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A DIVISION OF ALLEGRO MEDIA GROUP

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ORIGINIS

NADJA SALERNO-SONNENBERG & THE ASSADS

PG 7

LIVE FROM BRASIL

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ALLEGRO CLASSICAL WELCOMES AVIE RECORDS

p. 4-6

Avie Records is about artists. All of the artists who record for Avie own their recordings and the copyright in their recordings.

Avie Records is about quality. Avie recordings boast the finest artists, outstanding production values, and superlative packaging. Avie Records combines the best of the classical industry's traditions with the needs of today's artists.

Avie Records was launched in 2002 by industry veterans Simon Foster and Melanne Mueller. With a combined experience of over 35 years in both the major label and independent sectors, Foster and Mueller identified a gap in the record business, which inspired the creation of Avie. As the majors have downsized their recording programmes, a rapidly growing culture has developed of artists who are no longer able to obtain new recording contracts or replace lost ones. Moreover, many artists have been frustrated by a lack of control over their recording careers, an endeavor that, for them, is an investment in heart and soul. Several decide to take control of the direction of their recording careers and start their own labels. They then discover the difficulty in wielding marketing strength and securing decent international distribution due to relatively low output.

Avie provides answers to the issues these artists face by operating on an entirely new business model, turning the traditional musician/record company relationship on its head. Avie operates the label for and on behalf of the musicians who retain ownership of their recordings, acting as an umbrella for a number of musical organizations and individual artists. By so doing, Avie creates a considerable scale of operation that ensures strong marketing, significant media interest, and worldwide distribution.

ALLEGRO CLASSICAL PRESENTS BUZZ ALERT!



Buzz Alert gives customers and buyers the inside scoop on titles gaining heat. Many of these titles have reviews in the pipeline or have already sold highly in Europe. We hope this tool gives you another way to find new Allegro Classical music to enjoy!

ALLEGRO CLASSICAL WELCOMES RED PRIEST RECORDINGS

p. 8–9

Red Priest is the only early music group in the world to have been compared to the Rolling Stones, Jackson Pollock, the Marx Brothers, Spike Jones, and Cirque du Soleil. This extraordinary acoustic foursome has been described by music critics as “visionary and heretical,” “outrageous yet compulsive,” and a “break-all-rules, rock-chamber concert approach to early music.” Since 1997, the group has been entertaining audiences around the world with engaging performances and musical virtuosity. Now, for the first time, all of their studio recordings are available on CD from their own record label. The initial release contains four programs in their current touring repertoire, with twelve solo discs to be released over the coming year. RPR will be marketed under an exclusive manufacturing and distribution relationship with Wyastone Estate Limited, who operate similar agreements for Nimbus, Prima Voce, Saydisc, Lyrita, Hallé, and Retrospective.

ALLEGRO CLASSICAL WELCOMES ARCANA

p. 25–27

One of the best-reputed French classical music labels, Arcana was founded in Nantes in 1992 by publisher and producer Michel Bernstein, who had previously set up Astrée. Born in Paris in 1931, Bernstein became one of the most respected figures in the European music industry before his passing in October 2006. Arcana’s roster of artists included some of the biggest names on the international music scene, such as Gunar Letzbor, Paul Badura-Skoda, Enrico Gatti, Rinaldo Alessandrini, the Kuijken family, La Reverdie, Mala Punica, the Festetics Quartet, Crawford Young, and Ferrara Ensemble, as well as an impressive lineup of new talents from the younger generation. Innovative repertoire, often based on groundbreaking research, combined with the authoritative musicology that underpins the lavish liner notes—these are the acknowledged hallmarks of the label. Since January 2008, Arcana has been managed by the Italian company 551 Media.

Arcana proposes one possible response to the dominant thinking that makes music subservient to the dictates of the market: the fluctuations of fashion, fleeting fancies, and confusion of values have taken the place of the quest for art and beauty. Arcana’s approach is the antidote to that commonplace mentality. At Arcana, music is existential. The label seeks to broaden the repertoire, distinguishing masterpieces from trivial works. Arcana selects artists whose sensibility, skill, and influence create new forms of beauty, and places at their disposal a philosophy of unique sound to reproduce their message with the least possible bit of artifice. The trueness of timbres, the dynamics of the performance, and spatial projection are the determining elements for avoiding a feeling of stilted music-making and enhancing the life of the sound, without which no restitution attains its point of persuasion.

ALLEGRO CLASSICAL WELCOMES CRD RECORDS

p. 10

“CRD Records have earned the gratitude and respect of serious music lovers for their adventurousness of repertoire, discernment in choice of artists, skill in recording techniques, and attractive presentation.” — *Hi-Fi News & Record Review*

CRD Records was founded in 1965 by Graham Pauncefort to import and distribute specialized Continental and American catalogs. As the company grew, it was a logical step for CRD to start its own classical catalog. The company’s first releases were made in 1973. Simon Lawman, who had studied at the Royal Academy of Music, joined the company in 1970, was appointed Artistic Director in 1973, and was responsible for all recordings until his untimely passing in 1986. The distribution and recording activities were split into separate companies in 1974, and the distribution company passed out of the hands of the principals when it was taken over by a European-based investment company in 1978. CRD continues to record interesting and unjustly neglected works, seek out outstanding young artists, and record standard classics when it feels a new approach can be justified.

ALLEGRO CLASSICAL WELCOMES NIMBUS ALLIANCE

p. 17

Nimbus Alliance is a new classical record label created to offer international distribution to recordings licensed to Nimbus but not originated by the company. Nimbus Alliance will consider projects from new artists trying to find a home for recordings they have made privately, or from mature artists who find that their back catalog is no longer available due to changing fashion or industry mergers. All releases will be managed through the existing export, mail-order, download, synchronization, and retail channels of Wyastone Estate Limited, and stock will be coordinated and manufactured at the companies’ facilities in Monmouth, UK and New Jersey, US.

