

ONTARIO NOTATIONS

Toward a Vision for Canada's New Music

The phrase "new music" is much used by our Associate Composers, Voting Members, the Ontario Regional staff, the media and members of the public. Yet there is no common definition of what new music is today, or what it should be tomorrow. Does it include music composed in the last five years, the last twenty, or the last century? Is the term new music misleading? Must it be serious (whatever that means) or should it include more popular forms? Who can compose it? Who can perform it? How should it be taught, where and by whom?

There is no correct answer to any of these questions, but thinking about them and discussing them with those whose perspective is different from our own can be a healthy exercise. **Ontario Notations** asked three composers who live and work in the Ontario Region to answer the question,



CAROL ANN WEAVER

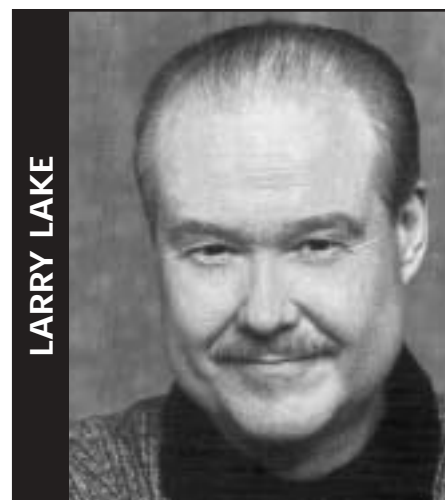
"What should new music in Canada be?" Not surprisingly their responses were rich in content and as varied as the composers themselves.

Waterloo-based composer, Carol Ann Weaver reflects on the need for new music to embrace the diversity of our global society:

Normally, new music breaks free of previous boundaries, but when current new music creates limitations it is time to break free again. While concert music of the "masters" became increasingly abstract, cerebral, and removed from the wider public, we've shifted towards oral/aural vernacular expressions from formerly "enslaved" African Americans whose body rhythms, heart cries, and sheer vibrancy have revolutionized the music of our time.

As so-called "hyphenated" (ethnically-varied) peoples define our culture, so does hyphenated or "fusion" music define our sound today – techno to jazz, wilderness-soundscape to indigenous chant, lyricism to turntables. If the nineteenth century was "European" and the twentieth century "American" the twenty-first may be global – sans borders. There is no reason why multicultural Canada cannot lead the world in charting a post-modern direction for the liveliest of all arts – music.

Composer, producer, and host of *Two New Hours*, Larry Lake is concerned about maintaining artistic integrity in new Canadian music:



LARRY LAKE

In my job as host and producer of Canada's national new music radio programme, I hear a large amount of the concert music written and performed in this country. Based on years of such experience, I have developed a very simple set of criteria for new works. First, they should sound as

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From the Regional Director's Desk

I am pleased to introduce you to **Ontario Notations**. For some of you, this will be your first encounter with the Ontario Regional publication. Others will be welcoming back a friend who has not been seen since the 1998 budget crunch. The re-launch has been a while in the making, but I am committed to its continuation. **Ontario Notations** supports my personal objective for the Ontario Region to reach out to its Associate Composers, Voting Members and others in new music community including: performers, conductors, ensembles, funders, government, and the public.

SHELDON GRABKE



As you know, the mission statement of the Canadian Music Centre is *to promote the music of its Associate Composers, to encourage the performance and appreciation of Canadian music and to make it available throughout Canada and around the world*. The work of the Ontario Region supports the fulfillment of this mission in a local context through several new and existing initiatives that will be highlighted in **Ontario Notations**. We will support our Associate Composer's efforts to create awareness of themselves and their compositions by sharing some strategies that have worked for others. Perhaps most importantly, we hope to use **Ontario Notations** to engage you in a dialogue about the role of new music in society, and the role of the Ontario Region with respect to new music.

Ontario Notations will be published three times annually – in the spring, autumn, and winter. It is your publication and we would like to hear from you. If you have a comment, a suggestion, or something you would like to submit for possible inclusion in the next issue, please send it to the attention of the Editor by September 16, 2002.

The Ontario Region is here to serve you. Please come to the Ontario Regional Office to borrow some scores free of charge, to listen to a CD, or just drop by for a chat with our staff – including the new Ontario Regional Assistant, Don Tjart, who is vital to the success of the numerous regional tasks.

