

Playlists for teaching and research

New technologies for bringing streaming media into academia



In the early days...

- Starting in the 1950s
- Referred to "top 40 radio"

With computers and iPods

• A list of music for playback on a media player

All definitions refer to *music* and later *music videos*

I playlist.com

The place to discover and listen to free music online, create free playlists, and share it all on your favorite social networks: Facebook, Twitter, Blogger, and more.

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dj	Open source or Limited Rights Media is freely availa be removed.	
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ported?

net Explorer, Avant Browser and Mozilla Firefox. All browsers work correctly n the browser.

browser with this site?

the site looks best with Mozilla Firefox.



First introduced academic playlists in 2000.

A librarian's idea! (Of course!)





Naxos added playlists about 18 months after Classical.com

NAXOS MUSIC LIBRARY	Keyword Search Figures Enter Keyword, Disc or Composition title, Composer or Artist NAXOS	s At A Glance
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CMUProf	1. BRAHMS: Tragic Overture, Op. 81	00:14:35
Remarks:	2. SIBELIUS: Symphony No. 1 in E minor, Op. 39 - I. Andante ma non troppo: Allegro energico	00:11:15
	3. BIBELIUS: Symphony No. 1 in E minor, Op. 39 - II. Andante (ma non troppo lento)	00:09:23
Number of Tracks:	4. SIBELIUS: Symphony No. 1 in E minor, Op. 39 - III. Scherzo (Allegro)	00:05:12
8		
Total Timing:	5. SIBELIUS: Symphony No. 1 in E minor, Op. 39 - IV. Finale (Quasi una fantasia)	00:12:29
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Last Visit:	6. BARTOK: Viola Concerto (1995 version edited by P. Bartok and P. Neubauer) - I. Allegro moderato	00:13:16
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My Playlist	8. BARTOK: Viola Concerto (1995 version edited by P. Bartok and P. Neubauer) - III. (Finale) Allegretto	00:04:29

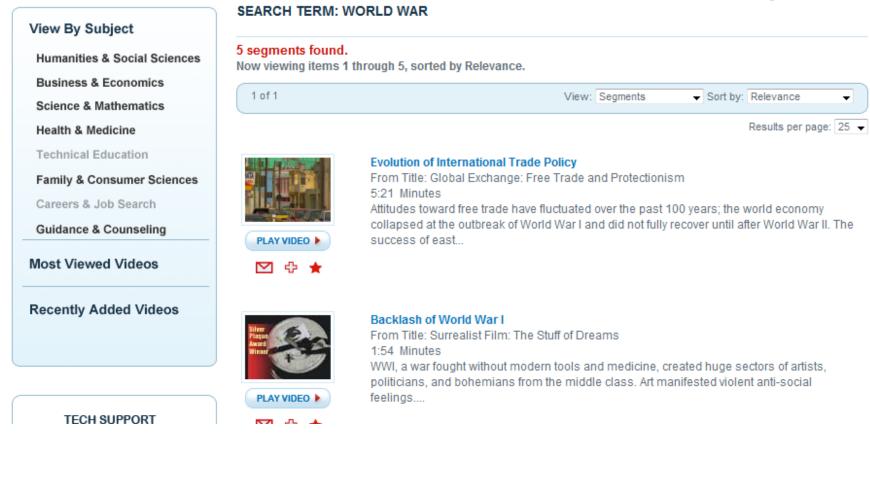
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DIGITAL EDUCATIONAL VIDEO

Other online publishers...e.g., Films Media Group (FMG) for video.



Watch "Searching Basics" Tutorial





Surrealist Film: The Stuff of Dreams





1. Birth of Surrealism (02:03)

Evolving from Realism, Surrealism uses the power of dreams as the driving force for the creative process. Other early 1900 modernist movements include Expressionism and Cubism.

2. Backlash of World War I (01:54)

WWI, a war fought without modern tools and medicine, created huge sectors of artists, politicians, and bohemians from the middle class. Art manifested violent anti-social feelings.

3. Influences of Karl Mark and Sigmund Freud (01:45)

The communist revolution sparked by Karl Marx's writings and Sigmund Freud's theories influenced artists like the Surrealists to challenge the established order.

4. Dadaism: The Godfather of Surrealism (03:22)

Founded in Zurich under the leadership of Tristan Tzara, Dadaism opposed the political order responsible for WWI. It mocked convention, instead choosing an automatic approach to poetry.



Surrealist Film: The Stuff of Dreams

Item# 33791

Surrealist cinema sought to break with the conventional linear narrative style in favor of chance events and a world of the subconscious. This penetrating program featuring Alan Williams, author of *Republic of Images: A History of French Filmmaking*, analyzes the origin, evolution, and legacy of a cinematic movement whose stylistic artifacts can still be found in today's mass culture. Background on Dadaism—and the seismic historical events that gave birth to it—sets the stage for a nuanced discussion of Surrealism and its use of cinema to best express the movement's vision during its heyday and since. Key figures of Dadaism and Surrealism are highlighted, as are important films such as *La Coquille et le Clergyman, L'Étoile de Mer*, and Buñuel's iconic *Un Chien Andalou* and *L'Âge d'Or*. A Films for the Humanities & Sciences Production. (39 minutes)

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Title URL (Copy and paste this link in a brows

http://digital.films.com/play/Demo

🖊 Citations 🚉 Standards

U. Dauaisin anu riini (UZiZ4)

Film became the idea art form for Dadaism since watching film is similar to a dream experience. Dadaist films include D. W. Griffith's "Birth of a Nation" and Man Ray's "The Return to Reason."

6. Dadaism, Film, and Other Modern Styles (02:27)

Other avant-garde directors were painters. Fernand Leger and Dudley Murphy's "Ballet Mecanique" captured Cubism on film. "Entr'acte" mixed meaningless images with scenes of persecution.

7. Birth of Surrealism (03:28)

Anemic Cinema, another creation of Dadaism, transitioned into Surrealism. Andre Breton broke with Dadaism by taking experimentation further. Breton defines surrealism in his "Manifesto."

8. Philosophies and Films of Surrealism (03:30)

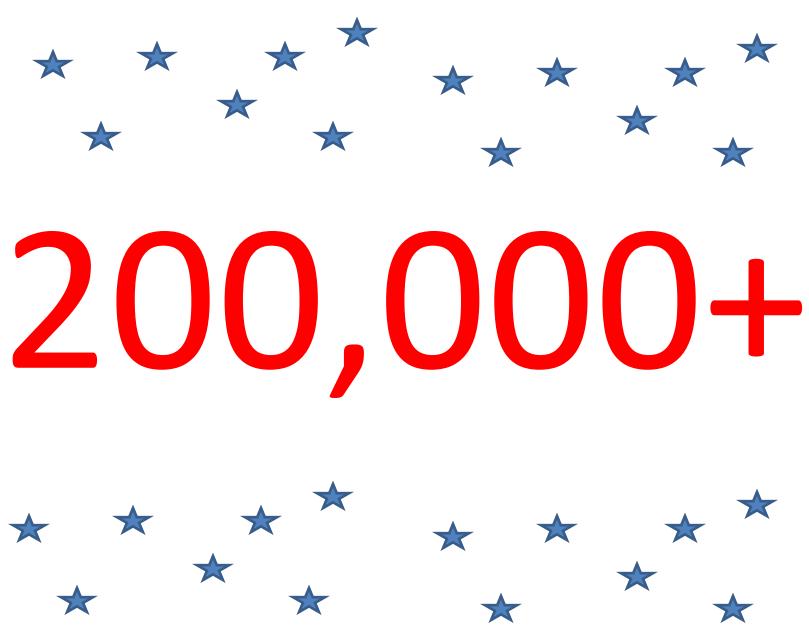
Freud's theories became the starting point for Surrealism. Directors Germaine Dulac and Man Ray used Surrealist imagery. The social aspect of cinema fit the Surrealists' philosophy.

9. Spanish Surrealism Film (05:15)

Combining two dream sequences, Luis Bunuel and Salvador Dali produced "Un Chien Andalou," a tale of confusing identity. Ironically, classical techniques created the most Surrealist images.

10. Bunuel and Dali's Revolutionary Film (02:45)

Bunuel and Dali's "L'Age d'Or" achieved the pinnacle of Surrealist film. The film attacks social order with eroticism and anti-clergyism. It contains a series of images without any logical connection.



The number of playlists in Alexander Street collections

200,000+

...created **by users** – with music and video!

The importance of video for teaching history

- Did the British election have something in common with this American one?
- Video is engaging, exciting, visceral, persuasive.
- Video is the nearest we can get to being there.







The problems with video for academia:

- You can't find what you're looking for—no random access.
- You can't speed-read or speed-browse—if it's a 2-hour video, you have to spend 2 hours finding out what's on it.
- You can't isolate the primary sources—they're mixed together with the secondary content.
- You can't cite moments within the video—you can only cite the title of the video.
- You can't link to moments within the video—you can only link to the video title.
- Most are not available online.
- Most are for entertainment, not scholarly research.
- Licenses are overly restrictive.



