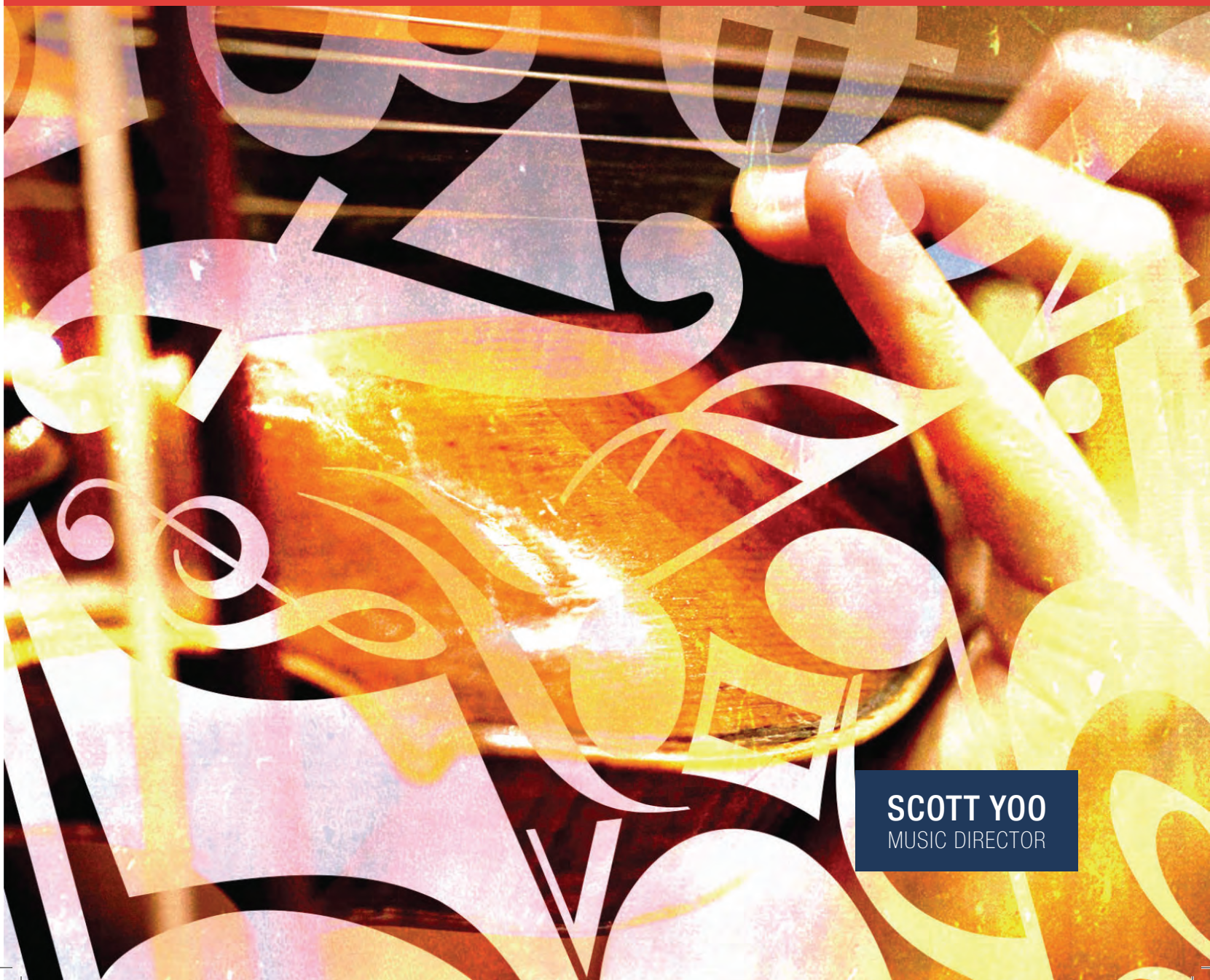


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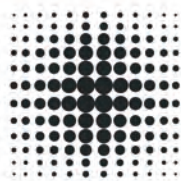
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Brahms | *Symphony No. 2 in D major, Op. 73*

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Nicolai | *Merry Wives of Windsor Overture*
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Scott Yoo, Music Director

ARTISTS

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SCOTT YOO, Music Director and Violin