The basic terms of a Nimbus Alliance contract are that rights in the recording remain with the artist who licenses the master to Nimbus on a fixed term and for a share of net profits. Each project will exist as a separate entity so that artists will enjoy the benefit of Nimbus’s global sales organization whilst also being free to develop their own individual brand identity within the Nimbus Alliance family.

Antony Smith, Business Director for Wyastone/Nimbus responded, “Each month we receive dozens of discs and proposals from artists, many of which merit international distribution. The Nimbus label has its own recording philosophy so we felt it would be better to create a new label to embrace these wide-ranging projects. Nimbus Alliance has been specifically designed to fully realize value for the artists who have, in most cases, spent their own money to originate the masters. For artists with an active performing schedule the Alliance label also offers access to very cost effective CDs for sales at concerts because we recognize the importance of this both as a way of getting CDs into the hands of interested buyers and as revenue stream for the musicians.”

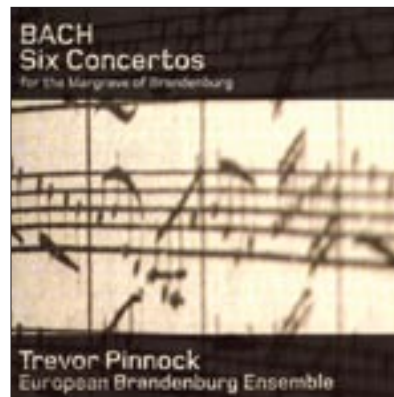
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J.S. BACH
Lorraine at Emmanuel

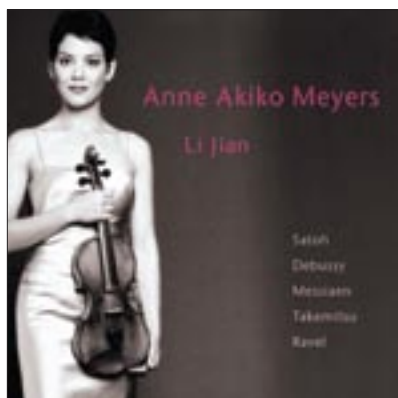
“The early death of Lorraine Hunt Lieberson deprived the world of an exceptional artist and one, moreover, who left all too few commercial recordings ... this is a superb disc that all admirers of this much-missed singer will want to have. And if you’ve not heard Lorraine Hunt Lieberson before, buy this disc and discover for yourself what all the fuss is about.” — *MusicWeb International Recording of the Month*



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“This is not a Brandenburg set that sets out to score points, and all that is needed from us is to sit back and enjoy its relaxed, celebratory spirit.” — *Gramophone Awards 2008 Baroque Instrumental Record of the Year*



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“There seems to be no limit to the colors this artist can draw from her instrument.” — *American Record Guide*



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Ludwig van BEETHOVEN
Complete Works for Cello and Piano (2 CDs)

“The joy of hearing two master musicians getting Beethoven absolutely right.” — *Gramophone Editor’s Choice*



Antonio Meneses
Soirées Internationales

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Antonio Meneses: cello
Celina Szrvinsk: piano

VILLA-LOBOS: Aria (cantilena) from *Bachianas Brasileiras* No.5 (arr. Primrose) • O Canto do capadocio, • O Canto da Nossa Terra • O Trenzinho do Caipira • O Canto do Cisne Negro • CAMARGO GUARNIERI: Cello Sonata No.1 • Nadia BOULANGER: Trois Pièces pour violoncelle et piano • MARTINŮ: Cello Sonata No. 2

“Any new recording of [Meneses] is eagerly awaited and warmly recommended.” — *Fanfare*

“Meneses is an aristocratic player who performed with an elegance marked by emotional reserve.” — *Boston Globe*

“Some of the most beautiful cello playing I have heard in years.” — *BBC Music magazine*

Antonio Meneses and fellow Brazilian pianist Celina Szrvinsk celebrate the golden age of the early 20th century music that helped shape multicultural life in Paris, from Brazilian composers Heitor Villa-Lobos and Mozart Camargo Guarnieri, Czech composer Bohuslav Martinů, and French composer Nadia Boulanger. After four successful recordings (including a *Gramophone* Disc of the Month, a recent Editor’s Choice, and a Benchmark recording at *BBC Music magazine*), Antonio Meneses introduces a different partner on the keyboard to explore music from his native land and other forms of expression that Paris evoked in composers from different backgrounds and generations.

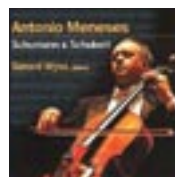
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J.S. BACH
The 6 Cello Suites (2 CDs)
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Price Code: 2L



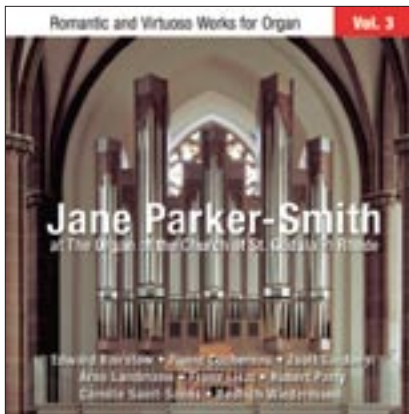
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Antonio Meneses
Schumann & Schubert
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Jane Parker-Smith
Romantic and Virtuoso Organ Works, Vol. 3

Jane Parker-Smith: organ

WIEDERMANN: Impetuoso • LANDMANN: Variations on a Theme of Handel, Op. 29 • BAIRSTOW: Evening Song • PARRY: Fantasia & Fugue in G, Op. 188 • LISZT: Symphonic Poem: Orpheus • GARDONYI: Grand Chœur • SAINT-SAËNS: Deuxième Fantaisie, Op. 101 • COCHEREAU: Scherzo symphonique

“A sure sense of architecture and control over dynamics and nuance.” — *Los Angeles Times*

Jane Parker-Smith releases her third volume of romantic and virtuoso works for organ. Here we see original pieces by Saint-Saëns, Wiedermann, Landmann, Bairstow, Hubert H. Parry, Gárdonyi, and two arrangements: Liszt’s magnificent Symphonic Poem Orpheus, in a transcription by Jean Guillou, and the Scherzo Symphonique by Pierre Cochereau, transcription by Jeremy Filsell.