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Importance of citing video – an ordinary theatre review

James Agee's Review of Henry V for *Time Magazine*

April 8, 1946

Falstaff's death scene, for which the speeches were lifted bodily from Henry IV, Part 2, is boldly invented. The shrunken, heartbroken old companion of Henry's escapades (George Robey, famed British low comedian) hears again, obsessively, the terrible speech ("A man ...so old and so profane....") in which the King casts him off. In this new context, for the first time perhaps, the piercing line, "The king has kill'd his heart," is given its full power. In the transition scene which takes the audience from Falstaff's death to the invasion of France, the Chorus makes a final appearance alone against the night sky, then recedes and fades as the movie takes over from him.



Importance of citing video – a theatre review with citations to specific scenes





The Transition Scene

Falstaff's death scene, for which the speeches were lifted bodily from Henry IV, Part 2, is boldly invented. The shrunken, heartbroken old companion of Henry's escapades (George Robey, famed British low comedian) hears again, obsessively, the terrible speech ("A man ...so old and so profane....") in which the King casts him off. In this new context, for the first time perhaps, the piercing line, "The king has kill'd his heart," is given its full power. In the transition scene which takes the audience from Falstaff's death to the invasion of France, the Chorus makes a final appearance alone against the night sky, then recedes and fades as the movie takes over from him.





30 minutes of news



12 double spaced pages 5 minutes to read in depth 2 minutes to scan read

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Showing 39 thumbhaile

Thumbnails—a "visual table of contents" for linking to specific moments



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▶ □ ♦ Misa Colombiana	0	1:42/20:09				g ourselves in holy communion, let us purify ourse ins we have committed against our brothers.	lves
Ethnographer: McNatt, (Glenn		[non-Englis	sh narratio	n]		

Misa Colombiana, (DER, 1977)	
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Image: Arrow of the second	 Throughout the Third World, hundreds of thousands of peasants and rural workers are leaving their homes and villages. Since the 1940's they have journeyed to the cities, seeking a decent life for themselves and their children. Twenty-three years ago, Doña Ana Tulia came to the city of Medellin , Colombia with her husband, Rafael , and her infant daughter, Lygia . For two years they lived in rented rooms, while Rafael struggled to find work. In 1956 they built their first tugurio, a shack made of wooden poles and cardboard, on the outskirts of the city. Where they built, others followed, and a small community sprang up. 10 years later the Basura, the municipal dump, was located next to the barrio. The dump became the community's main source of livelihood. Each day, whole families worked in the Basura, collecting articles to use or sell. More people came, drawn by hope of survival which the Basura offered. By 1976 there were 370 families living in the barrio [non-English narration] May the grace of our Lord Jesus Christ, the love of the father and the power of the holy spirit be yours forever. [non-English narration] Brothers and sisters before consecrating ourselves in holy communion, let us purify ourselves before God asking forgiveness for the sins we have committed against our brothers. [non-English narration]

Misa Colombiana, (DER, 1977) Transcript Release Notes View Thumbnails @ Embed/Link Print see more details children Search Clear 1:42 -18:27 Make clips Sync Transcript Clips Release Notes Throughout the Third World, hundreds of thousands of peasants and rural workers are leaving their homes and villages. Since the 1940's they have journeyed to the cities, seeking a decent life for themselves and their children. Twenty-three years ago, Doña Ana Tulia came to the city of Medellin , Colombia with her husband, Rafael, and her infant daughter, Lygia. For two years they lived in rented rooms, while Rafael struggled to find work. In 1956 they built their first tugurio, a shack made of wooden poles and cardboard, on the outskirts of the city. Where they built, others followed, and a small community sprang up. 10 years later the Basura, the municipal dump, was located next to the barrio. The dump became the community's main source of livelihood. Each day, whole families worked in the Basura, collecting articles to use or sell. More people came, drawn by hope of survival which the Basura offered. By 1976 there were 370 families living in the barrio [non-English song] [non-English narration] May the grace of our Lord Jesus Christ, the love of the father and the power of the holy spirit be vours forever. [non-English narration] \circ 01:42/20:09 Brothers and sisters before consecrating ourselves in holy communion, let us purify ourselves before God asking forgiveness for the sins we have committed against our brothers. Misa Colombiana Ethnographer: McNatt, Glenn [non-English narration]

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Sin title discussions of poverty	Notes
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Transcript	Clips	Release Notes		Syne		
[non-Englis	h narratio	n]		*		
Father, remember your children, the poor, who suffer from hunger, nakedness, exploitation and misery. Those who are your children cannot continue to live in these unworthy and inhuman conditions.						
MISA COLO	MBIANA					
[sil.]						
I was born and raised in San Jose Velodrome , I lost my mother when I was 13, I married when I was 18, all my life I have worked for the rich.						
[non-Englis	h narratio	n]				
Life in the Country side was horrible for the peasants, if we made enough to eat, there was nothing left to cloth ourselves, that is what the life of a peasant is all about.						
[sil.]						
[non-English narration]						
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Ethnographic Video Onl	line			
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Sample List of Films with Study Guides Attached	ASP Editorial	These are just a few of the films in the database that are accompanied by Study Guides which can be view in PDF format.	7	*
Anthropologist Interviews	ASP Editorial	Example of videos with Filmmakers discussing their films	4	
🕟 💮 Classic Visual Anthropology	ASP Editorial	A list of some of the most studied films historically in Anthropology	10	
🛞 🛞 Films with Jean Rouch	ASP Editorial	These are documentaries about or with the French filmmaker, Jean Rouch	5	
🐵 🐵 War and Peace	pdempsey@depaul.edu		3	
🍉 🖶 瑪格麗特·米德(Margaret Mead)	Kerry	Margaret Mead (December 16, 1901 – November 15, 1978) was an American cultural anthropologist, who was frequently a featured writer and speaker in the mass media throughout the 1960s and 1970s.(from wiki)	1	

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From: Erica Dempsey [mailto:edempsey@history.fxu.edu] Sent: Friday, July 17, 2009 8:16 AM To: Subject: Assignment for Monday

class assignment for Monday, July 20

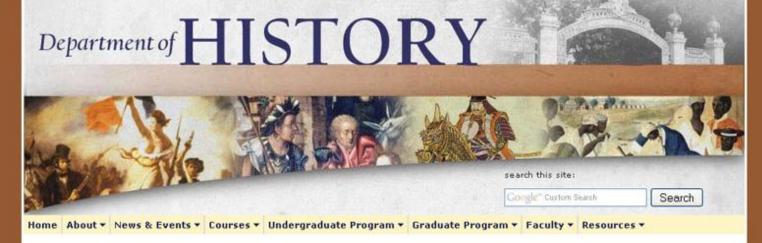
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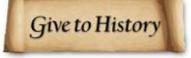
<u>B</u>cc...

Subject:

The topic for Monday is: Vietnam: The Origins of the Student Antiwar Movement

Go to <u>http://ahiv.alexanderstreet.com/Playlists/254297</u> and view everything in the playlist "The Sixties and the War." View the videos in their entirety and become familiar with the book citations and Web sites. Also, create your own playlist on the subject and be prepared to present it in class.





Contact Information

Mailing Address: Department of History 123 Alumni Hall Collegetown, USA

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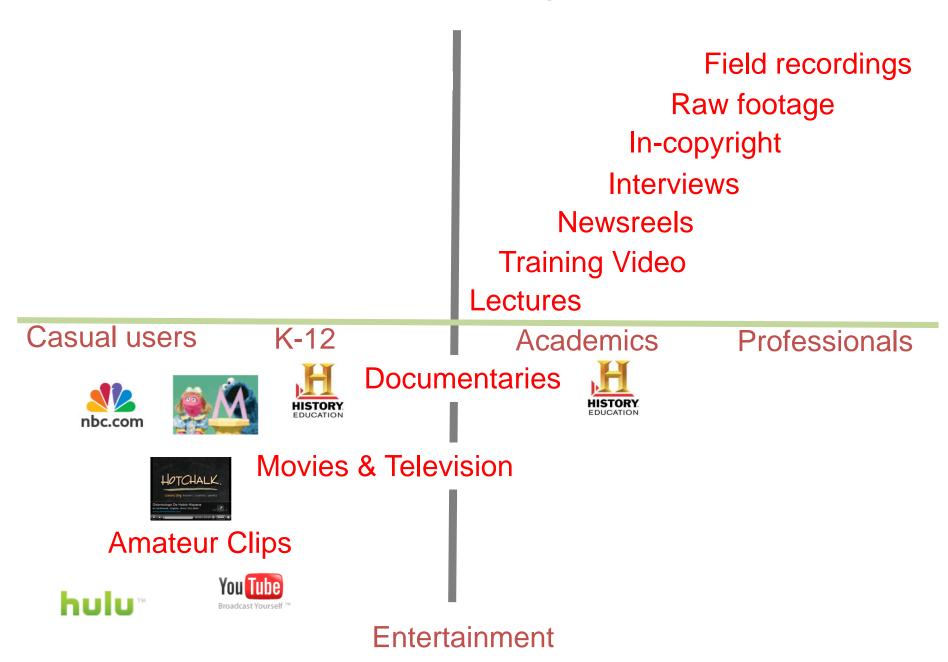
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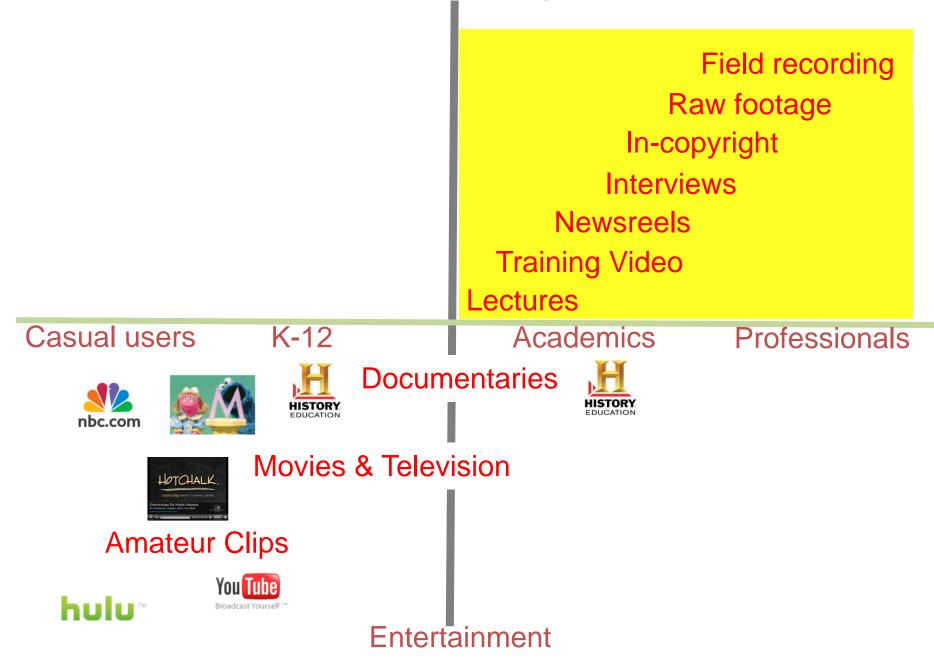
Universal Newsreels, Release 10, February 3, 1964