Scott began his public career performing as soloist with the Boston Symphony at age 12. He won first prize in the Josef Gingold International Violin competition, the Young Concert Artists International Auditions, and received an Avery Fisher Career Grant. He serves as Artistic Director and Chief Conductor of the Mexico City Philharmonic, Conductor of the Colorado College Music Festival, and founded the Medellín Festicámara, a chamber music program for underprivileged young musicians. As a chamber musician, Scott has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center and has collaborated with eminent artists such as Sarah Chang, Edgar Meyer, and Dawn Upshaw. He has recorded for Sony Classical, Naxos, New World, Archetype, and Bridge Records.

www.scott-yoo.com/home.html

OCTOBER ARTIST



ANNA POLONSKY, Piano

Anna made her solo piano debut at the age of seven at the Special Central Music School in Moscow. She has performed in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall, and is a frequent guest at the Chamber Music Society of Lincoln Center. Anna is a recipient of a Borletti-Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award. She serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall. Anna is a Steinway Artist.

www.annapolonsky.com

FEBRUARY ARTISTS



MEREDITH CLARK, Harp

Meredith recently appeared as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, as soloist with the conductorless chamber ensemble *One Found Sound*, and in a residency at the Lou Harrison House. As a chamber musician, Meredith has been featured in the Other Minds Festival and with San Francisco new music group *Earplay*. Meredith is the Principal Harpist of the Oakland Symphony and performs frequently with other Bay Area orchestras. Meredith received performance degrees from the Oberlin Conservatory and the Cleveland Institute.

www.meredithclarkharp.com



JESSICA CHANG, Viola

Jessica is the founder and director of Chamber Music by the Bay, which brings concerts to over 1,600 youth in the Bay Area annually. Festival appearances include the Perlman Workshop, Aspen, Verbier, Tanglewood, IMS Prussia Cove, Music from Angel Fire, Savannah Music Festival, Taos School of Music and performances on NPR's Performance Today. During the 2014-15 season, she was the

violinist of the Afiara Quartet, with whom she served as Quartet-in-Residence at the Royal Conservatory in Toronto and visiting faculty at The Banff Centre. Jessica holds degrees from Yale, the Juilliard School, and the Curtis Institute. She performs frequently with ensembles throughout Northern California including Chamber Music Silicon Valley, Tenth Avenue Players, and Ensemble San Francisco.

www.jessicatchang.com



ALICE K. DADE, Flute

Alice is the Assistant Professor of Flute at The University of Missouri and Artist Faculty of Flutes by the Sea and PRIZM International Chamber Festival. A graduate of The Juilliard School and former Acting Co-Principal of the Swedish Radio Symphony Orchestra, she has performed as Guest Principal with the Bergen and Seoul Philharmonics.

Recordings include Deutsche Grammophon, Arte Verum, and her first solo CD, *Living Music*, to be released on Naxos. A Powell Artist, Alice plays a handmade 14K Powell with a platinum headjoint. www.alicekdade.com.