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Lada Valešová
Intimate Studies

Lada Valešová: piano

JANÁČEK: In the Mist: Intimate Studies • HAAS: Suite for Piano, Op. 13 • MARTINŮ: Spring from *Film en Miniature* • SUK: Spring, Op. 22a

“Mood music by four Czechs ... comes with unpublished Janáček sheets from archives, including a letter to his dead daughter. Extraordinary stuff, magically played.” — *Evening Standard*

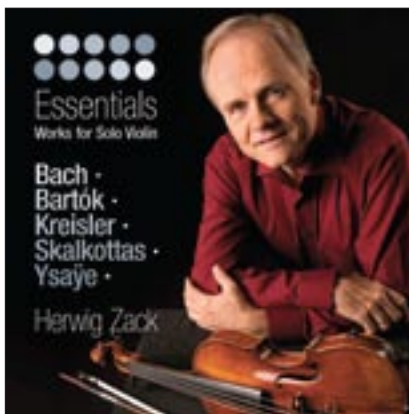
The innovative debut release from Czech pianist Lada Valešová, who has developed a fresh and intriguing program of works that link both teacher and student alike during the early part of the 20th century. The CD features piano music composed by four of her native country’s leading composers; however, of particular note is the performance of a rare collection of 11 tone poems and studies—some complete miniature works, some unfinished kernels of ideas—composed by Janáček at different stages of his life and collected for publication under the title *Intimate Studies*.

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Herwig Zack
Essentials: Works for Solo Violin

Herwig Zack: violin

BARTÓK: Sonata for Solo Violin • J.S. BACH: Partita No. 2 • YSAÿE: Sonata No. 3 for solo violin • SKALKOTTAS: Sonata for solo violin • KREISLER: Recitative and Scherzo-Caprice

“The Frankfurt-born Herwig Zack, former concertmaster of the Stuttgart Chamber Orchestra, is an established master. His beautifully idiomatic playing, tinged with a sense of frailty and vulnerability, is matched by a maturity and experience appropriate to a former pupil of Max Rostal.” — *The Strad*

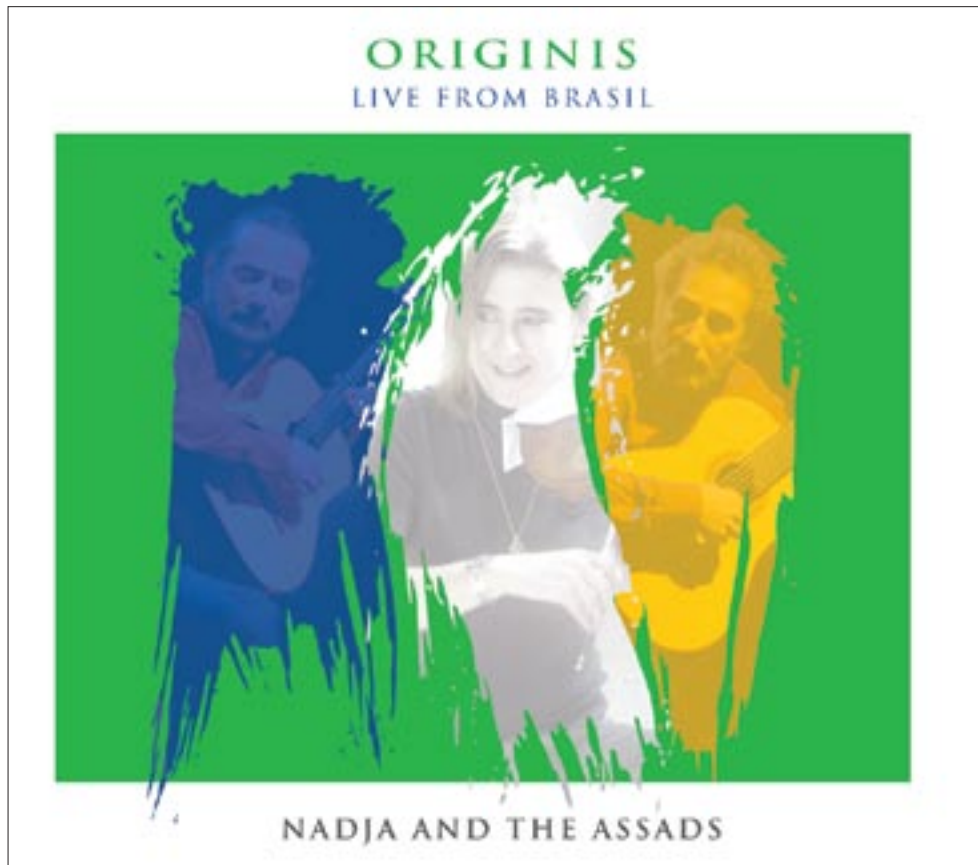
The German violinist returns to Avie for his second recording with a recital disc that will appeal to both aficionados and ordinary listeners of classical music and the solo violin repertoire.