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Research & Learning



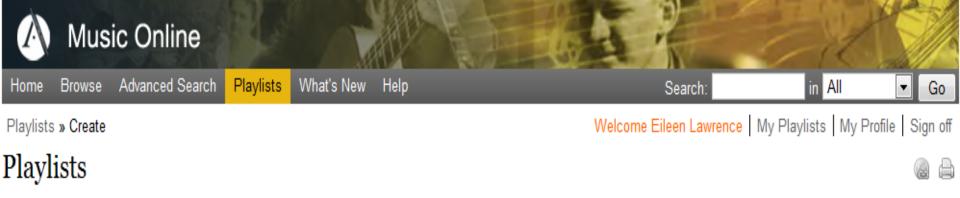
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Mobile access







Playlists are themed collections of materials and can be created by any user of the database. Users can create playlists containing whole works, segments, and/or other items such as links to any URL. Playlists can be annotated, edited, copied, shared, and all playlists contain their own unique static URL. Playlists can be used as lists of personal favorites, class viewing/listening assignments, or as a teaching resource for in-class use.

Playlist Title Prague and the Czech Republic - focus on Janacek

Playlist Annotation

A look at Leos Janacek and his place in traditional and classical music, in Prague and elsewhere in the Czech Republic. Non-music content puts Janacek in the context of his time

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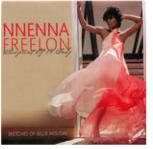
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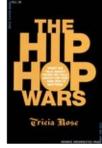


Rosemary Clooney and the Count Basie Orchestra: At Long Last

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Nnenna Freelon: Blueprint of a Lady



The Hip Hop Wars: What We Talk About When We Talk About Hip Hop-And Why It Matters by Tricia Rose



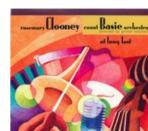
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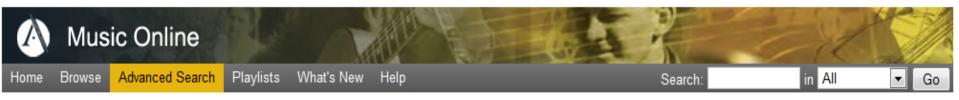
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Grand Canal Ballads: History of the Erie Canal

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SEARCH TIPS Tip 1: Keep searches simple and specific. For example, to find a Washboard band, you only need to enter: washboard.

Advanced Search

Tip 2:

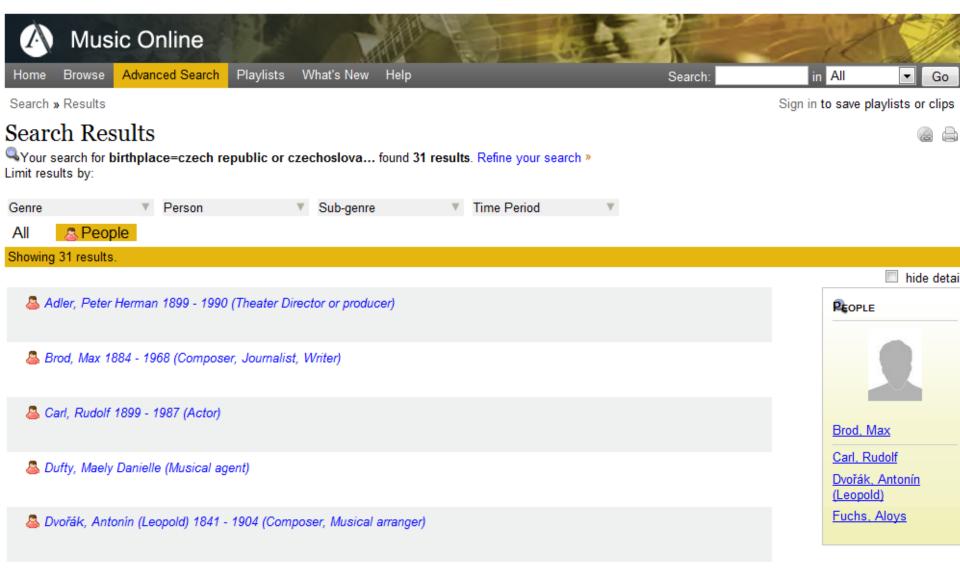
Try doublechecking your spelling before giving up a search.

Tip 3:

Word order, case and punctuation are not important. For example, John Coltrane may be entered: Coltrane John

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* when indicated



🚨 Hába, Alois 1893 - 1973 (Composer)

🚨 Hanslick, Eduard 1825 - 1904 (Music critic)

🐣 Hostinský, Otakar 1847 - 1910 (Historian, Musicologist, Teacher, Writer)

🚨 Humík, Ilja 1922 - (Composer)

🚨 Janáček, Leoš (Leo Eugen) 1854 - 1928 (Composer, Librettist)

🚨 Kafka, Franz 1883 - 1924 (Writer)

& Klein, Gideon 1919 - 1945 (Composer)

Korngold, Erich Wolfgang 1897 - 1957 (Composer)

Kozeluch, Leopold 1747 - 1818 (Composer)



Janáček, Leoš (Leo Eugen) 1854 - 1928



Carl Embed/Link 🛛 🖨 Print

Birth Place: Hukvaldy, Moravia (Czech Republic) Birth Year: 1854 Death Place: Moravská Ostrava Death Year: 1928 Occupation: Composer, Librettist

RELATED RESOURCES

Compositions related to Janáček, Leoš (Leo Eugen) 1854 - 1928	📄 <u>Scores related to Janáček, Leoš (Leo Eugen) 1854 - 1928</u>
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BIOGRAPHY « Previous | Next »

Biography: Janáček, Leoš (Leo Eugen), by Zoran Minderovic, All Music Guide

Leos Janácek (1854-1928) is regarded as the greatest Czech composer of the early twentieth century. In his early works, which included the opera Sárka (1888), and numerous vocal and instrumental works, Janácek followed a traditional, Romantic idiom, typical of late nineteenth century music. Having completed Sárka, however, Janácek immersed himself in the folk music of his native Moravia, gradually developing an original compositional style. Eschewing regular metrical phrasing, Janácek developed a declamatory method of setting the voice that follows the natural rhythmic patterns of the Czech language. Characteristically, Janácek allowed these patterns to inform the music itself. In addition, Janácek's harmonies, forms and orchestration are highly idiosyncratic. His music favors repetitive patterns, often set in stark contrast to longer, more lyrical, lines, or large blocks of sound. Dramatic effects are attained with minimal thematic or contrapuntal elaboration. The result is music of great rhythmic drive, sharp contrasts, and an intricate, montage-like texture. Exemplifying Janácek's radical stylistic transformation is his tragic opera Jenufa (1904), based on a story of jealousy, murder, and innocence. At first unknown outside of Moravia, where he was recognized primarily as a teacher, conductor, and champion of folk music, Janácek first gained national and international fame with the Prague production of Jenufa in 1916. The success of Jenufa in Prague tremendously energized the composer, who, in his sixties, experienced an astonishing creative surge, composing several masterpieces. Janácek's euphoric state of mind could be attributed to two factors. First of all, after the foundation, in 1918, of the Czechoslovak state, Janácek became a national celebrity. The second, and perhaps more important, factor, was Janácek's affection for Kamila Stösslová, a considerably younger married woman. While his ardor was not reciprocated, Janácek's passion for Kamila undoubtedly simulated his creativity. Janácek's modern fame