JOHN NOVACEK, Piano

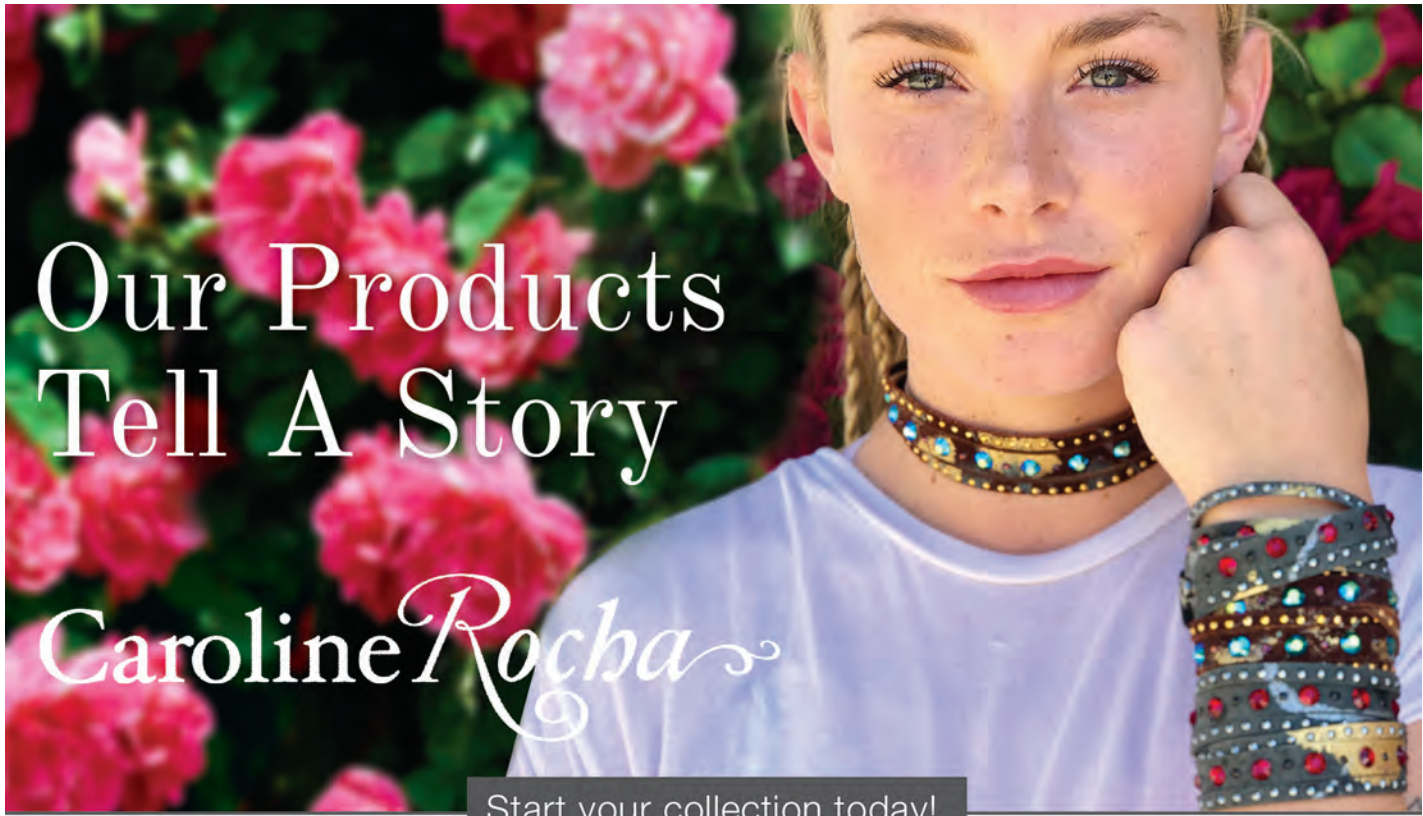
John regularly appears internationally as a recitalist, chamber musician and concerto soloist, a capacity in which he has performed over thirty works. He has performed in halls throughout the world, including Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and major venues in Europe and Japan. John has appeared on NPR as a featured performer/composer on *A Prairie Home Companion*, and has performed at dozens of festivals including Aspen, Ravinia, La Jolla, Wolf Trap, Seattle, Gstaad, and Lucerne.

www.parkerartists.com/john-novacek.html



JONAH KIM, Cello

Jonah made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra in 2003. The same year, he also appeared with the National Symphony Orchestra in Washington, DC. Mr. Kim graduated from the Juilliard School and the prestigious Curtis Institute in spring of 2006 while still only 17 years old, and has appeared as soloist with the Philadelphia Orchestra, National Symphony Orchestra, New Philharmonia, Symphony of the Americas, Orquestra Sinfônica Nacional and many others. He has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center. He has recorded at Skywalker Sound and Hit Factory studios and is the recipient of two Grammy awards. www.jonahkimcello.com.



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WINTERMEZZO I: MOZART, CHOPIN & PROKOFIEV

WinterMezzo I: Mozart, Chopin & Prokofiev

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WinterMezzo I Concert

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in the order below.*

SCOTT YOO, violin
ANNA POLONSKY, piano

Sonata for Violin and Piano No. 23 in D major, K. 306 **WOLFGANG AMADEUS MOZART**
Allegro con spirito
Andantino cantabile
Allegretto

Mr. Yoo, Ms. Polonsky

Ballade No. 1 in G minor, op. 23 **FRÉDÉRIC CHOPIN**

Ballade No. 3 in A-flat major, op. 47..... **FRÉDÉRIC CHOPIN**

Ms. Polonsky

INTERMISSION

Sonata for Violin and Piano No. 1 in F minor, op. 80 **SERGEI PROKOFIEV**
Andante assai
Allegro brusco
Andante
Allegrissimo – Andante assai, come prima