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Nadja Salerno-Sonnenberg & The Assads
Originis: Live from Brasil

Cat # NSS 7
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Jewel Case; Box Lot 30



Nadja Salerno-Sonnenberg: violin
Sergio Assad, Odair Assad: guitars
Orquestra Sinfonica do Estado de São Paulo
John Neschling: conductor

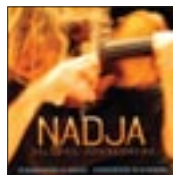
Sergio ASSAD: Concerto Originis • GINASTERA: Tres Danzas Argentinas • PIAZZOLLA: Milonga Per Tre • Ausencias • Clarice ASSAD: Three Sketches

A vibrant, sophisticated, contemporary classical CD of pulsating, rhythmic works recorded live in Brazil by renowned violinist Nadja Salerno-Sonnenberg and duo guitarists Sergio & Odair Assad, *Originis* will have listeners falling in love with Latin America. Named after the CD's orchestral work, written for the trio by Sergio Assad, this passionate recording is the seventh from the label. It features the musicians performing with the Orquestra Sinfonica do Estado de São Paulo in "Originis," and as a trio in works by Ginastera, Piazzolla, and Clarice Assad, Sergio's daughter and award-winning composer/pianist in her own right. The CD comes complete with a special bonus track. *Originis*, with works by four composers performed by three musicians, featuring two different musical scopes—intimate and grand—equals one unique CD not to be missed!

ALSO AVAILABLE

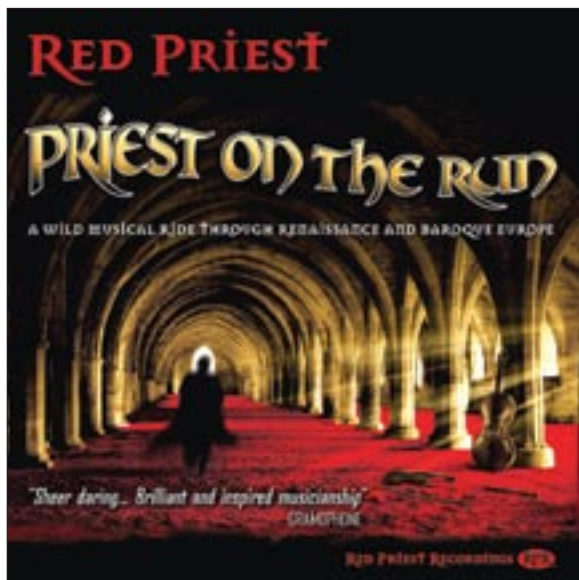


Nadja Salerno-Sonnenberg
LIVE
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TCHAIKOVSKY & ASSAD
Concertos in D
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Price Code: Q





Red Priest

CASTELLO: Sonata Terza (Book 2) • ORTIZ: Two Ricercadas • TELEMANN: “Gypsy” Sonata in A minor • Fantasia for viola da gamba • NARVÁEZ: Canción del Emperador • SELMA: Canzona Prima • SCHMELZER: The Cuckoo Sonata • UCCELLINI: La Bergamasca • PURCELL: Two in One upon a Ground • HANDEL: Aria Amorosa, from Op. 2, No. 1 • CAZZATI/MONTEVERDI: Zefiro’s Ground • VIVALDI: Concerto in D, RV 92 “Priest on the Run” • ANON: Renaissance Revels

“The UK’s most dynamic, theatrical, and outrageously different baroque ensemble ... Red Priest has the fire, technical ability, and sheer daring to bring it off ... brilliant and inspired musicianship.” — *Gramophone*

“This group tears up the carpet, rattles the walls, and certainly will shake up its audience with rousing and original renditions of music by some composers we thought were much less, uh, ‘out there.’” — *ClassicsToday*

“Deeply and genuinely emotive.” — *BBC Music magazine*

A wild musical ride through Renaissance and Baroque Europe!

Red Priest Priest on the Run

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Red Priest

VIVALDI: Concerto in G minor, RV 439 “La Notte” (The Night) • Concerto Grosso in A minor, RV 522 • Robert JOHNSON/Nicholas LE STRANGE: English Fantasy Suite • CIMA: Sonata a Tre • PURCELL: A Midsummer Night’s Dream Suite from *The Fairy Queen* • CASTELLO: Sonata Decima (Book 2) • LECLAIR: Demon Suite from *Scylla et Glaucus* • CORELLI/RED PRIEST: Fantasia on “La Folia”

“The Cirque du Soleil of baroque performance ensembles ... virtuosity, finesse, and crazed sonorities evoke the nocturnal phantasmagoria of a truly fervid imagination.” — *MusicWeb International*

“Mad, bad, and deliciously dangerous ... wacky ideas, an impish sense of humour, and astonishing virtuosity.” — *Gramophone*

“*Nightmare In Venice* is a deliciously Baroque Halloween-fest if there ever was one. Replete with hissing and catcalls, this disc is a chiller ... Image is not everything, though Red Priest has that quality in spades. This is a quartet of the best Baroque specialists the United Kingdom has to offer.” — *All About Jazz*

Ghoulish delights from the fevered brains of baroque masters!

Red Priest Nightmare In Venice

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Red Priest

VIVALDI: The Four Seasons, RV 269, 293, 297 & 315 • CORELLI: The Christmas Concerto

“If you think you know the Seasons, if you’ve heard it (or played it) far too often to ever want to hear it again—go straight out and buy this recording. Red Priest’s performance on this disc is passionate but criminal, drunken and disorderly, manic and demonic, outrageous yet compulsive ... This stuff is cheaper than cocaine, but there’s no way it should be legal.” — *Early Music Today*

“A wholly irreverent and highly enlightened approach to the piece we all love to hate ... Red Priest puts the viva in Vivaldi.” — *Strings*

“A highly creative curiosity and a must-have ... no one else has quite done this with the much-abused Four Seasons.” — *American Record Guide*

“For sheer imagination it’s unbeatable.” — *BBC Music magazine*

A colorful reinvention of Vivaldi’s masterpiece, coupled with Corelli’s Christmas Concerto.