Sheldon Grabke
 Ontario Regional Director

Ontario Notations - Advertising Rates Circulation: 1500

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One quarter page	\$85
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Message from the Council

Welcome to this new edition of **Ontario Notations**. The Ontario Regional Office is a hub of amazing energy and activity. We have much to share and we are excited to be able to resume this communication.

I am encouraged by the growing attention paid to our composers and their music. We have an impressive number of enthusiastic and deeply committed supporters, broadcasters, presenters and performers of Canadian music in so many communities across Ontario. We also benefit from CMC National projects such as the huge web site, the **Score Digitization Project**, the **New Music for Young Musicians Project**, the **Composers Portraits Project**, the **Professional Readings Project** and others.

The CMC Ontario Region supports new music through a wide variety of projects throughout the province. We also reach out through our voting members, and councilors who include not only composers but also partners and participants in all geographic regions of Ontario who bring their perspective and support. Through this dynamic interaction we continue to seek ways to ensure the music of Ontario composers is included in the lives of performers and listeners.

Dr. Norman Burgess
Chair, Ontario Regional Council



The Ontario Regional Council

Dr. Norman Burgess, Chair
Ms. Ulla Colgrass
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Emerging Artists by Ulla Colgrass

Rose Bolton's life was sweetened this spring when Sheldon Grabke, Ontario Regional Director of the CMC, told her she had won the Toronto Emerging Composer Award. An anonymous benefactor through the Toronto Community Foundation funded the \$5,000 prize.

Rose, an energetic 31-year-old Toronto composer, writes works that the jurors described as "imaginative, fresh, strikingly original and convincing." They were also struck by her willingness to experiment and take risks.

With more than 20 works to her name Rose is gaining a higher profile with increasing performances by major artists and ensembles. She has been commissioned and performed by L'ensemble Contemporain de Montreal, Continuum Contemporary

Music Ensemble, Composers' Orchestra, Arraymusic, and the CBC as well as individual musicians. Solo works for accordionist Joseph Petric and percussionist Aiyun Huang are slated for 2003 and 2004.

"I plan to use my award money to write a work for six performers, using an actor/singer, some non-conventional instruments and electronically manipulated sounds from unusual sources ... like walnuts rolling around in a frying pan," she says. Her fertile imagination is working on a mysterious, delicate soundscape with subtle percussion effects.

The work will be 48 minutes long. "The concert will be the piece," she says of the future event at the Music Gallery in Toronto. "I hope to create a cyclical piece that transports people into a meditative state." A true



Bolton creation that pushes at the borders!

While writing all this new music, she also enjoys the artists' life, playing traditional fiddle music in Toronto clubs. "Being involved in fiddling has altered my approach to composing and my view on the classical tradition, and playing makes it possible to compose," she says.

New Associate Composers

Please join us in welcoming a few of the new Associate Composers to the Ontario Region of the Canadian Music Centre:

Juliet Palmer

Born in New Zealand, Juliet Palmer (1969 -) moved to New York in 1990, completed a PhD in composition at Princeton in 1999



and currently works as a freelance composer in Toronto. Ms. Palmer's work has been featured at new music festivals in New York, France, Japan, the U.K., Australia and New Zealand as well as in Toronto. Her sound installations have been presented by New Zealand's Artspace Gallery and Toronto's Mercer Union. Performers of her music include Les Percussion de Strasbourg, Piano Circus (UK), Eve Egoyan and Continuum (Canada), the New Zealand String Quartet and the Auckland Philharmonia (N.Z.).

Peter Landey

Peter Landey (1959 -) received his Ph.D. from the University of London, and his D.Phil from the University of York. He won



first prize in the Villa-Lobos competition from the Guildhall School of Music, London. He has received commissions from the Ontario Arts Council and the Canada Council, and recently had his translation of Anton Reicha's *Traité de melodie* published by Pendragon Press. Peter Landey's list of works includes music for orchestra, chorus, organ, chamber ensemble, concerti and several ballets. Performances of his music have taken place in Japan and throughout Ontario.

