisms*.

Musicians have long been aware of Panufnik's very strict approach to musical form: the structural organisation of his compositions is so strong that the composer was able to represent the design of his pieces visually by diagrams similar to architects' plans. As many listeners feel alienated when technical matters are discussed, it is worth quoting the composer's own comments: "almost none of my works can be completely detached from the events around me or the vicissitudes of my own life, because for me personally music is an expression of deep human feeling and true emotion. Some spiritual and poetic content is therefore for me essential, and decisively influences the design of the composition. I never regard the technical side of a musical work as an end in itself."

The building containing the manuscripts of all of Panufnik's early works miraculously survived the destruction of Warsaw following the 1944 uprising there against the Nazis, but before the composer could reclaim them, all of the manuscripts were thrown on to a courtyard rubbish dump bonfire by a Polish woman who did not appreciate their importance. As none of these works had been published, his early music, including his first two symphonies, was lost. Panufnik reconstructed his First Symphony, but after conducting a performance of it, he judged that the new version was disappointing, so he destroyed it. Earlier reconstructions of three of his works (*Piano Trio*, *Five Polish Peasant Songs* and *Tragic Overture*) had been more successful, so he retained these 1945 versions, his earliest extant compositions.

For those listeners who are familiar with Panufnik's idiom through his most famous composition, the strikingly-orchestrated *Sinfonia Sacra* (the third of his ten surviving symphonies), it may take repeated hearings to come to terms with the thin textures of his piano works, where, without the resource of varied orchestral colours, the composer's uncompromising artistic principle of eschewing superfluous notes may sound austere. Nevertheless, however striking the composer's orchestration, it is never decorative merely for the sake of commanding our attention through superficial sound effects, and Panufnik's decision not to express the musical ideas of his piano works within the context of conventional, 'effective' keyboard writing is consistent with the integrity of presentation displayed in his orchestral music. The composer's avoidance of potential distractions produces a clarity which enables his listeners' attention to focus on harmonic and melodic subtleties, and in this connection it is relevant to observe that the composer whom Panufnik revered most was Mozart.

The 1947 cycle of *Twelve Miniature Studies* is the first work by Panufnik to survive in its original version as opposed to a reconstructed version, but nevertheless,

the qualification must be made that there are some minor discrepancies between the 1947 score and the edition performed on this CD. The work was originally called *Circle of Fifths* and was printed under this title in Poland by the state publisher, Polskie Wydawnictwo Muzyczne. After his defection, Panufnik's new Western publisher decided to print the first six pieces in 1955 under the title *Six Miniature Studies*, and small changes were made by the composer, primarily so that this publisher could copyright a 'revised' version in order to avoid any risk of breaching copyright over music which had already been published elsewhere. The second book of *Six Miniature Studies* was revised in 1964 and printed in 1966. The most significant revision was the shortening of the introduction to the ninth study, but the cycle of *Twelve Miniature Studies* is essentially the same as the *Circle of Fifths*.

The twelve pieces traverse all of the minor tonalities, the first study being in C sharp minor. The key of each subsequent study descends by the interval of a perfect fifth, so that by the twelfth piece the tonality has 'come full circle', arriving at A flat minor (equivalent to G sharp minor), from which the next drop of a fifth would take the music back to C sharp minor. There are strong contrasts between adjacent pieces, because the odd-numbered studies are all fast and marked *sempre fortissimo*, whereas the even-numbered pieces (with the exception of the concluding study) are all very slow and marked *sempre pianissimo (una corda)*; the juxtaposition of passages with extremely-contrasting characteristics is typical of Panufnik. Every study is built around a repetitive pattern, and so obsessive is the concentration on this ostinato within each piece that none of the studies would have much meaning if played in isolation, with the possible exception of the tenth, a remarkable creation in its own right, notated on three staves with different dynamic levels for each: *p, pp & ppp*. Only when played as a complete set do the twelve studies come to life, illustrating that they constitute a true cycle, an indivisible artistic entity which is more than the sum of its parts. Oddly, it was not until after the composer's death that the Western edition of the studies presented the pieces together in a single volume.