Janáček, Leoš (Leo Eugen) 1854 - 1928



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Birth Place: Hukvaldy, Moravia (Czech Republic) Birth Year: 1854 Death Place: Moravská Ostrava Death Year: 1928 Occupation: Composer, Librettist

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Biography. Janáček, Leoš (Leo Eugen), by Zoran Minderovic, All Music Guide

Leos Janácek (1854-1928) is regarded as the greatest Czech composer of the early twentieth century. In his early works, which included the opera Sárka (1888), and numerous vocal and instrumental works, Janácek followed a traditional, Romantic idiom, typical of late nineteenth century music. Having completed Sárka, however, Janácek immersed himself in the folk music of his native Moravia, gradually developing an original competitional style. Eschewing regular metrical phrasing, Janácek developed a declamatory method of setting the voice that follows the natural rhythmic patterns of the Czech language. Characteristically, Janácek allowed these patterns to inform the music itself. In addition, Janácek's harmonies, forms and orchestration are highly idiosyncratic. His music favors repetitive patterns, often set in stark contrast to longer, more lyrical, lines, or large blocks of sound. Dramatic effects are attained with minimal thematic or contrapuntal elaboration. The result is music of great rhythmic drive, sharp contrasts, and an intricate, montage-like texture. Exemplifying Janácek's radical stylistic transformation is his tragic opera Jenufa (1904), based on a story of jealousy, murder, and innocence. At first unknown outside of Moravia, where he was recognized primarily as a teacher, conductor, and champion of folk music, Janácek first gained national and international fame with the Prague production of Jenufa in 1916. The success of Jenufa in Prague tremendously energized the composer, who, in his sixties, experienced an astonishing creative surge, composing several masterpieces. Janácek's euphoric state of mind could be attributed to two factors. First of all, after the foundation, in 1918, of the Czechoslovak state, Janácek became a national celebrity. The second, and perhaps more important, factor, was Janácek's affection for Kamila Stösslová, a considerably younger married woman. While his ardor was not reciprocated, Janácek's passion for Kamila undoubtedly simulated his creativity. Janácek's modern fame

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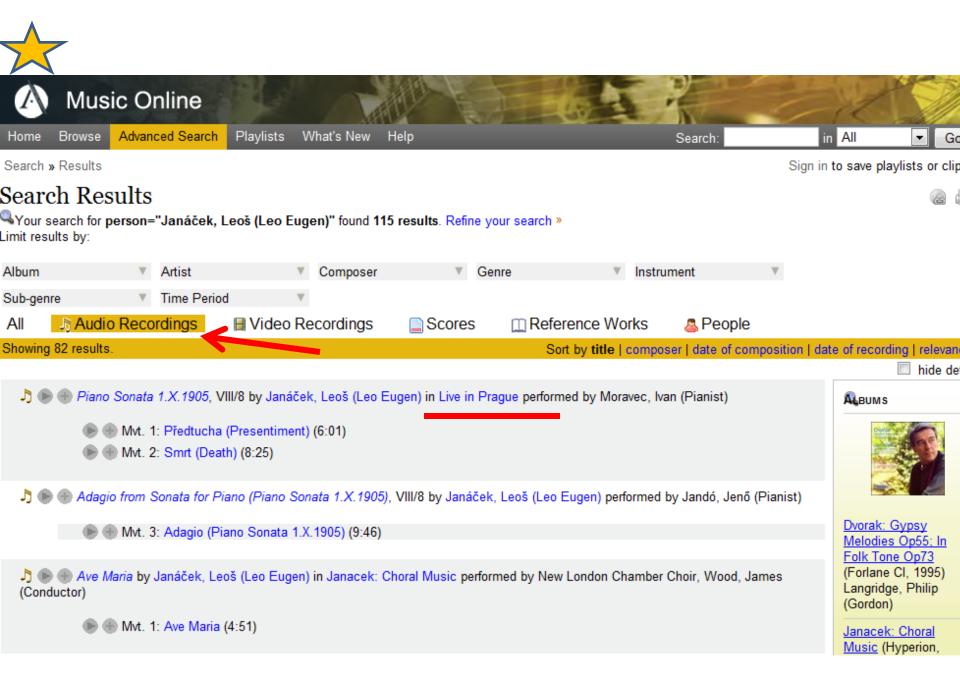
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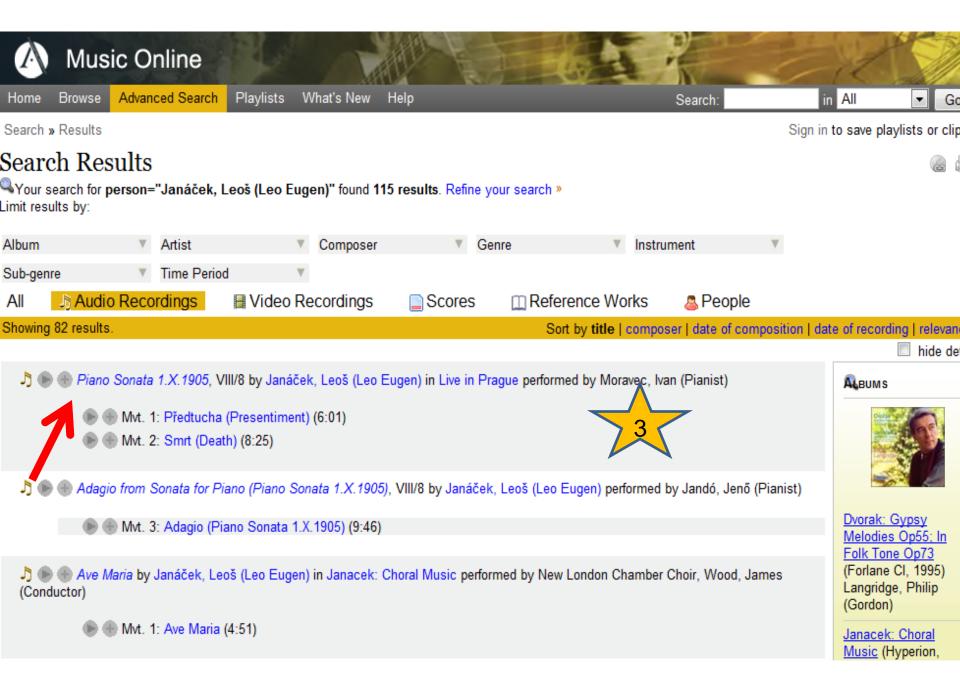
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Playlist: Prague and the Czech Republic - focus on Janacek by Eileen Lawrence

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A look at Leos Janacek and his place in traditional and classical music, in Prague and elsewhere in the Czech Republic. Non-music content puts Janacek in the context of his time

A

Туре	Composer	Title	Annotation	Date Added
Recorded Work	Janáček, Leoš (Leo Eugen)	Piano Sonata 1.X.1905	Piano Sonata 1.X.1905, VIII/8; by Janáček, Leoš (Leo Eugen)	24 May 2010

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The Cunning Little Vixen, JW 1/9 by Janáček, Leoš (Leo Eugen) (Universal Edition, 1961), 184pp

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Jump to movement Act I: Úvod (Introduction) (The Cunning Little Vixen)

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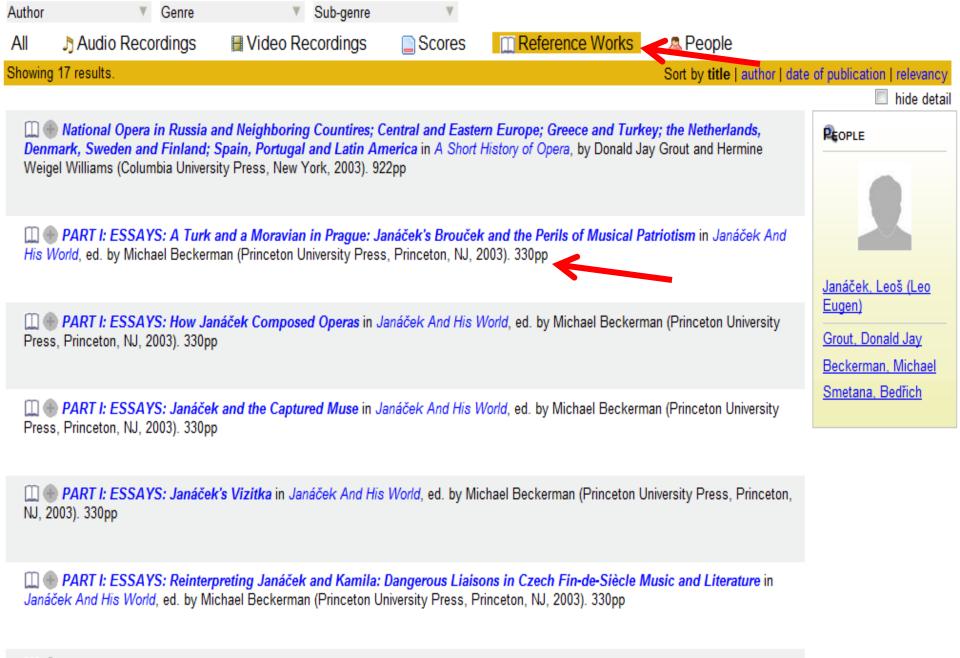
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PART I: ESSAYS: The Cultural Politics of Language and Music: Max Brod and Leoš Janáček in Janáček And His World, ed. by Michael Beckerman (Princeton University Press, Princeton, NJ, 2003). 330pp



