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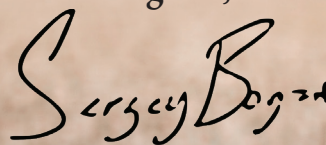


Dear Audience,

I am thrilled to introduce our new music series, Musically Up Close! This series reflects our commitment to bringing the beauty of chamber music to our community, drawing audiences closer to both the musicians and the rich stories behind each composition. These events take place in Panama City's downtown City Hall rotunda, offering a unique and personal concert experience.

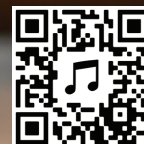
We extend our heartfelt gratitude to Panama City's Parks, Culture and Recreation Department for their generous support in underwriting this series.

Warm Regards,



Music Director & Conductor

*Scan QR code for information  
about Musically Up Close*



*Message sponsored by  
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# Sergey Bogza

Music Director and Conductor

**S**ergey Bogza, described as "a charismatic conductor whose passion radiates from the podium" (The Virginian-Pilot), is known for his unique approach to working with orchestras and engaging audiences on and off the podium. In his third year as the Music Director of the Panama City Symphony, he leads masterworks and holiday concerts, curates a monthly chamber music series, and serves as the Director of Music Education. In 2024, he was named the Music Director and Conductor of the Youngstown Symphony Orchestra and has made his professional debut with the Alabama Symphony Orchestra and the Alabama Ballet. Bogza has previously held Music Director roles with orchestras such as the Millikin-Decatur Symphony Orchestra, Willmar Symphony, and Heartland Symphony Orchestra.

**E**qually comfortable leading productions of opera, ballet, and concert repertoire, Bogza's energy and artistic integrity are highly regarded by audiences and musicians alike. He has been awarded top prizes at international conducting competitions and is an active composer of symphonic and chamber music. Combining the roles of a conductor and a composer, the premieres of his works are enthusiastically received by audiences and musical ensembles across the United States and Europe.

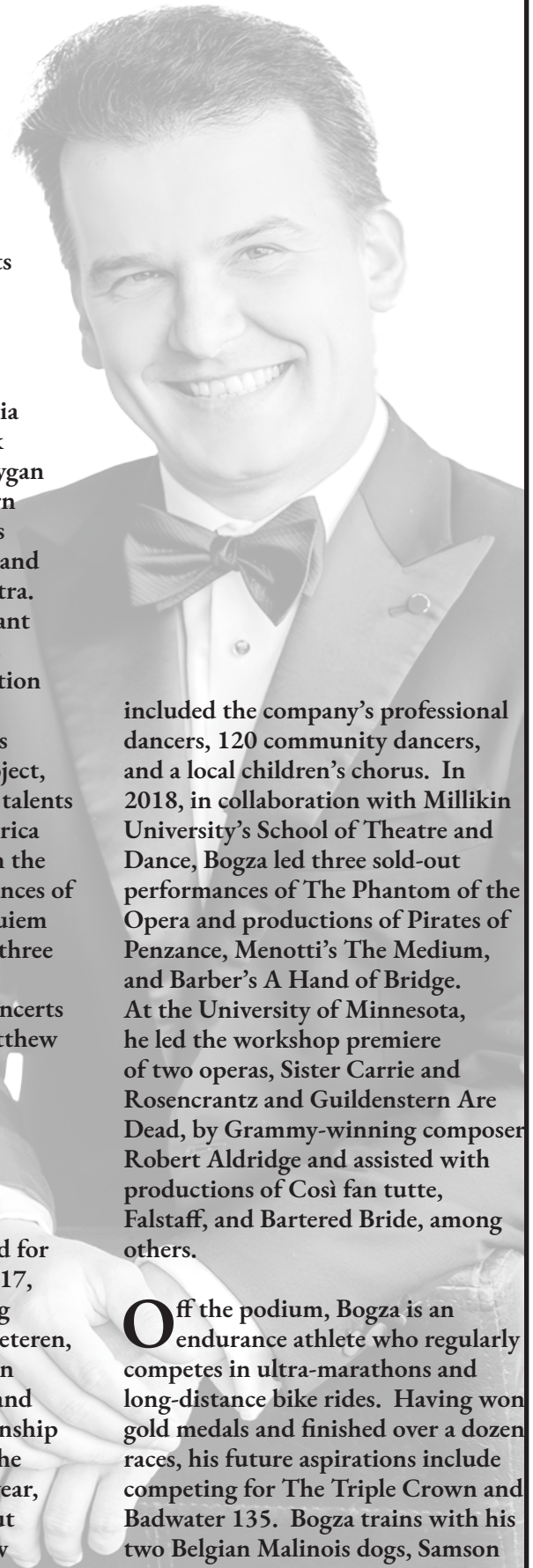
**A**s a guest conductor, Bogza cultivates a burgeoning international presence that