Antonio VIVALDI
The Four Seasons

Cat # RPR 3

Price Code: P (SRP \$15.99)

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Red Priest

LECLAIR: Tambourin • Giovanni Paolo SIMONETTI: Sonata in C minor, Op. 5, No. 2 “La Burrasca” (The Sea-Storm) • ALBINONI (arr. Giazotto): Adagio • COUPERIN: Suite, “Pirates of the Baroque” • VIVALDI: Concerto Grosso in D minor, R 565 • Concerto in G “La Tempesta di Mare” (The Sea Storm), R 433 • VITALI: Chaconne • TARTINI: Senti Lo Mare (Listen to the Sea)

“Anyone yet to encounter Red Priest should be alerted to their performances coming with a health warning. Purists might blanch at what they do with music of the Baroque, but the rest of us can revel in their exuberance, irreverence, and dazzling virtuosity.” — *The Daily Telegraph* [★★★★, *Classical CD of the Week* 2/14/09]

“Spectacular virtuosity and mischievous wit ... Red Priest go way over the top but return from the other side with previously unimagined delights.” — *BBC Music magazine*

Stolen masterworks and forgotten musical jewels.



Red Priest
Pirates of the Baroque

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CRD RECORDS NOW AVAILABLE THROUGH ALLEGRO CLASSICAL



The Locke Brass Consort

Symphonic Marches for Concert Brass

The Locke Brass Consort/James Stobart: conductor

VERDI: Triumphal March from *Aida* • MOZART: March of the Priests from *The Magic Flute* • TCHAIKOVSKY: March from the *Pathétique Symphony* • PUCCINI: March Sequence from *Turandot* • GRIEG: Homage March from *Sigurd Jorsalfar* • J. STRAUSS, SR.: Radetzky March • BERLIOZ: March to the Scaffold from *Symphonie Fantastique* • MUSSORGSKY: The Capture of Kars

Well-known symphonic and operatic marches arranged for concert brass in stunning sound from The Locke Brass Consort, London.

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Enrique GRANADOS

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Thomas Rajna: piano/The Alberni String Quartet

GRANADOS: Piano Quintet in G minor • Danza Caracteristica • A la Cubana • Libro de Horas • Escenas Poeticas (2nd series) • Aparicion • Cartas de Amor • Valses Intimos

The complete piano music of Granados is available on seven CDs. This disc, volume 5, also contains the Piano Quintet (1898).

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Circa 1500

Sacred Concerti

Circa 1500/Nancy Hadden: director

SCHÜTZ: Siehe wie feine und lieblich ist, Anima mea liquefacta est • SCHEIDERMANN: O Gott wir danken deiner Gut • Herzlich lieb hab ich dich • SCHEIN: Siehe das ist mein knecht • Uns ist ein Kind geboren • O Maria gebenedeit bist du • Also heilig ist der tag • MICHAEL: Kommet Herr zu mir • Das ist ein kostlig Ding • Wie lieblich sind auf den Bergen • Gott schweige doch nicht also • Wo der Herr nicht das Haus bawet • REYMANN: Praeludium 1 • Fantasia

A unique collection of music by the most important German composers of the early baroque, examples of concertos written for small ensembles of singers and instruments. All the music here is with the original instrumentation specified by the composers.

Cat # CRR 3516

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Jewel Case; Box Lot 25



Aude Heurtematte: organ

COUPERIN: Messes pour les paroisses et les couvents

The first recording on François Couperin's historical organ in Paris! To persuade and to move—such was the aim of the preachers and church musicians in the 17th century. Bossuet and Bourdaloue gave their orations from the pulpit, while Couperin, at the organ of St. Gervais, depicted with strength and conviction the 'divers passions' aroused by the liturgy.



François COUPERIN
Parish & Convent Masses (2 CDs)

Cat # ZIG 90403

Price Code: 2Q (SRP \$31.99)

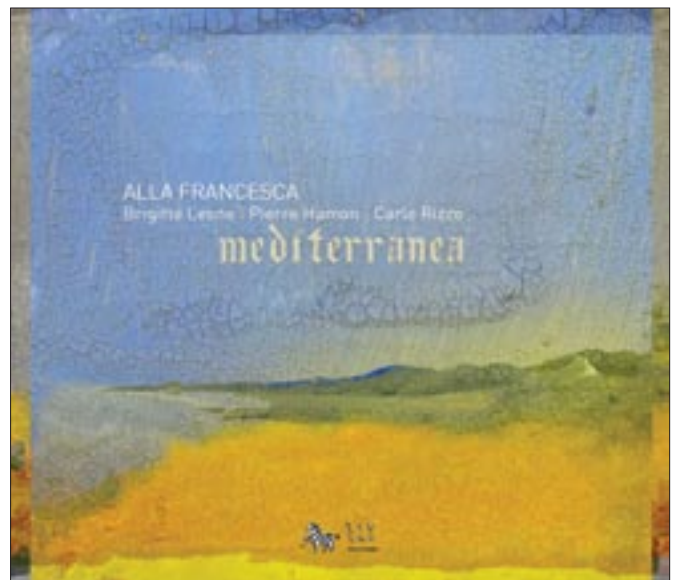
Double Digipak; Box Lot 25



Brigitte Lesne: vocals, medieval harp, gothic harp, percussion
Pierre Hamon: recorders, bansuri, flutes, tambour, cornemuse
Carlo Rizzo: tammorra, tamburello, tambourines, vocals

TRAD: 16 medieval songs and dances

Ever since antiquity, the shores of the Mediterranean have assembled men and women who share a cultural heritage with multiple resonances. These pieces say something about their loves, their faith, their wisdom, and their appetite for life. Brigitte Lesne, well-known to lovers of medieval music, and Carlo Rizzo, a specialist in the traditional songs of the Italian peninsula, create contrasts enhanced by the use of early instruments as well as those associated with the traditional repertory to produce a lively, colorful whole that sets the imagination vibrating.