Jian Hua Zhuang

Born in China, Jian Hua Zhuang (1959 -) received a Bachelor of Arts in Music from the Sichuan Conservatory of Music in 1988. He later moved to the Netherlands where he completed his Master of Music at the Rotterdam Conservatory of Music in 1996. He has studied with Husng Hu Wei, Fan Nai Zin, and Klass de Vries. Jian has won prizes in the China Composition Competition, the Taiwan International Composition Competition and the China Musical Contest. His works have been performed and published in Holland, Poland, China, and Australia.



Voting Members of the Ontario Region of the Canadian Music Centre

- | | | |
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All Voting Members of the Ontario Region of the Canadian Music Centre are invited to attend
The Ontario Annual General Meeting

Saturday, June 8, 2002

1:30pm

The Chalmers House
20 St. Joseph Street
Toronto, Ontario

Roadmaps to Success

by Ulla Colgrass

We have all been to concerts of new music where everything clicks and the successful outcome has a magical aura. The listener might ask: How did this happen? There is never a simple answer. The quality of the music is just the beginning. Many other components are involved, and only the people behind the concert know them all.

Ontario Notations plans to ask a series of presenters about their recipes for success. Our aim is to give ideas and even complete models for successfully performing Canadian music, from symphonic format to chamber, solo and school concerts. Readers are encouraged to send suggestions that we can pursue.

Our first example is from Esprit Orchestra's concert in the Jane Mallet Theatre, St. Lawrence Centre in Toronto, the evening of April 7, 2002. What follows is a list of the many components involved in making this a successful event.

Work: *Four Forty*, for string quartet and chamber orchestra

Composer: R. Murray Schafer

Performers: Esprit Orchestra, Molinari Quartet, music director Alex Pauk.

Description of work: A witty, theatrical piece that starts out with the quartet members hidden in the orchestra and in the audience. They have their own agenda and musical mayhem ensues. The conductor and orchestra players register surprise, shock, exasperation, resignation and finally success, as all come together in a unified version of Schafer's music.

Work's history: Commissioned by the CBC Vancouver Chamber Orchestra and the St. Lawrence Quartet. Esprit's

was the second performance.

Practical information: All theatrical instructions are in the score. Score and parts for the 35-minute work for 40 players are available at Arcana Editions, R.R. #2, Indian River, Ontario K0L 2B0. Phone: 705-652-0446.

Rehearsals: Two and a dress rehearsal.

Composer's role: Schafer gave a pre-concert talk in the hall, attended by about 100 people. As usual, he was engaging, lively and unorthodox. He also prepared the Molinari Quartet in Montreal, was present at the dress rehearsal and took numerous bows on stage.

Audience reaction: Surprise, laughter and generous applause.

Order in Program: Last work, following two introspective, intellectual works by György Kurtag.

Broadcast: Recorded for future *Two*

New Hours program on CBC Radio.

Sponsor: ScotiaMcLeod Inc. is season's sponsor

Promotion: Work included in yearly brochure, in mailing to subscribers before the concert, on Esprit's Website, and a print ad in *WholeNote* magazine.

Attendance: Approximately 400, including many young people from Toronto's art world (film, visual and performing arts.) Special student/senior rates, 130 subscribers and a handful of freebies.

Volunteers: Several selling CDs and hosting in the lobby at intermission and after the concert. Coffee, snacks and drinks created a party atmosphere.

Motto: "Music is a social art," Alex Pauk.



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Milestones

In Memoriam

Murray Adaskin (1906-2002)

MURRAY ADASKIN, Canada's oldest composer, passed away on May 6, 2002 at the age of 96.



Mr. Adaskin was born on March 28, 1906 in Toronto. He had a distinguished and varied career as a violinist, composer, teacher, and adjudicator. After a career as a violinist in Toronto, he moved to Western Canada in 1952, where he remained in Saskatoon until his retirement from the University of Saskatchewan in 1972. In 1973, he moved to Victoria where he spent the rest of his life and composed more than half of his works.

Mr. Adaskin's music has been widely performed, broadcast and recorded. He was a Founding Member of the Canadian League of Composers and an Associate Composer of the CMC. In recognition of his many achievements, the press, government, and universities, honoured him. He was named an Officer of Canada in 1980 and received six honorary doctorates.

Samuel Dolin (1917-2002)

DR. SAMUEL DOLIN passed away in Midland on Jan. 13, 2002 at the age of 85.