Mr. Yoo, Ms. Polonsky

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Yamaha Piano for this afternoon's concert, which belonged to Samantha Curran.*

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WINTERMEZZO I: PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756–1791) *Sonata for Violin and Piano No. 23 in D major, K. 306* (1778)

In light of Mozart's operas, symphonies, concertos, string quartets, piano sonatas—not to mention the Requiem—it's easy to forget about his violin sonatas, yet the very first pieces by Mozart to be published were compositions for keyboard and violin. He had just turned eight when Parisian music shops began stocking those "opus one" sonatas in January 1764. A dozen years later, Mozart found himself again in Paris—and, again, he was writing sonatas for the keyboard/violin partnership. Moreover, when six of the pieces went into press in 1778, the French publisher again designated them (erroneously) as "opus one."

For Mozart, this was not some eighteenth-century version of *Groundhog Day*. Paris was a hotbed of both amateur and professional music-making, and Mozart knew there was a ready market for innovative chamber works. The last piece of the 1778 set—the K. 306 sonata in D major—was the only one of the six to feature three movements, and the "spotlight" moves back and forth between the two instruments; neither remains subservient to the other. Mozart's cosmopolitan spirit mixed characteristics he had encountered all over Europe, but the sonata is filled with plenty of French flourishes to appeal to local taste.

FRÉDÉRIC CHOPIN (1810–1849) *Ballade No. 1 in G minor, op. 23* (c.1835)

Many Americans (and much of the world) are discomfited by an increasingly bellicose North Korea, and this concern may give us quite a bit of empathy for the feelings of the beleaguered Poles, whose nation had been occupied by Russia since the late eighteenth century. As a rising musical star, Chopin left his native Poland in 1830 to seek his fortune in the sophisticated cities of Vienna and London, but his anxious heart remained with his family back in his homeland, and he worried all the more when he heard about a failed Polish uprising that began a week after he had left.

While still in Vienna, Chopin started sketching a work that became his *Ballade No. 1*. For centuries, the word "ballad" has described a song that tells a story—but what story did Chopin have in mind? He *never* said, but many listeners have argued that the ballade was linked to revolutionary poetry by Adam Mickiewicz, an exiled Polish writer living in Paris. Certainly, the first ballade's forceful opening chord seems to order us to "Listen!" Like the rhetoric of an expert speaker, the work shifts from quiet meditation to stormy bursts of fury, ending with massive cascades of notes.

CHOPIN *Ballade No. 3 in A-flat major, op. 47* (1841)

In 1841, long established in Paris, Chopin turned to the ballade genre a third time. In comparison with his tumultuous first ballade, Chopin now had a very different story to tell—but, again, we don't know what specific narrative he might have intended. Some commentators associate *Ballade No. 3* with another Mickiewicz poem, *Świtezianka* (better known by its French title, *Undine*). Mickiewicz's version of the legendary water-nymph features a less-than-happy ending for the faithless knight who had wooed her—yet Chopin's piano composition ends in a triumphant major key, making the Mickiewicz connection fairly implausible. It seems best to let our imaginations shape our own sense of Chopin's keyboard tale.

Ballade No. 3 may well be the most popular of Chopin's four ballades. It has its peaks and valleys, but it climbs from one to the next in a smooth fashion. In fact, much of the piece contains a gentle, wavelike "rocking" motif that lightens its mood. These simpler passages often ease their way into much more challenging running scales, but the ballade's dance-like spirit remains pervasive. The first ballade often pounds the table as it relates its narrative; in the third ballade, the piano "sings" its story to us.

SERGEI PROKOFIEV (1891–1953) *Sonata for Violin and Piano No. 1 in F minor, op. 80* (1946)

An Asiatic elephant gestates more than twenty months, but this is less than a quarter of the eight years required for Prokofiev to compose his first violin sonata—even with the world-class violinist David Oistrakh begging for its completion. Prokofiev's *second* violin sonata was finished two years before he completed the first.

a sonata allegro, which is vigorous and turbulent, but has a broad second theme. The third movement is slow, gentle, and tender. The finale is fast and written in complicated rhythm.