Alla Francesca Trio
Mediterranea

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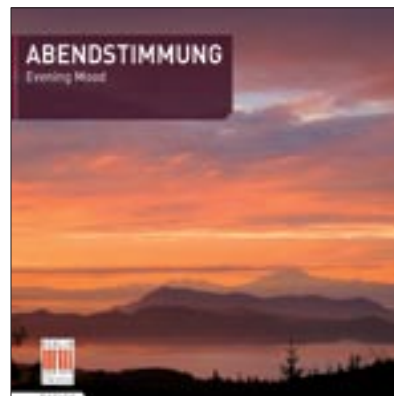


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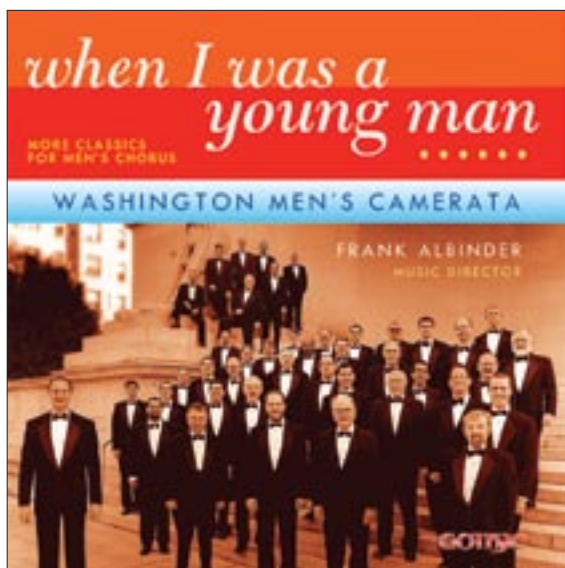
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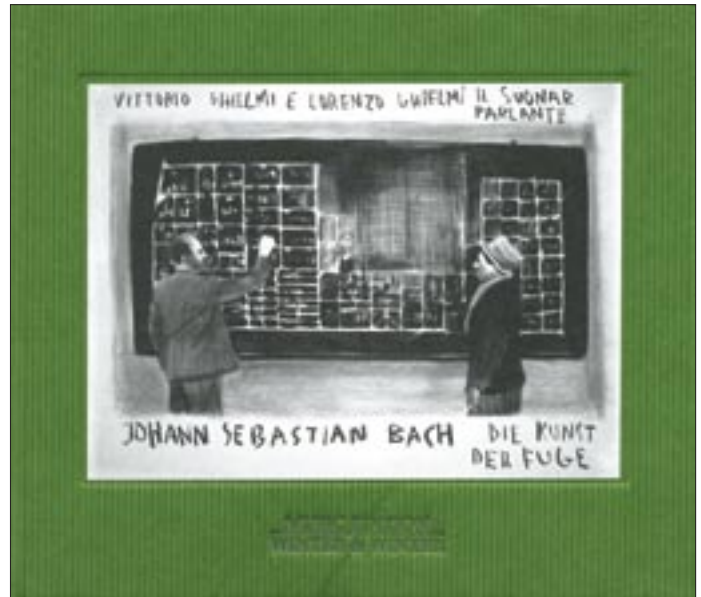
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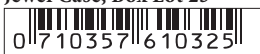
Clara Rodriguez: piano

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Clara Rodriguez was born in Venezuela and, after winning a scholarship from the Venezuelan Arts Council, trained in London at the Royal College of Music under Phyllis Sellick. In 1904, Moisés Moleiro was born in Zaraza, Guarico State, where he grew up listening to the music of the Venezuelan plains. This early contact with his homeland music can be clearly heard throughout his compositions, especially in the Sonatinas and Toccatas. This selection of his works contains most of his piano pieces and gives interesting insight into his compositional development.



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Teresa Carreño came from a distinguished Venezuelan family, proudly connected to Simón Bolívar. She was showered with praise from music critics and won the admiration of the greatest musicians of the time, including Rossini, Liszt, Grieg, Gounod, and Rubinstein. Clara Rodriguez was born in Venezuela and, after winning a scholarship from the Venezuelan Arts Council, trained in London at the Royal College of Music under Phyllis Sellick.



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Adam Fischer: conductor
Rainer Küchl: violin
Wolfgang Herzer: cello
Gerhard Turetschek: oboe
Michael Werba, Jozsef Vajda: bassoons

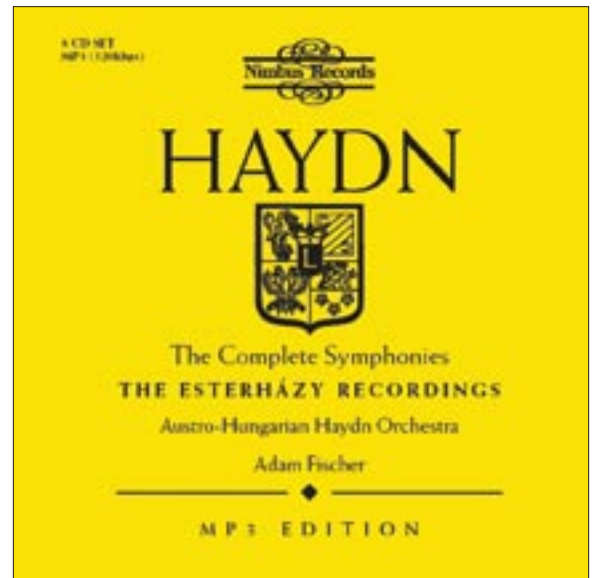


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“This complete symphonies set—an MP3 edition that you load to your computer or iPod—is an incredible bargain ... [Adam Fischer] delivers powerful performances.” — *Gramophone Reissue of the Month*