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Author: Grout, Donald Jay & Williams, Hermine Weigel

Cultural Group: Russian; Azerbaijani; Ukrainian; Czech; Polish; Croatian; Serbian; Finnish & Spanish

Document Type: General Reference

General Subject: Composers; Socialism & History

Genre: Opera; Opera-Oratorio & Zarzuela

Musical Subject: Performance Practice; Musical Folklore; Libretto; Musical Expression; Realism; Nationalism; Compositions; Musical Analysis & Electronic Music

Organization: Composers Union (USSR)

Original Language: English

National Opera in Russia and Neighboring Countires; Central and Eastern Europe; Greece and Turkey; the Netherlands, Denmark, Sweden and Finland; Spain, Portugal and Latin America in A Short History of Opera, by Donald Jay

Grout and Hermine Weigel Williams (Columbia University Press, New York, 2003). 922pp

People: Shostakovich, Dmitry (Dmitriyevich); Dzerzhinsky, Ivan Ivanovich; Khrennikov, Tikhon Nikolayevich; Prokofiev, Sergey (Sergeyevich); Glier, Reyngol'd Moritsevich (Gliere, Reinhold); Vasilenko, Sergey Nikiforovich; Zhiganov, Nazib Gayanovich; Lyatoshyns'ky, Borys Mykolayovych (Lyatoshinsky, Boris Nikolayevich); Kalniņš, Alfrēds; Petrauskas, Mikas; Tigranyan, Armen Tigran; Janáček, Leoš (Leo Eugen); Haas, Pavel; Suchoň, Eugen; Hába, Alois; Martinu, Bohuslav (Jan); Różycki, Ludomir; Szymanowski, Karol (Maciej); Szeligowski, Tadeusz; Penderecki, Krzysztof; Bartók, Béla; Kodály, Zoltán; Dohnányi, Ernő; Ligeti, György (Sándor); Enescu, George; Cuclin, Dimitrie; Konjović, Petar; Andriessen, Louis; Nielsen, Carl (August); Blomdahl, Karl-Birger; Werle, Lars Johan; Madetoja, Leevi (Antti); Merikanto, (Frans) Oskar; Kokkonen, Joonas; Sallinen, Aulis; Rautavaara, Einojuhani; de Falla (y Matheu), Manuel; Ginastera, Alberto (Evaristo); Villa-Lobos, Heitor; Saariaho, Kaija (Anneli); Vives (Roig), Amadeo & Coelho, Rui

Place: Russia; Azerbaijan; Uzbekistan; Ukraine; Latvia; Lithuania; Estonia; Armenia; Czech Republic; Poland; Hungary; Romania; Croatia; Serbia; Zagreb, Grad Zagreb; Greece; Turkey; Netherlands; Denmark; Finland; Spain; Argentina & Brazil

Published: 2003

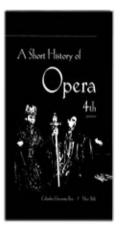
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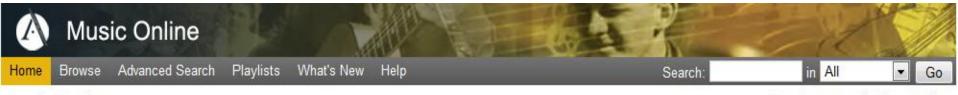
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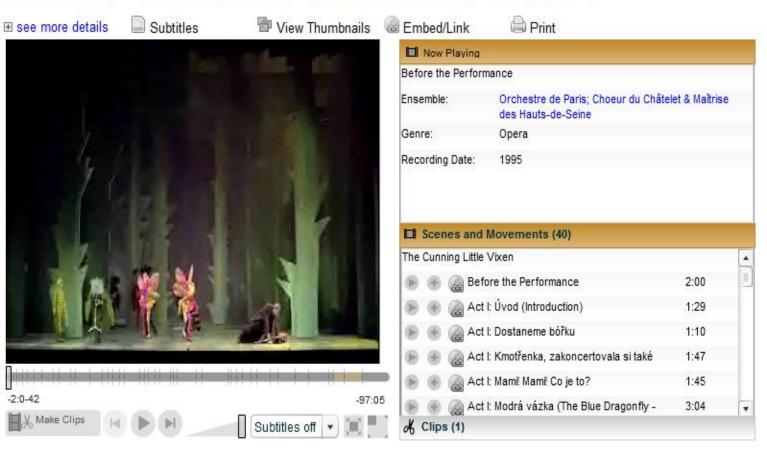
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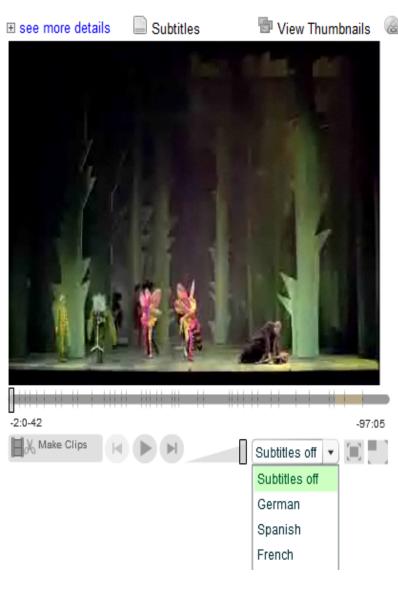
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Catalog Number: 100 240 Choreographer: Gallotta, Jean-Claude Composer: Janáček, Leoš (Leo Eugen) Conductor: Mackerras, Charles Costume Designer: Crowley, Bob Designer: Crowley, Bob & Kalman, Jean Director: Hytner, Nicholas Document Type: Performance Duration: 1 minute Ensemble: Orchestre de Paris; Choeur du Châtelet & Maîtrise des Hauts-de-Seine

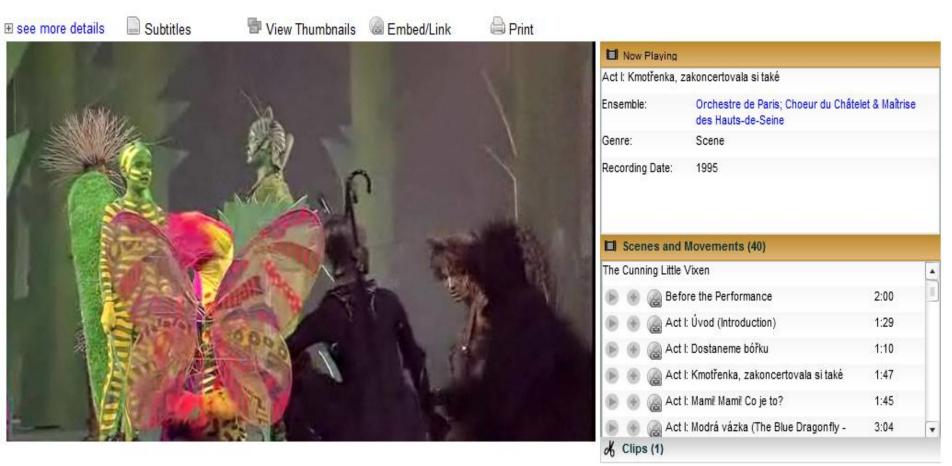
Recording Location: Paris, France Set Designer: Crowley, Bob Stage Manager: Ageorges, Charles Subtitle Language: English; French; Spanish & German Time Period: 20th century Title Parent Video Work: The Cunning Little Vixen Translated Title: Prihody Lisky Bystrousky Venue: Théâtre du Châtelet Work/Opus: JW 1/9 Genre: Scene Instrument: Opera orchestra; Opera chorus; Soprano; Contralto; Baritone; Tenor; Bass & Mezzo-soprano Language of Edition: Czech Librettist: Janáček, Leoš (Leo Eugen) Lighting Designer: Kalman, Jean Original Language: Czech Performer: Allen, Thomas; Hajna, Josef; Orchestre de Paris; Choeur du Châtelet & Maîtrise des Hauts-de-Seine PerformerRole: Forester (Thomas Allen) & Mosquito (Josef Hajna) Publisher: ArtHaus Musik Recording Date: 1995

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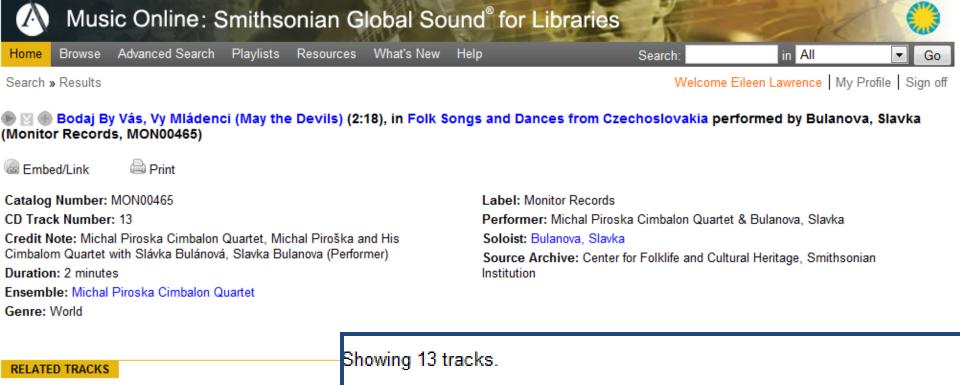
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Inc., Garden City, NY, 1973). 522pp

Alois Haba - Fantasie - Fantasy, Op. 9A (8:00), in The Violin: Vol. 5 (Violin, The: Vol. 5) performed by Bress, Hyman (Folkways Records, FW03355)

(Routledge, 2000). 900pp



Showing 13 tracks.