has brought him engagements in the USA and Europe with orchestras, ballet companies, and festivals. He has guest conducted musicians of the Minnesota Orchestra, Virginia Beach Symphony, Pazardzhik Symphony Orchestra, Sheboygan Symphony Orchestra, Auburn Symphony Orchestra, Illinois Valley Symphony Orchestra, and Gwinnett Symphony Orchestra. Bogza also served as an assistant conductor for Joffrey Ballet's 100-year anniversary production of The Rite of Spring, and the University of Minnesota's Benjamin Britten's Peace Project, which combined the musical talents of students from North America and Germany, culminating in the critically acclaimed performances of Benjamin Britten's War Requiem in the USA and abroad. For three consecutive summers, he was selected to conduct public concerts of the B-Minor Mass, St. Matthew Passion, and the Christmas Oratorio at the Oregon Bach Festival.

**B**ogza is responsible for a number of successful collaborations and is regarded for his sensitive approach. In 2017, he engaged an award-winning choreographer, Roger Van Fleteren, to present an abridged version of Prokofiev's ballet Romeo and Juliet and the fruitful relationship led to future projects with The Alabama Ballet. That same year, Bogza conducted two sold-out performances of The Moscow Ballet's The Great Russian Nutcracker, a production that

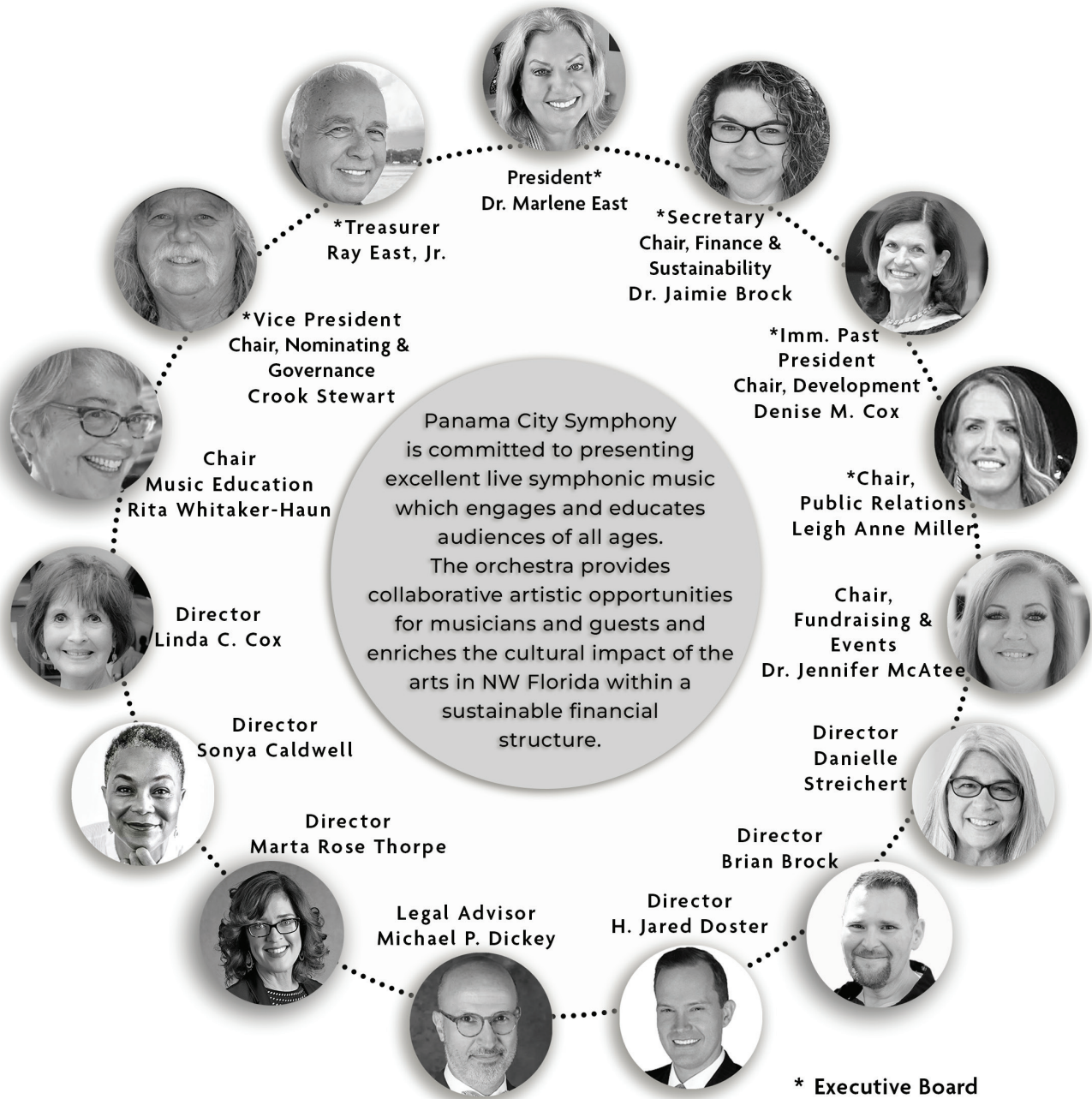
included the company's professional dancers, 120 community dancers, and a local children's chorus. In 2018, in collaboration with Millikin University's School of Theatre and Dance, Bogza led three sold-out performances of The Phantom of the Opera and productions of Pirates of Penzance, Menotti's The Medium, and Barber's A Hand of Bridge. At the University of Minnesota, he led the workshop premiere of two operas, Sister Carrie and Rosencrantz and Guildenstern Are Dead, by Grammy-winning composer Robert Aldridge and assisted with productions of Così fan tutte, Falstaff, and Bartered Bride, among others.