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Richard Lester: fortepiano

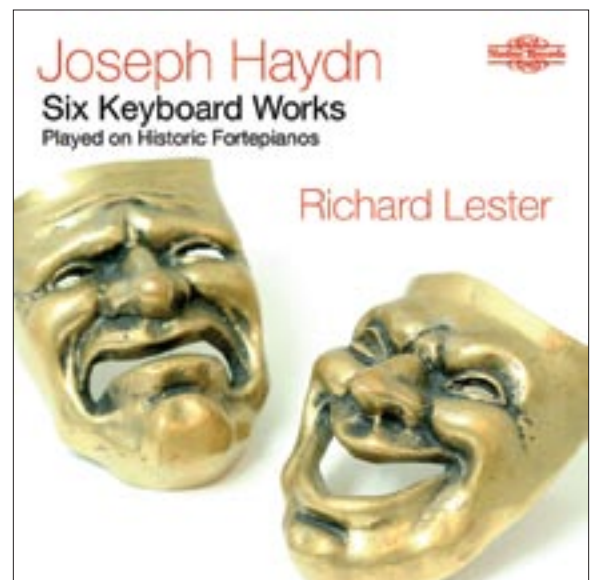
HAYDN: Sonata in D, Hob. XVI:37 • Sonata in G, Hob. XVI:27 • Sonata in C, Hob. XVI:35 • Sonata in F, Hob. XVI:23 • Parthia in E-flat, Hob. XVI:Es3 • Divertimento in A-flat, Hob. XVI:46

On this recording the sonatas in D, G, C and F are performed by Johann Schantz on a fortepiano that is now in the Holburne Museum in Bath. It was built around 1795, and is one of four surviving examples—there are two in Vienna and another in a private collection. The E-flat and A-flat major sonatas are performed on a delightful unnamed fortepiano in the remarkable private collection of Michael Turner. Michael Cole restored the instrument, which was a wreck when it was discovered. The instrument is thought to be Northern Italian, around 1790 or even earlier.

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Ernesto NAZARETH
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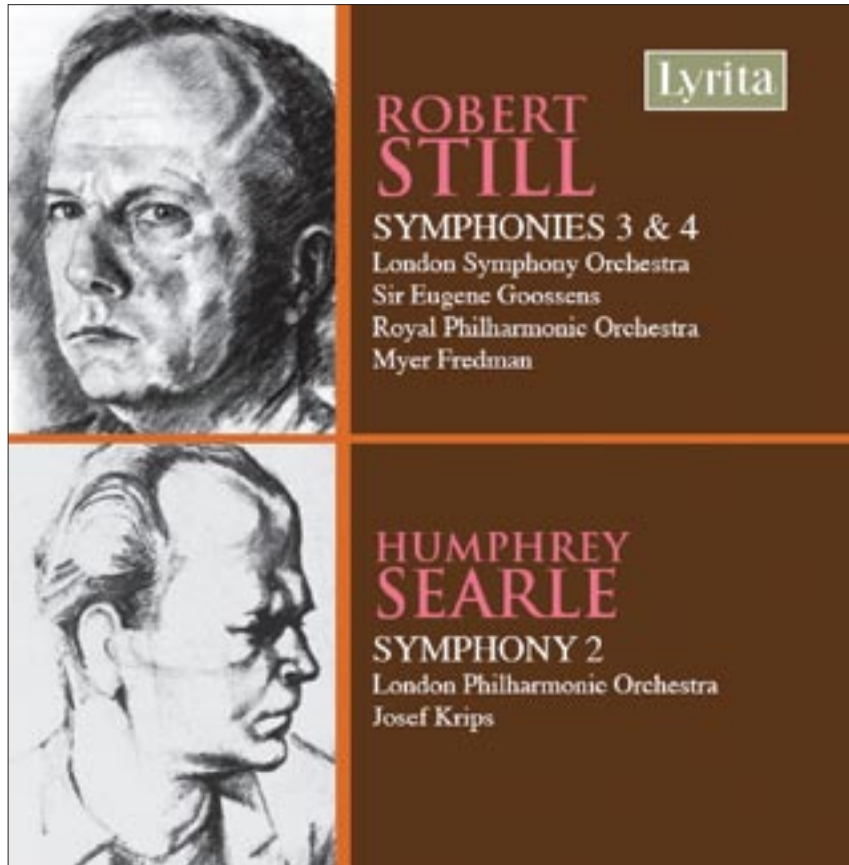
Marcelo Bratke: piano

NAZARETH: Brejeiro (tango) • Pássaros em Festa (waltz) • Tenebroso (tango) • Apanhei-te Cavaquinho (choro) • Confidências (waltz) • Sarambeque (tango) • Travesso (tango) • Coração que Sente (waltz) • Odeon (Brazilian tango) • Epônina (waltz) • Cubanos (Brazilian tango) • Crê e Espera (waltz) • Fon Fon (tango) • Vesper (waltz) • Faceira (waltz) • Batuque (tango característico) • Ameno Resedá (polka)

Ernesto Nazareth was a composer who explored the fusion of Afro-Brazilian musical elements and European classical traditions. "After hearing the music of Nazareth, I finally understood the meaning of Brazilian soul," remarked Darius Milhaud to Villa-Lobos upon his arrival in Rio de Janeiro in 1916.

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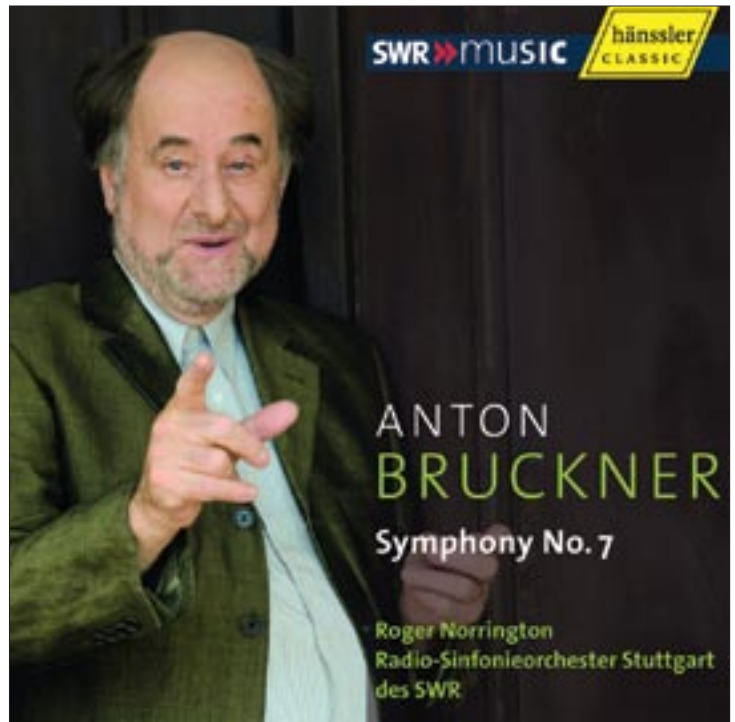