Stalinist pressure on the arts in Poland was so stifling that, in the seven years remaining before his defection, Panufnik completed only eight more works, of which merely five were original compositions, the other three being restorations of music by early Polish composers, a form of creativity acceptable to the authories which Panufnik could undertake without betraying his artistic conscience. His original compositions were officially condemned in his homeland, although the authorities allowed them to be played abroad so as to deceive the West into believing that there was no artistic censorship in Poland. In 1948, Panufnik was compelled to join the Polish Peace Committee, a bogus anti-American propaganda movement analogous to the Soviet Peace Committee which Shostakovich was forced to join in 1949. His last work before escaping from Poland was entitled *Heroic Overture*, an orchestral piece based around the hidden presence of a famous patriotic Polish song, 'Warszawianka'. First planned in 1939 in the wake of Nazi aggression, the work was not composed until 1952, by which time the nature of its hidden protest had become anti-Soviet.

In 1962, Panufnik completed the original version of

his Piano Concerto, a masterpiece which combines extreme introversion in the slow movement with an extraordinarily-dramatic impact in the outer ones. His next work for piano was *Reflections*, composed in 1968, a few days after the birth of his daughter, Roxanna, now a well-established composer in her own right. It is dedicated to the composer's wife, Camilla, and the first performance was given by John Ogdon on 21 April 1972 at the Queen Elizabeth Hall in London. *Reflections* is a work which gives the performer no opportunities to display keyboard virtuosity, but it does not therefore follow that this is a piece for pianists who lack technique; on the contrary, it is a piece for pianists who have already mastered virtuoso repertoire and who wish to put aside superfluous virtuosity, using their technique to cope with the challenges of simplicity, slow tempi and low dynamic levels.

Panufnik chose the title because the word 'reflections' implies both contemplation (which is what the music conveys) and the idea of the mirror-image (which plays a part in the music's technical construction). It was the first work which Panufnik composed using a harmonic system which he employed in his compositions for the rest of his life; this harmonic system is based upon a triad consisting of a note with a perfect fourth above it and a semitone above that (such as, ascending, B, E & F). The danger is that, armed with this information, a score-reader might, upon a perfunctory 'analysis' of the score, assume that in this rhapsodic-sounding piece the composer is merely experimenting with the horizonal lines and vertical harmonies derived from manipulating this triad, sometimes in combination with transpositions of itself to create more complex harmonies; however, Panufnik's compositional technique is such that whilst a plausible 'analysis' can be arrived at by superficial observation of how the musical material has been manipulated by the composer, the ramifications of the compositional processes are much more complex and multi-levelled than might initially appear. A perceptive layman may be able to listen to Panufnik's music and to sense intuitively after several hearings that the music is constructed with perfect balance, but he will be unable to rationalise why this is so; a musicologist may also sense the perfect balance, but he will need to spend a long time analysing the score in order to find the proof which rationalises his intuitions. Rationalisation of intuitive perceptions is not necessarily of value to everyone in appreciating artistic creations; speaking as someone who undertook a painstaking note-by-note analysis of *Reflections* in preparation for this recording, I can report that although my discoveries gave me fascinating insights into the composer's creative thinking, I do not believe that this technical knowledge altered my views as to how to listen to or perform this work, which has been in my repertoire since 1987. In some comments about *Reflections* written in 1974, Panufnik suggested that listeners should allow themselves to respond to the poetic meaning of the title rather than concern themselves with the technical construction - and this is good advice.

Reflections consists of five sections, marked *start moderately*; *slowly*; *rather fast*; *moderately*; *freely*. No bar lines are included in the score, so that the visual impression for the performer is of an improvisatory piece without metrical accenting, and Panufnik's economy of notation is such that when chords are repeated in the first and third sections, he indicates the repetitions merely by vertical lines, rather than by

writing out the constituent notes. The music is so precisely calculated that it is disconcerting to find the composer indicating a variable metronome marking of quaver = 40 - 84 for the last section; he described this passage as "agitated questioning reflected by tranquil answers", but the *pppp* ending nevertheless leaves an impression of questions unresolved, the music left gazing into emptiness.