Nevertheless, Nikolai Miaskovsky declared *Violin Sonata No. 1* to be "a thing of genius." It has its challenges; Prokofiev wrote, "In mood it is more serious than the Second [Sonata]. The first movement, *Andante assai*, is severe in character and is a kind of extended introduction to the second movement,

Many writers perceive vivid imagery within the work. Prokofiev's biographer Israel Nestyev described dramatic scenes ranging from "a young girl's lament" to a "brutal encounter between warring forces." Even Prokofiev told Oistrakh that a portion of the first movement should resemble "the wind in a graveyard." Perhaps it was for this reason that Oistrakh played two movements of the sonata for Prokofiev's own funeral in 1953.

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Serenade and the Cras Suite en Duo.*

Sunday, February 25 • 3:00pm
WinterMezzo II Concert

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ALICE K. DADE, flute
MEREDITH CLARK, harp
JOHN NOVACEK, piano
SCOTT YOO, violin
JESSICA CHANG, viola
JONAH KIM, cello

Suite en Duo **JEAN ÉMILE PAUL CRAS**

Préambule: Modéré
Modéré
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Danse à onze temps: Très animé

Ms. Dade, Ms. Clark

E Sonata for flute and keyboard in e minor, op. 40 **NOAM ELKIES**

Eheu (Lament)
Meditation
Evoe! (Travesty)

Ms. Dade, Mr. Novacek

INTERMISSION

Serenade, op. 30 **ALBERT ROUSSEL**

Allegro
Andante
Presto

Ms. Dade, Ms. Clark, Mr. Yoo, Ms. Chang, Mr. Kim

Piano Quartet No. 2 in G minor, op. 45 **GABRIEL FAURÉ**

Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

Mr. Novacek, Mr. Yoo, Ms. Chang, Mr. Kim

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WINTERMEZZO II: PROGRAM NOTES

JEAN ÉMILE PAUL CRAS (1879–1932) *Suite en Duo* (1927)

After finishing a composition, composers often put a note at the end of the score indicating the day the work was completed, sometimes adding their location as well. At the conclusion of Jean Cras's *Suite en duo*, we read (in French), "On board the *Provence*, at Toulon, February 1–16, 1927." Cras was no passenger, however; the battleship *Provence* was the flagship of the French war fleet, and he was her commander.

Despite his lifelong service in the French navy, Cras was a skilled composer, and had been commissioned by the harpist Pierre Jamet to write three pieces. During Cras's 1926 tour of

duty along the West African coast, he traveled with an upright piano in his stateroom. Ashore, however, he encountered the *balo*, or *balafon*, a type of xylophone with gourds used as resonators. The folk music performed on this unusual instrument inspired the *Suite en duo* for Jamet and the flutist René Le Roy, which opens with a very free "preamble" in the manner of the Guinea story-tellers Cras had heard. The subsequent movements are more rhythmic, resembling folk dances from various lands. The finale presents a special challenge to toe-tappers: it is written in an asymmetrical 11/8.

NOAM ELKIES (b. 1966) *E Sonata for Flute and Keyboard in E minor*, op. 40 (1996)

E Sonata was originally written in 1996 for Na'ama Lion as a sonata for Baroque flute and harpsichord, and arranged soon afterwards for modern flute and piano. *E* is both the key of the sonata and the initial letter of the title of each of the three movements. The first movement continues the chromatic High Baroque tradition that we know from Bach's sonatas for flute (or other solo instruments) with keyboard; fittingly, one thread that runs through the movement and the rest of the sonata is a pattern that extends the BACH motif Bb-A-C-B in both directions:... Ab-G-Bb-A-C-B-D-C#... The second movement

explores the flute's range of dynamics and tone colors on one note, while the keyboard provides the harmonic interest. The keyboard ventures a cadenza that interrupts the meditation; the flute insists on its *E*, and the resulting "argument" segues into the final movement. This is a reprise of the first movement, but transformed from Baroque lament into jazzy revelry. The second repeat is preempted by a solo cadenza, this one by the flute, which briefly recalls the first two movements before launching us into the sonata's joyous conclusion.

NOTES BY THE COMPOSER

ALBERT ROUSSEL (1869–1937) *Sérénade*, op. 30 (1925)

Like his countryman Jean Cras, Albert Roussel started his career as a sailor-composer. Unlike Cras, however, Roussel resigned from the navy at age twenty-five, when the pull of full-time music-making had grown too strong. His serious studies progressed rapidly, and by 1902, the Schola Cantorum appointed him as one of its instructors. He mentored numerous younger composers, including Varèse, Satie, and some years later, Cras. Roussel's success as a composer grew steadily, but his love of the sea never ebbed; by 1920, he was able to purchase a lovely estate, Vasterival, on the coast of Normandy. On his tomb, he had engraved the epitaph: "It is overlooking

the sea that we shall end our lives and, slumbering, hear afar its eternal murmuring."