Dr. Dolin will be remembered for his impressive musical career as a performer, composer and teacher. Born on August 22, 1917 Dr. Dolin received his musical education in Montreal and in Toronto. After receiving his Bachelor of Music degree, Dolin served a three-year period as a music supervisor of schools in Durham and Northumberland, Ontario, and in

1945 was appointed to the staff of the Royal Conservatory where he remained until his death. He was awarded the Doctor of Music degree from the University of Toronto in 1958.

Dr. Dolin had numerous works performed internationally. He was an early advocate of electronic music and in 1966 he founded the Royal Conservatory's Electronic Music Studio. He was Past-president / Founding Member of the Canadian League of Composers, an Associate Composer with the Canadian Music Centre and member of SOCAN. Dr. Dolin's numerous commissions include Canada Council, Laidlaw Foundation, OAC, and the CBC.

Srul Irving Glick (1934-2002)

SRUL IRVING GLICK, noted composer, producer conductor and teacher died on April 17, 2002.



Born in Toronto in 1934, Srul Irving Glick was educated at the University of Toronto where he received his Bachelor of Music and Master of Music in composition and theory. He continued his studies with such masters as Darius Milhaud, Louis Saguer and Max Deutch. He taught theory and composition at the Royal Conservatory of Music and York University in Toronto.

Mr. Glick was proclaimed Composer-in-Residence of Beth Tikvah Synagogue in Toronto where he was choir director from 1969. His liturgical music has been performed and recorded with this excellent choral group, in Canada, the United States and Israel. In 1986 he left the CBC where he had been a producer of serious music since 1962. His work has been recognized with seven Grands Prix du Disque, a Juno Award, a Governor General's medal, and the Order of Canada.

Karen Kieser (1949-2002)

KAREN KIESER passed away on February 8, 2002 at the age of 53 after a long battle with cancer.



Karen Kieser was a fine pianist, musicologist and a highly creative producer and executive at the Canadian Broadcasting Corporation. She was the first woman to be the Head of Radio Music, the youngest person to ever hold that job, and the longest serving to date.

Among her many accomplishments, Karen Kieser established The Glenn Gould Studio as a premier venue for performance and recording in Toronto. In recognition of her contributions, she was selected by her colleagues at CBC to receive the Vice-President's Award for Excellence and she was the first recipient of an honorary Licentiate of Music from Conservatory Canada. She is survived by her husband, CMC Associate Composer Larry Lake.

Birthdays

85 years

Dr. Oskar Morawetz, O.C.
January 17, 1917

80 years

Mr. Harry Freedman, O.C.
April 5, 1922

75 years

Mr. Saul Chapman
June 15, 1927

Dr. John Beckwith, C.M.
March 9, 1927

70 years

Mr. Michael Colgrass
April 22, 1932

Dr. Lothar Klein
January 27, 1932

Current Ontario Projects

by Sheldon Grabke

Professional Readings Project

The Ontario Regional Office is pleased to announce the **Professional Readings Project**, a new undertaking that will support the work of the CMC's Associate Composers. The aim of this project is to provide a professional reading to works that have never been performed, to introduce the works to performers and the public, and to encourage ensembles / orchestras / choirs to add this music to their standard repertoire. CMC Executive Director, Elisabeth Bihl initiated the **Professional Readings Project**, in all five CMC Regions. The Ontario Region of the CMC gratefully acknowledges the support of the SOCAN Foundation and the Government of Canada through the Canada Music Fund.

Over three years, the **Professional Readings Project** will feature several

categories of works. In the first year, the project will feature unperformed works for any combination of instruments up to and including 15 performers. Works for 16 to 40 performers will be read in the second year, followed by large orchestral works in the third year. Please see the call for scores listed below. Roundtable sessions are planned for the second and third years of the project, enabling creators (composers and performers) to learn, discuss, and interact in an informal environment.

The Ontario Region invites you to attend any or all of Ontario's readings. All events are open to the public and are free of charge.

The first session is on May 21 from 7 - 10 pm in Ottawa's St. Andrew's Church located at 82 Kent Street. Conducted by Winston Webber, the 13 Strings of Ottawa, including a few woodwinds, will be reading Leonard Enns' *Komm*, Morris Kates' *Divertimento*

for Strings, and Paul McIntyre's *Requiescant in Pace*.