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🝉 🖂 🛞 Povídajú Ludé (People Are Saying) (3:04)

🝉 🔄 🛞 U Muziky Su Já Chlap (When the Band Plays) (1:56)

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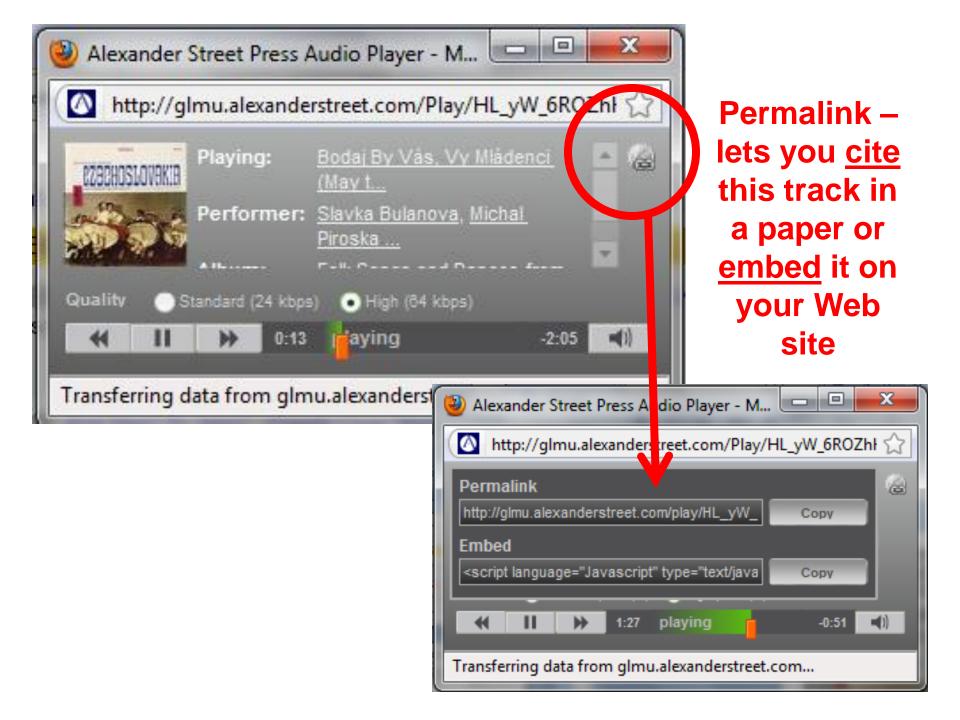
Prší, Prší - Tancuj, Tancuj (It Is Raining - Dance, Dance) (4:22

🌘 🔄 🛞 Vrt Sa Dievca (Dance, My Maiden) (1:57)

I 🍉 💟 💮 Védla Sem Si, Védla (I Behaved Like) (1:24)

🕽 🍉 🔄 💮 Terchovska Muzika (Music from Terchov) (3:18)

🎝 🍉 🖂 💮 Oravská Veselica (Festivities in Orava) (2:58)





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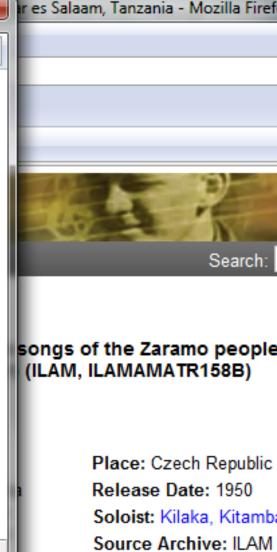
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Original Language: Zaramo Performer: Kilaka, Kitamba

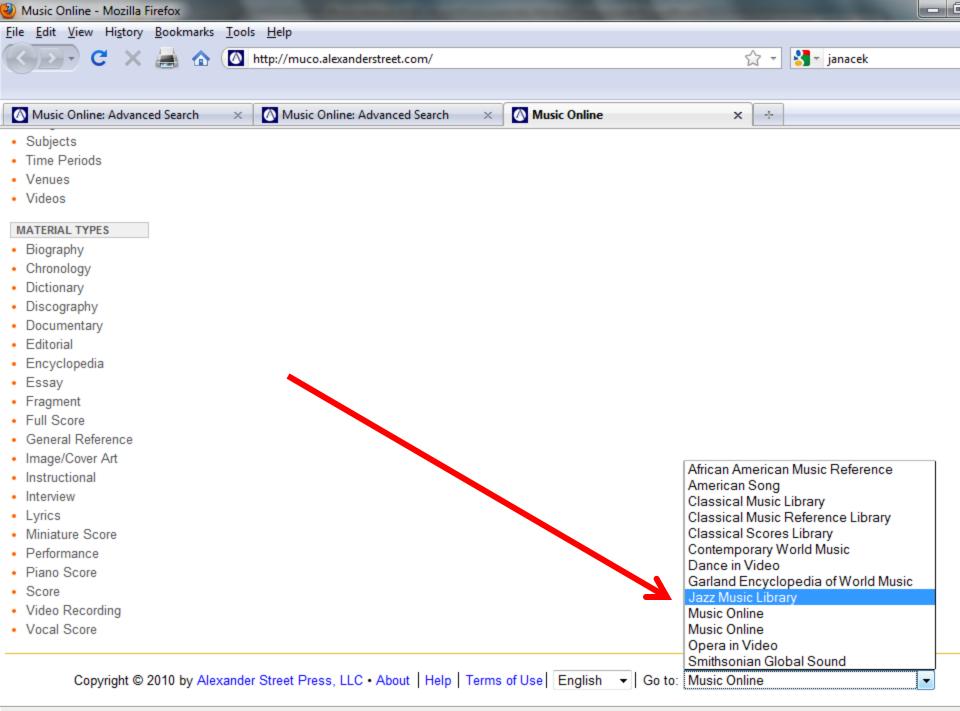


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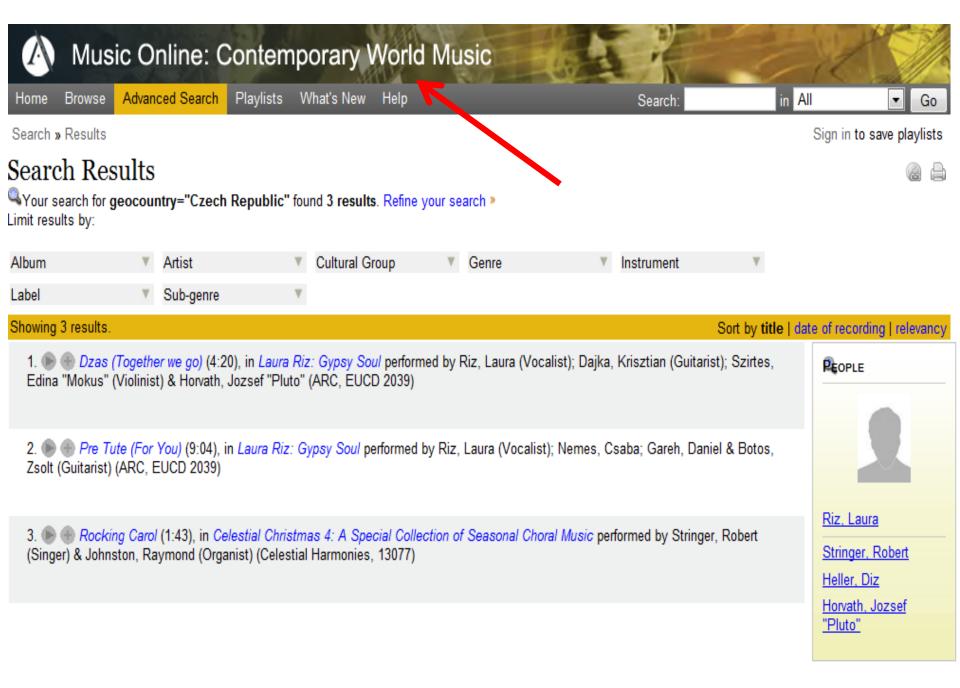
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5. Czechoslovakia: Kde Domov Muj (0:54), in Anthems of All Nations, Vol. 1 & 2 (Anthems of All Nations, Vol. 1) performed by Group of musicians (Folkways Records, FW03881)

6. 🛞 🛞 Czechoslovakia: Tece var (1:01), in Lullabies of the World performed by n/a (Folkways Records, FW04511)

7. Detva Festival (1:28), in Czechoslovakian Folk Ballet from Bratislava (Lucnica: Czechoslovakian Folk Ballet from Bratislava) performed by Lucnica (Monitor Records, MON00784)