Roussel's naval service had led him to the Near East, and the culture and music of that region left a lasting impression. He experimented with unusual scales, sometimes-eerie harmonies, imbalanced rhythmic groupings, and repetitive ostinato patterns—all of which found their way into *Sérénade*, composed at Vasterival and dedicated to flutist René Le Roy (two years before Cras's *Suite en duo*). Le Roy and his Quintette Instrumental de Paris premiered the *Sérénade* at a 1925 festival in Roussel's honor.

GABRIEL FAURÉ (1845–1924) *Piano Quartet No. 2 in G minor*, op. 45 (1886)

In the nineteenth century, musicians all over Europe revered Beethoven, Brahms, Wagner—but after the Franco-Prussian war (1870–1871), when the French had lost Alsace-Lorraine, and even Paris had been occupied—many French composers wanted nothing more to do with those Germanic forebears. They founded the Société Nationale de Musique in 1871 in order to promote French music and young French composers; Gabriel Fauré was an early member of the society.

In the *Piano Quartet No. 2*, Fauré seems to have taken the four parts of a conventional German chamber-music framework—a brisk first movement, a scherzo, a slow movement, and a

fast finale—and filled them with sounds reflecting the newly showcased French taste. There are modal shifts, taking us from minor to major and back again, and there are rhythmic instabilities, in which duple (two-beat) patterns struggle against triple groupings. Fauré also paid tribute to his French heritage during the "Adagio non troppo," which conveys the ringing of bells he remembered from childhood, their sound carried from a distant village across the countryside by the west wind. Fauré unified the quartet by repeating earlier melodies during the finale, bringing cohesion and artistic balance to the overall work.

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JO ANNE HEYWOOD MILLER, President

is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. After successful careers as an engineer and entrepreneur, Jo Anne began working in early stage investing. In 2008 she started a West coast branch of Golden Seeds, investing in women-backed businesses.

She joined the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship and is a member of the Cal Poly and the University of Colorado Engineering Dean's Councils. Jo Anne currently serves as chair of the compensation committee of Synergy, Inc. in Chicago. She has a BS in Mathematics from the University of Michigan, an MS in Computer Science from the University of Colorado and an MBA from the University of Chicago.



DENNIS SCHNEIDER, Past President

is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. He grew up in Detroit, Michigan and attended Wayne State University. Following MS and PhD degrees in bioengineering at the University of California at San Diego, Dennis' research and teaching

career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist, moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.



RICK SAMPLE, Vice President

began a twenty plus year run in the financial services industry at E F Hutton & Company and Painewebber after graduating from Cal Poly. He then followed his own entrepreneurial call launching two startups. In 2013, Rick re-entered the Wealth Management Business with Morgan Stanley, relocating to SLO with his wife Julie.

He mentors young entrepreneurs through Cal Poly's Center for Innovation and Entrepreneurship at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



JULIANE MCADAM, Secretary

and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Juliane's teaching career spanned 40 years, mostly English and Spanish to middle school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Meals That Connect.

For years Juliane would time visits to her parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Juliane has degrees from Stanford and the University of Missouri-Kansas City.



JERI CORGILL, Treasurer

is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Her experience working in the public/non-profit sector began after moving to Paso Robles in 1989, and has included

local government management and serving on non-profit boards. Jeri holds two degrees from Cal Poly: Bachelor of Science in Business Administration, and Master of Public Policy. Jeri's love of music began as a small child, and her desire to play music eventually led to studying oboe at CSU Northridge and the New England Conservatory. She has a cat named Mozart.



JAMIE BARLETT

is Founder, President & CEO of PolyPay. She graduated from Wellesley College with degrees in English and Economics, then attended the George L. Graziado School of Business and Management at Pepperdine University, where she earned an MBA. In 2013, she founded Poly Pay, a

credit card processing business at the forefront of merchant service industry specializing in POS systems, terminal options, mobile, eCommerce, PCI compliance, and customer success. PolyPay is headquartered in San Luis Obispo. Jamie serves as the Treasurer of the Wellesley College Club of Santa Barbara.