The second and third sessions are on May 27 and 28 from 7 - 10 pm in Toronto's Heliconian Hall, at 35 Hazelton Avenue. On May 27, members of New Music Concerts' ensemble conducted by Robert Aitken will be reading Robert Lemay's *Ogura Sanso* and Alfred Kunz's *Essay for Violoncello Solo*. On May 28, the New Music Concerts' ensemble will be reading Arsenio Giron's *Four Events* and Peter Ware's *The London Trio*.

The fourth through seventh sessions are on May 30 to June 2 in the Maureen Forrester Recital Hall at the Aird Centre of Waterloo's Wilfrid Laurier University. The **Professional Readings Project** is pleased to join forces with Quartet Fest - a three-week seminar for 10 string quartets from Canada and the U.S. hosted by the

(continued on next page)

CALL FOR SCORES

The Ontario Region of the CMC is requesting scores from its Ontario Associate Composers for the second year of its

Professional Readings Project.

Eligibility criteria:

- Eligible works for 2002/03 must be unperformed and written for 16 to 40 performers.
 - The Ontario Region must receive your submission of scores no later than 5pm on September 16, 2002.
 - Any submissions past this date will not be considered.
- Composers must guarantee that, if selected, parts will be available by October 7, 2002.
 - All scores will be returned after the conclusion of this project.

Questions: contact the Ontario Region at
ontario@musiccentre.ca or 416-961-6601 ext. 207.

Current Ontario Projects *(continued)*

Penderecki String Quartet. Ontario Regional Director, Sheldon Grabke will be a member of the jury for the final round of NUMUS 2002 Pan-Am Chamber Music Competition on May 30 at 7pm and will award a \$500 CMC prize for the best performance of a Canadian work. At this competition, the Alla Turca String Quartet from Florida will be performing Erhei Liang's *The Arciform*.

Next, on May 31, from 9-11am the Penderecki String Quartet will read Alfred Kunz's *String Quartet in One Movement* and David Lidov's *Prelude, Sonata and Song*. On June 1, from 1-5pm the Volta String Quartet from San Francisco will read F.R.C. Clarke's *String Quartet* and the Alla Turca String Quartet from Florida will read Erhei Liang's *The Arciform*. In addition, on June 1 the Penderecki String Quartet will read John Fodi's *String Quartet No. 8 (Pastoral)* and Deirdre Piper's *String Quartet*.

The seventh reading is part of Flute Fest, a flute seminar at Wilfrid Laurier. On June 2 at 2-5pm, the Flute Ensemble of Wilfrid Laurier, conducted by Dr. Amy Hamilton, will read Norman Sherman's *Tutti Flutti* for nine flutes.

The eighth and final session will take place at Queen's University in Kingston on June 9 at 4-6pm at Dunning Hall (94 University Avenue). The brass quintet will read Lothar Klein's *Bravura Brass* and the double quartet (wind and string) will read Timothy Sullivan's *Three Etudes in Multiple Tempi*.

New Music Live

The Ontario Region is active with a number of pilot projects building on the past success of its **Creating Music in the Classroom**, **Music Canada 2000**, and **Composer in Electronic Residence** models. These pilot

projects, which often placed performers in the classroom with the composer, will be completed in June 2002. In some instances, the performers and composers have been able to listen to the students' compositions and performances thus enlarging the students' appreciation and knowledge of Canadian music. Other work includes virtual classroom workshops, student performances of new music, virtual library research, and students directly researching at the CMC. The outcome of these pilots is a new project entitled **New Music Live** that the Ontario Region hopes to commence with potential funding from the Ontario Arts Council.