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BRUCKNER: Symphony No. 7 in E


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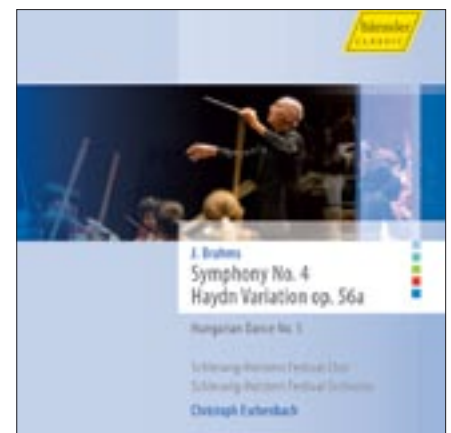
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Dietrich Fischer-Dieskau: baritone

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When she was only three years old, little Ida Haendel put aside her dolls, took her sister's violin, and tried, without any instruction, to play the song her mother was singing in the kitchen. This was the beginning of one of the most amazing musical careers in the 20th century, and hänssler CLASSIC is proud to release these treasured performances.

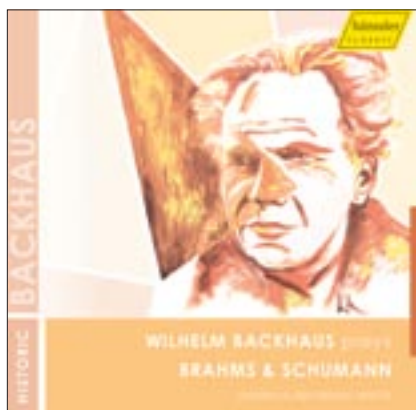
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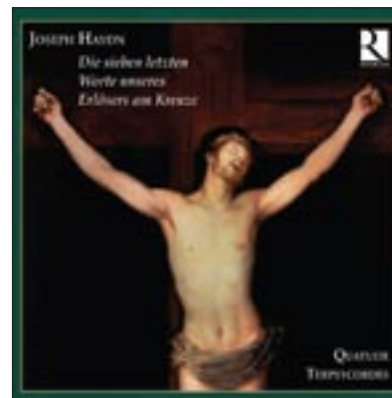
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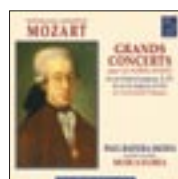
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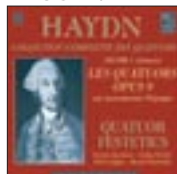


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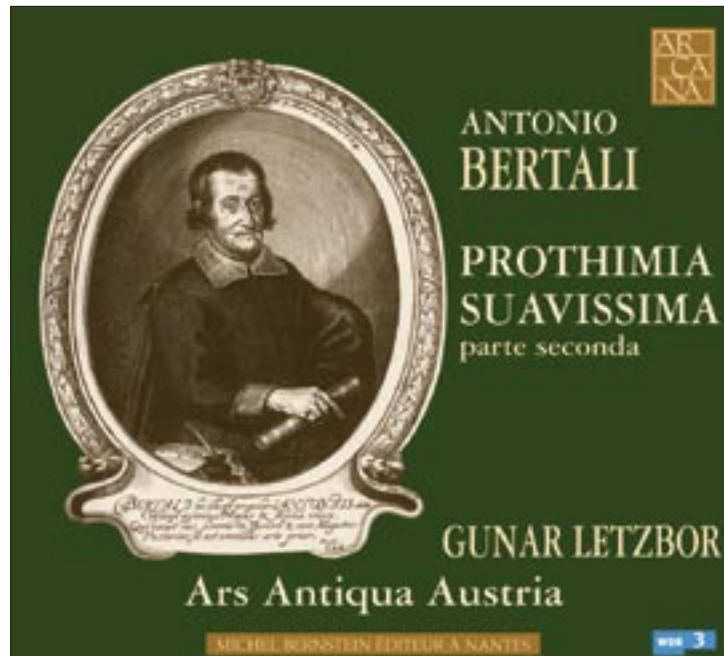


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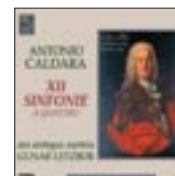
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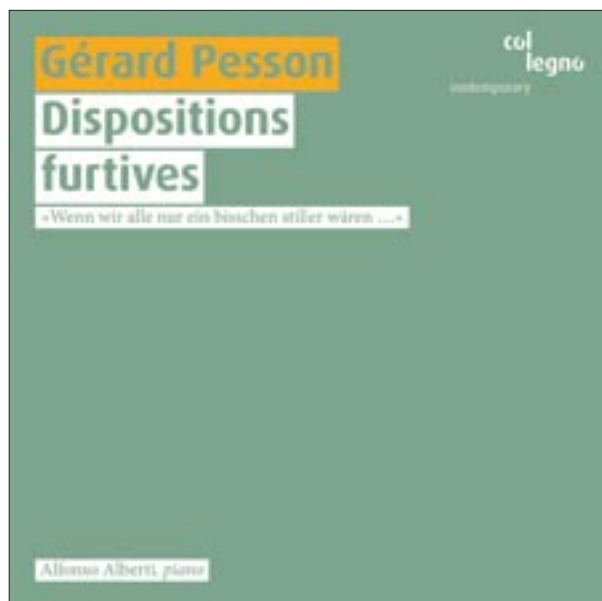


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