8. Discrete Songe (3:15), in Czechoslovakian Folk Ballet from Bratislava (Lucnica: Czechoslovakian Folk Ballet from Bratislava) performed by Lucnica (Monitor Records, MON00784)

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12. Degree Gypsy Czardas (Part II: "Romanes") (4:05), in Czechoslovakian Folk Ballet from Bratislava (Lucnica: Czechoslovakian Folk Ballet from Bratislava) performed by Lucnica (Monitor Records, MON00784)

13. Defermed by Lucnica (3:03), in Czechoslovakian Folk Ballet from Bratislava (Lucnica: Czechoslovakian Folk Ballet from Bratislava) performed by Lucnica (Monitor Records, MON00784)

14. Die Horehronský Cardáš (Czardas from Hron Valley) (2:21), in Folk Songs and Dances from Czechoslovakia performed by Bulanova, Slavka (Monitor Records, MON00465)

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1. Eliot, George. Diary of George Eliot, February,... [Note]

Falcon Family, or Young Ireland, appeared in 1845. 1087 Frederick Smythe of 5 New Square, Lincoln's Inn? 1088 The wife of Maximilian Schlesinger. Born in Hungary, he studied medicine at Prague and Vienna, where he lived through the siege in 1848. His description of it was published in a number of German newspapers, including the Cologne Gazette, of which, after he fled to London in 1850, he served as English correspondent. His home was a center for literary and

2. Eliot, George. Letter from George Eliot to Sara... [page 471 | Paragraph | Section | Document]

O. Since I wrote to you last I have lived through a great deal of exquisite pleasure. First, an attack of Cholerine during our last week at Munich--- which I reckon among my pleasures because I was nursed so tenderly. Then a fortnight's unspeakable journey to Salzburg, Ischl, Linz, Vienna, Prague, and finally Dresden, which is our last resting place before returning to Richmond, where we hope to be at the beginning of September. Dresden is a proper climax, for all other art seems only a preparation for feeling the superiority of the Madonna di San Sisto

3. Eliot, George. Letter from George Eliot to... [page 476 | Paragraph | Section | Document]

for the sake of the people we found there, for the climate is afflicting, and the galleries always shut except just at the time when we could not go out to see them. Then we had a delicious journey to Salzburg and from thence through the Salz Kammergut to Vienna, from Vienna to Prague, and from Prague to Dresden, where we spent our last six weeks in quiet work, and quiet worship of the Madonna. What have you been doing the while? Mr. Lewes unites with me in heartiest remembrances to you and Mr. Call-- a true message though it comes in words that have

4. Eliot, George. Letter from George Eliot to ... [page 476 | Paragraph | Section | Document]

people we found there, for the climate is afflicting, and the galleries always shut except just at the time when we could not go out to see them. Then we had a delicious journey to Salzburg and from thence through the Salz Kammergut to Vienna, from Vienna to Prague, and from **Prague** to Dresden, where we spent our last six weeks in quiet work, and quiet worship of the Madonna. What have you been doing the while? Mr. Lewes unites with me in heartiest remembrances to you and Mr. Call-- a true message though it comes in words that have had the meaning

5. Austin, Sarah Taylor. Letter from Sarah Taylor Austin to ... [page 161 | Paragraph | Section | Document]

them! The most brutal of Napoleon the First's onsers did not behave worse. In the Evening Mail they mention an accusation of sheep-stealing. M. Dufaure should know that at Berlin Austrian sheep were sold publicly before the battle of Konggratz. Lord Bloomfield saw them. In Prague the officers ran races with the horses they had stolen from the stables of Count Kinsky, in whose castle they were quartered. At his brother's, Prince Kinsky, they broke open the private archives, and threw about the carefully-arranged papers. Thus M. Dufaure can say with perfect

6. Eliot, George. Letter from George Eliot to John... [Note]

bound up 348 sets of the parts in a 4-vol. edition that sold for 42/. All but 35 of these had been sold by January 1877. 516 Hermann Adler (1839-1911), born at Hanover and educated at University College, London, after studying at Prague and Leipzig became Principal of Jews' Theological College, London in 1863, and in the following year first minister of Bayswater

Austin, Sarah Taylor, 1793-1867, Letter from Sarah Taylor Austin to Jules Barthelemy St. Hilaire, October 03, 1866, in <u>Three Generations of English Women: Memoirs and</u> <u>Correspondence of Mrs. John Taylor, Mrs. Sarah Taylor Austin (1793-1867), and Lady Duff Gordon (Lucie Austin: 1821-1869), vol. 2.</u> Ross, Janet Ann Duff Gordon, ed., London, England: John Murray, 1888, pp. 290. [Bibliographic Details] [View Full Text] [10-03-1866] S5168-D124

<u>Next page</u>

Leo Thun is, and my opinion of him; it is from him that I have these documents, and he vouched for their truth. This I tell you, for his name must not be mentioned. You can say I guarantee the truth of all I send. The papers are of course in German, which will probably make no difference to M. Dufaure. Tell him, if he requires more proofs, that I undertake to put him in communication with some of the most eminent men in Bohemia, whom he can implicitly believe. You will laugh at my zeal! But it is too terrible to see men not only deceived, beaten, and trodden under foot, but after their fall, maligned and calumniated by their victors. What strikes me is the baseness of the Prussian nobles. The common soldiers have, on the whole, behaved well and with humanity. The officers (nobles), who open the ladies' wardrobes, take their linen, and order the wine they could not drink to be packed up to take away with them! The most brutal of Napoleon the First's officers did not behave worse. In the *Evening Mail* they mention an accusation of sheep-stealing. M. Dufaure should know that

at Berlin Austri of Count Kinsk Dufaure can s publish these say good-bye,

In Prague the officers ran races with the horses they had stolen from the stables of Count Kinsky, in whose castle they were quartered. At his brother's, Prince Kinsky, they broke open the private archives, and threw about the carefullyarranged papers. Thus M. Dufaure can say with perfect truth that the conduct of the Prussian officers has not been exaggerated by his client or any one else. I tried three papers before finding one which would publish these facts. My so-called liberal countrymen are bewitched -- deceived by words -- by a name! Austria stands for despotism and darkness; Prussia for liberty and light! I must say good-bye, and will tell you my adventures another time.

External Web sites for the playlist

http://solomon.bwld.alexanderstreet.com/cgibin/asp/philo//getobject.pl?p.20919:1.bwld

A letter written by a British traveler to Prague during the life of Janacek

http://en.wikipedia.org/wiki/House_of_Kinsky

Wikipedia entry explaining "Kinsky" – relation to Czech Republic

http://www.myczechrepublic.com/czech-history/hapsburgjoseph.html Habsburg empire in Czech Republic

http://en.wikipedia.org/wiki/Music_of_the_Czech_Republic

An overview of traditional and classical music forms, Bohemian and Moravian, including Janacek's use of...

[p. 1]

Cover

In the 1970s and '80s in Brno, we Janáček scholars had a marvelous and well kept secret. There, in this provincial capital, *enormous* conference/festivals took place that were entirely dedicated to our man. Indeed, one cannot imagine how in the so-called "dark days" they managed so many concerts in such a short time: more than forty in a week, including five or six operas. A full day of musicological conferencing would be followed by a concert of Bulgarian contemporary music at 4 P.M., selected Janáček chamber compositions at 6 P.M., *Makropulos* at 8 P.M., and a recital of Janáček's folk song settings at 10 P.M., maybe with original costumes.

In a great tribute to my ignorance--or at least complete lack of mathematical skills--I had arrived in Brno in the fall of 1978 as a graduate student, not realizing that my year-long tenure in Czechoslovakia would embrace the fiftieth anniversary of the composer's death and in 1979, the 125th jubilee of his birth. It seemed that there was hardly a week that went by without a festival of some kind! And the hero of all these celebrations was essentially all *ours:* our own, almost undiscovered genius. I returned to the United States, where I finished my dissertation, continuing to study Janáček and his music until the late 1980s.

Returning to Janáček and his world after fifteen years is akin to entering a different universe. First, of course, there is no more Czechoslovakia, Communist or otherwise, and that tinge of a Le Carré novel no longer clinos to research trips abroad. In the old days "Czech Music" itself seemed an exotic Other, needing to be nurtured and rescued,

while today one can hardly see any p being discovered, but never seemed t

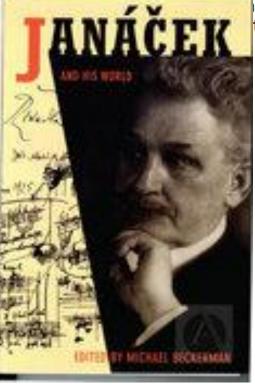
[p. NA]

JANÁČEK

AND HIS WORLD

EDITED BY MICHAEL BECKERMAN

JANÁČEK AND HIS WORLD



aček in those days seemed a cause worth fighting for. He was in a continual state of t hall or the academy. As a

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Anything that resides at a permanent URL can go into my playlist.