Cheapseats

The Toronto New Music Coalition has been working closely with Ontario Regional Director, Sheldon Grabke on revamping the **Cheapseats** program. **Cheapseats** is a new music pass that allows students in the Toronto area to attend over 140 concerts by 16 presenters for the low price of \$5 per concert. All of the partners have indicated the need to make the \$10 pass available for no charge and to greatly increase the awareness and marketing of the pass. For more information on the **Cheapseats** pass, please go to: www.musiccentre.ca/cheapseats.html

or e-mail:
cheapseats@musiccentre.ca

Composer Companions

This CMC Ontario Region program links audience members with composers who serve as 'audio guides' for new music events in Toronto. Promotion of this project for 2001/02 started actively with NUMUFEST. The Ontario Regional Office continues to match patrons with composers, secure composers' complimentary tickets, and organize seating with box offices throughout the season. This initiative educates the public about contemporary work, helps build an audience for new music, provides composers with insights from observations of general listener's reactions to new music, and encourages a dialogue between creator and audience. **Composer Companions** received numerous commendations from patrons and composers alike and was highlighted in the *Independent Weekly*, the *Two New Hours* website, and *WholeNote* magazine. Those interested in **Composers Companions** should contact the Ontario Regional Office or email: composercompanions@musiccentre.ca

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R. Murray Schafer



Richard Sparks

Sunday June 2 8:00 pm
George Weston Recital Hall,
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Newfoundland Symphony Youth Choir

St. John's, Newfoundland

Susan Knight conductor

2002 Winner of
CBC Choral Competition

Monday June 3 8:00 pm
St. James' Cathedral

Voices in Celebration

Elmer Iseler Singers
Toronto, Ontario

Amabile Youth Singers
London, Ontario

Derek Holman Four Liturgical Motets
for Unaccompanied Choirs

Raymond Luedeke Prayers, Poems
and Incantations for the Earth

Antonin Dvořák Organ Mass

Eleanor Daley A Hymn for St. Cecilia

Lydia Adams conductor

Commission Patron
Raymond Luedeke world premiere:



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Commission Patron
Derek Holman world premiere: Mr. Roger D. Moore.

Saturday June 15 3:00 pm
Christ Church Deer Park

Chamber Singers of Algoma

Sault Ste. Marie, Ontario

Music by Peter Togni, Eleanor
Daley, Imant Raminsh, Srul Irving
Glick, Nancy Telfer, Healey Willan
and others.

Patty Gartshore conductor

Sunday June 16 4:00 pm
George Weston Recital Hall,
Toronto Centre for the Arts

Pro Coro Canada

Edmonton, Alberta

Allan Gilliland Blessed

Music by Bach, Brahms, Harris
and Howells

Richard Sparks conductor

Commission Patron
Allan Gilliland world premiere:
The Alberta Foundation for the Arts

Sunday June 16 8:00 pm
Metropolitan United Church

Victoria Scholars

Toronto, Ontario

Srul Irving Glick

How beautiful you are, my love:
7 Tableaux from the Song of Songs
for Male Chorus and Solo Cello

Jerzy Cichocki conductor

David Hetherington cello

Wednesday June 19 8:00 pm
George Weston Recital Hall,
Toronto Centre for the Arts

Tokyo Philharmonic Chorus

Tokyo, Japan

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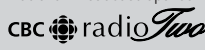
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Toward a Vision for Canada's New Music *(continued from front page)*

CHRIS PAUL HARMAN



though the composer is engaged and has something to say. If there is no inspiration, there is nothing to communicate to an audience. Secondly, the music should be well crafted. If the composer is not proficient in the skills of composition, communication is impaired. These may sound like basic criteria and indeed they are. However, if they're not present, the music is not worth the listener's time.

Notice that I did not mention the aesthetic or style of the music. I firmly believe that there is and will be excellent music written in every style and genre. Quality is far more important than the aesthetic viewpoint of the composer.

For Chris Paul Harman, the role of new music in the education of our children is an area of concern. He believes that new music in Canada should be.....

... in the classroom. Canlit made this connection a long time ago, giving rise to manifold benefits for the writers, the students, and the publishing houses who surely must benefit from having large volume orders of books for schools.

The other arts unfortunately are not represented in this way. English is a mandatory subject, but only one arts credit

in any discipline is required to attain a secondary school diploma. Perhaps music (especially contemporary music) as well as other neglected art forms, can be integrated more broadly into the curriculum in related areas, such as mathematics and history, philosophy, sociology, foreign languages and so forth.

New music in Canada can be part of the growth and development of our still very young artistic culture.

Diversity? Quality? Part of every child's education? We encourage you to contemplate these responses. Do they reflect your personal vision of new Canadian music? Should it be all of these things, less or more? Consider your own response and share your ideas with your colleagues and with us.

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