GAIL KAMMERMEIER

was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her husband in Manhattan Beach. She taught with the Redondo Beach School District for 26 years. The family spent sabbatical and visiting professor years at Cornell in Ithaca,

Carleton University in Ottawa, London, and Guadalajara. Active in community and philanthropic organizations in the South Bay of Los Angeles, she was a fundraiser for the University of Southern California and the Los Angeles Philharmonic and supported the building of the Walt Disney Concert Hall. Gail enjoys family, friends, art, theater, symphony, opera, chamber music, jazz, traveling, dining, wine tasting, skiing, and hiking.



MARTI JORGENSEN LINDHOLM

is a San Luis Obispo native and has always loved music. After graduating from UCSB in Piano Performance, Marti earned her Master's at Cal and later her Doctorate in Music Ed from UOP. After retiring from San Luis Coastal Unified School District in 2009 her greatest joy has been playing chamber music, being

a rehearsal pianist accompanying various local productions, organizing fundraising concerts for SLOMA, teaching privately, and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. She has sung with Vocal Arts and Master Chorale and is an active member of Rotary de Tolosa. Marti loves traveling with her husband Allan either to see her grand daughters in WA, son in the Bay area, or adventuring abroad.



CARRIE MILLER

is a Partner at Trellis Wealth Management. She was raised in San Luis Obispo and has a degree in Literature from Claremont McKenna College. She lived in San Francisco and had an 18-year career at Charles Schwab, where as Managing Director she helped lead efforts to improve the client experience for

7,000+ independent advisory firms with over \$900 billion in client assets. While living in San Francisco, she was an active volunteer for the Gulf of the Farallones Marine Sanctuary serving as a docent educating the public on wildlife in the Bay Area.

BOARD OF DIRECTORS

After 20 years in San Francisco, Carrie moved back to San Luis Obispo in 2013. Carrie volunteers with the SLO County Community Foundation on its Donor Engagement and Scholarship Committees and the Foundation for the Performing Arts Center on its Investment and Finance Committee. She previously served on the SLO Chamber of Commerce's Investment Committee. Carrie is also a graduate of Leadership SLO, Class XXIII.



MICHAEL RITTER

and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados, olives and lavender. Following college and law school, Mike held various management positions for a telephone company. After practicing regulatory law he joined the cable television industry where he helped build what became the third largest cable television company in the country and served as President and Chief Operating Officer and on the Board of Directors of that company. Mike is an avid sailor having sailed many of the world's oceans, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandchildren.



BERN SINGESEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. While trained in Economics at Oberlin, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly 'nosebleed' student seats at Carnegie Hall, Lincoln Center,

and Town Hall. Resident training in Los Angeles, two years as a Navy Pediatrician, and then Rheumatology specialty fellowship training led to a 34-year medical school career of faculty research, administration, patient care, and mentoring residents and fellowship trainees. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant, and site visitor for many national university arthritis research programs. A mid-career Master's in Public Health from Johns Hopkins University eventually led to a two-year tour as a Deputy Public Health Officer in SLO County. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays bluegrass music.



JOHN STIPICEVICH

is a native of California and attended college at San Jose State University where he earned a degree in Economics. After a career in higher education he forged a career in the wine and spirits business, and he currently serves as Area Sales Manager for Classic Wines of California. He also owned and operated Monterey Street Wines for 3 years. John is a 30-year resident of San Luis Obispo County. He served on the San Luis Obispo Symphony Board of Directors for six years and was a Rotarian with the San Luis Obispo Daybreak Club, and served as President of both.

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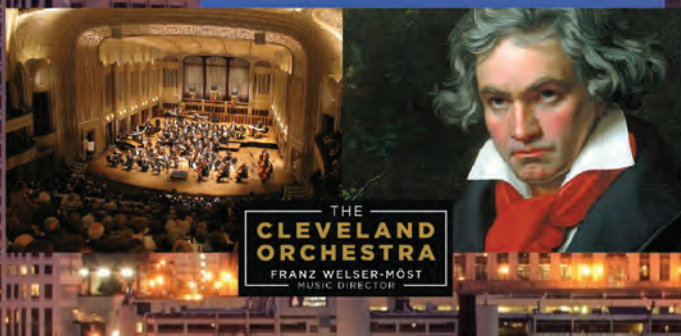
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