Garland Encyclopedia of World Music: Czech Republic and Slovakia, Volume 8: Europe

Ed. by Timothy Rice, James Porter, and Chris Goertzen (Routledge, 2000). 900pp

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| Janacek, Leo V Mlhach Pianist Ivan Moravec | Bondooner | | 3 | 2009-05-29 17:45:20 | |
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2002) by Chiao-Ping, Li, performed by Li
Chiao-Ping Dance Company, University of
Wisconsin-Madison, c. 2002 | 7 | 2009-05-29 13:55:08 | |
| Dvorak New World Symphony | Lmeiling | | 17 | 2009-05-29 14:10:00 | |



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|----------------|------------------------------|---|---|-------------|
| Video | | Dances for Television, (Art Works Video, c. 2002) | Dances for Television, (Art Works Video, c. 2002) by Chiao-Ping, Li, performed by Li Chiao-Ping Dance Company, University of Wisconsin-Madison, c. 2002 | 29 May 2009 |
| Video
Trach | | Opening Credits in Dance for Television | Opening Credits (0:35), performed by Li Chiao-Ping Dance Company | 29 May 2009 |
| Video
Track | Janáček, Leoš
(Leo Eugen) | Real Boy in Dances for Television by
Janáček, Leoš (Leo Eugen) | Real Boy (6:81), performed by Curran, Seán & Strowman, Philip | 29 May 2009 |
| Video
Track | Europe Frank | Hope in Dances for Television Ly | Hope (8:41), performed by Bomer, Sally; Carlson, Stacey; Johnson, Ted; Karg,
Phillip & Chiao-Ping, Li | 29 May 2009 |
| Video
Track | Feiler, Daniel | Residue in Dances for Television by
Feiler, Daniel | Residue (4:39), performed by Carlson, Stacey & Johnson, Ted | 29 May 2009 |
| Video
Track | Vitiello,
Stephen | Odyssey in Dances for Television by
Vitiello, Stephen | Odyssey (7:37), performed by Carlson, Stacey; Harris, Andrea; Haskell, Susan;
Chiao-Ping, Li & Johnson, Ted | 29 May 2009 |
| Video
Track | | Ending Credits in Dances for Television | Ending Credits (1:01), performed by Li Chiao-Ping Dance Company | 29 May 2009 |

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| Recorded
Work | Mozart, (Johann
Chrysostom) Wolfgang
Amadeus | Fantasia, No. 4 by Klien, Walter | Mozart: | Someone else dia trie | t 2009 | | |
| Recorded
Work | Haydn, (Franz) Joseph | String Quartet by Coull, Roger | Haydn: | work, and now you can | :t 2009 | | |
| Recorded
Work | Haydn, (Franz) Joseph | Symphony No. 94 | Haydn: | use it in your class. | ct 2009 | | |
| Recorded
Track | Haydn, (Franz) Joseph | Einleitung: Die Vorstellung des
Chaos in Creation by Cheek, John | Haydn: | The Creation, mvmt 1 "Representation of Chaos" 26 | Oct 2009 | | |
| Recorded
Track | Mozart, (Johann
Chrysostom) Wolfgang
Amadeus | Allegro in Mozart: Piano Concertos
(CD 1) by Gulda, Friedrich | Mozart: | Piano Concerto no. 17 in G major, K 453, mvmt 1 26 | Oct 2009 | | |
| Recorded
Track | Mozart, (Johann
Chrysostom) Wolfgang
Amadeus | Andante con moto in Mozart:
Symphonies No. 38 & 39 | Mozart: | Symphony no. 39 in E flat, K 543, mvmt 2 26 | Oct 2009 | | |
| Recorded
Track | Mozart, (Johann
Chrysostom) Wolfgang
Amadeus | Allegro vivace in Mozart:
Symphonies Nos. 37, 40 & 41 | Mozart: | Symphony no. 41 in C major, K 551 "Jupiter", mvmt 1 26 | Oct 2009 | | |
| Recorded
Work | Beethoven, Ludwig van | Piano Sonata No. 8 'Pathetique' by
Brendel, Alfred | Beethow | ven: Sonata no. 8 in C minor, op. 13 "Pathetique" 26 | Oct 2009 | | |
| Recorded
Work | Beethoven, Ludwig van | Piano Concerto No. 3 by Brendel, Alfred | Beethow | ven: Piano Concerto No. 3 in C minor, op. 37 26 | Oct 2009 | | |
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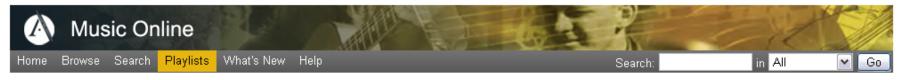
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| Score | Dido and Aeneas by Purcell, Henry | Dido and Aeneas (Dido and Aeneas), Z. 626 by Purcell, Henry (Musical Antiquarian Society
Publications, 1848, from Musical Antiquarian Society Publications), 62pp | 27 Sep 2008 |
| Score | Fünfte Symphonie by Beethoven, Ludwig van | Fünfte Symphonie (Symphony No. 5), Op. 67 by Beethoven, Ludwig van (Breitkopf and Härtel, 1888, from University Music Editions), 98pp | 27 Sep 2008 |
| Score | Sechste Symphonie by Beethoven, Ludwig van | Sechste Symphonie (Symphony No. 6), Op. 68 by Beethoven, Ludwig van (Breitkopf and Härtel, 1888, from University Music Editions), 84pp | 27 Sep 2008 |
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| Score | Symphonie in H Moll by Schubert, Franz
(Peter) | Symphonie in H Moll (Symphony in B minor), D. 759 by Schubert, Franz (Peter) (Breitkopf and Härtel, 1897, from University Music Editions), 31pp | 27 Sep 2008 |
| | | Symphony No. 4 (Symphonic Nr. 4). On: 98 by Brahme, Johannee (Broitkonf and Härtel, 1886 | |

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Songs written by Pittsburgh native, Stephen Collins Foster

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|-------------------|--|---|-------------|
| Recorded
Track | Nelly Bly in Pioneer Dance Tunes of
the Far West by Williams, Phil | Nelly Bly, the intrepid woman journalist, got her pen name from Foster's song. | 22 Jun 2009 |
| Web
page | American Experience: Stephen Foster | This is the companion website to the WGBH-TV PBS documentary about Stephen Foster. It offers a transcript of the film, further reading and a teacher's guide. | 29 Jun 2009 |
| Recorded
Track | Nelly Was A Lady in Golden Gate
Quartet Radio Transcriptions (1941-1944) | Nelly Was A Lady (1:57), in Golden Gate Quartet Radio Transcriptions (1941-1944) performed
by Golden Gate Quartet (Document Records, DOCD-5502, 1941) | 29 Jun 2009 |
| Web
page | Stephen Foster Collection at the Center for American Music | This website at the University of Pittsburgh offers biographical information about Foster as well
as lyrics to his songs. | 29 Jun 2009 |
| Recorded
Track | Camptown Races in Wayne Erbsen:
The Home Front by Erbsen, Wayne | Camptown Races (2:42), in Wayne Erbsen: The Home Front performed by Erbsen, Wayne
(Native Ground Music, NG-CD-006, 1996) | 22 Jun 2009 |
| Recorded
Track | My Old Kentucky Home in Craig
Smith by Smith, Craig | My Old Kentucky Home (2:51), in Craig Smith performed by Smith, Craig (Rounder, ROUN
357) | 22 Jun 2009 |
| Recorded
Track | My Old Kentucky Home in Wayne
Erbsen: The Home Front by Erbsen,
Manual | My Old Kentucky Home (2:58), in Wayne Erbsen: The Home Front performed by Erbsen,
Waγne (Native Ground Music, NG-CD-006, 1996) | 22 Jun 2009 |

Course requirements

Created by Takiyah Nur Amin, Pre-Doctoral Fellow, Temple University



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Track | An Excerpt from "the Beloved": Part II in
Tribute to Lester Horton by Hamilton, Judith | An Excerpt from "the Beloved": Part II (28:91), performed by Truitte, James; de Lavallade, Carmen & Brown, Lucy | 07 Jan 2009 |
| Video
Track | An Excerpt from "Liberian Suite" and
Credits in Tribute to Lester Horton | An Excerpt from "Liberian Suite" and Credits (28:91), performed by de Lavallade, Carmen; Truitte, James & Ailey, Alvin | 07 Jan 2009 |
| Video
Track | Road of the Phoebe Snow in Dancing on the
Edge, Volume 1 by Ellington, Duke &
Strayhorn, Billy (William; Swee' Pea) | Road of the Phoebe Snow, performed by Dayton Contemporary Dance Company | 07 Jan 2009 |
| Video
Track | Rainbow 'Round My Shoulder in Donald
McKayle: Early Work | Rainbow 'Round My Shoulder (50:11), performed by McKayle, Donald; Hinkson, Mary; DeSio,
Alfred & Bibb, Leon | 07 Jan 2009 |
| Video
Track | FOR BIRD WITH LOVE in A Tribute to Alvin
Ailey by Parker, Charlie, Gillespie, Dizzy,
Basie, Count, Kern, Jerome (David) &
Perkinson, Coleridge-Taylor | FOR BIRD WITH LOVE (106:24), performed by De Loach, Gary | 07 Jan 2009 |
| Video
Track | Prologue- John Henry in Dance Theatre of Harlem by Rosenstock, Milton | Prologue- John Henry (59:13), performed by Shellman, Eddie J. & Mitchell, Arthur | 07 Jan 2009 |

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