Pentasonata was composed in 1984, revised in 1987, and is one of the most original and thoughtful piano compositions to have been written in Britain for decades. It was first performed by Craig Sheppard on 23 June 1989 at the Aldeburgh Festival and the dedication is again to the composer's wife. Upon receiving a photocopy of the manuscript, I found that, like the published score of *Reflections*, there were no bar lines anywhere in the piece, and when I visited the composer at his home in August 1989 to play his piano works to him and to seek his advice on their performance, he confirmed that he was opposed to their inclusion, but when the score was published posthumously, bar lines had been inserted everywhere except for the opening two parts of the central section. The use of the prefix *penta* in the title refers to the number of sections (five, as in *Reflections*), to the pentatonic scale on which the whole work is based, and to the quintuple metre. The term *sonata* is used in the title because the five sections relate to aspects of the classical model: the first and second sections correspond to the exposition of the first and second subjects, the third section to a development, and the fourth and fifth sections to a recapitulation of the two subjects (although in reverse order here, creating a palindromic structure). The outer 'first subject' sections in 5/8 are incisive, marked *allegretto scherzoso, molto ritmico*; the second and fourth 'second subject' sections in 5/4 are marked *andantino amoroso, molto cantabile*. The central (and longest) section has three subsections: the first begins with a passage marked *contemplativo, molto rubato*, in which *ff* gestures are answered by *pp* figurations; the second starts with uncompromising declamatory sounds and block chords, then the music turns inwards, reaching complete stasis; the third, beginning *molto lento*, starts from this point of total introversion and journeys back towards the light through a gradual increase of speed and dynamic level, leading to the recapitulation.

RAYMOND CLARKE

Raymond Clarke was born in Bournemouth, England, in 1963. He was awarded an academic exhibition to read Music at Selwyn College, Cambridge University. After graduating, he studied with Ryszard Bakst at the Royal Northern College of Music in Manchester. The first of his concerts to attract the attention of the national press was an all-Shostakovich recital on 24 September 1986, the eve of the eightieth anniversary of the composer's birth, and the following month he gave the first performance of the 1986 revision of Panufnik's Piano Concerto, about which the composer wrote to him: "I listened with great pleasure and I admired immensely your musicianship and wonderful technique. The slow movement was very poetic and you gave so much vitality to the last movement." He gave the first London performance of Panufnik's *Pentasonata* at the South Bank Centre in September 1989 and chose the work as part of his BBC Radio 3 début recital.

Raymond's repertoire includes all of the sonatas by Mozart and Schubert, but his CD recordings have so far been devoted exclusively to twentieth-century music. He premièred Robert Simpson's *Variations and Finale on a theme by Beethoven* at the South Bank Centre in September 1991, and his Hyperion CD of Simpson's complete solo piano music was featured in *Gramophone*'s "Critics' Choice" of the best recordings issued in 1996. Hyperion has now invited him to record Simpson's Piano Concerto, which he broadcast live with the BBC Symphony Orchestra in March 2001. Raymond has also premièred and recorded for CD another major British score, John Pickard's Piano Sonata. His CD of the three Szymanowski sonatas was described by *Gramophone* (September 1999) as "a release of major importance" and the *Penguin Guide* described his CD of Shostakovich's two piano sonatas and other piano works as "exemplary... these new performances are a viable first-choice."

The above is the original biography for this album, from 2002. For updated infromation visit Raymond Clarke's page on the divine art website.

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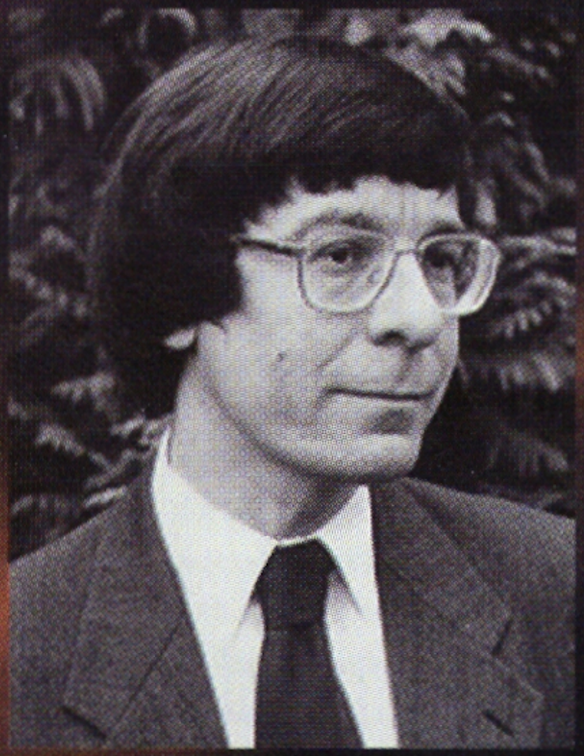

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