**O**ff the podium, Bogza is an endurance athlete who regularly competes in ultra-marathons and long-distance bike rides. Having won gold medals and finished over a dozen races, his future aspirations include competing for The Triple Crown and Badwater 135. Bogza trains with his two Belgian Malinois dogs, Samson and Stella, and is an avid chef of Slavic cuisine.





# Board of Directors, 2024-2025



## Staff



**Operations Director**  
Ellen Andrews



**Music Director and Conductor**  
Dr. Sergey Bogza



**Librarian & Personal Manager of Orchestra**  
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# MUSICALLY UP CLOSE

presented by  
PANAMA CITY PARKS, CULTURE & RECREATION  
and  
PANAMA CITY SYMPHONY  
in the  
City Hall Rotunda



Friday, Aug 23, 2024, 6 pm  
Sam Parrini, Violin &  
Sam Vaillancourt, Violin  
2024 Emerging Artists Finalists  
*Sales Ended*



Friday, Dec 27, 2024, 6 pm  
Alexandra Razskazoff, Soprano  
& Music Director  
Sergey Bogza, Piano  
*VIP \$50 for 2; \$10 General*



April 4, 2025, 2:30 pm  
Jim Colvin & the Bass Trombone  
*Free Admission*



October 4, 2024, 2:30 pm  
Moravian Soundscapes  
Fountain Five Wind Quintet



February 7, 2025, 2:30 pm  
Victor Shlyakhtenko, Piano  
2024 Emerging Artists Competition  
Winner, College Division  
*Free Admission*



Thursday, April 17, 2025, 6 pm  
Mary Matthews, Flutist  
Flutelore  
*VIP \$50 for 2; \$10 General*



November 1, 2024, 2:30 pm  
Percussion Extravaganza  
*Free Admission*



May 2, 2025, 2:30 pm  
Baroque Journeys  
*Free Admission*



December 6, 2024, 2:30 pm  
Festive Holiday Brass!  
*Free Admission*



March 7, 2025, 2:30 pm  
Teddy Branson & French Horn  
*Free Admission*







# BEACH HOME FOR THE HOLIDAYS

**SATURDAY  
NOVEMBER 30, 2024  
AARON BESSANT PARK**

*Thank you to*  
**Visit Panama City Beach**  
for hosting this *free*  
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3:30pm: Campfires, S'mores & Santa's Village Open

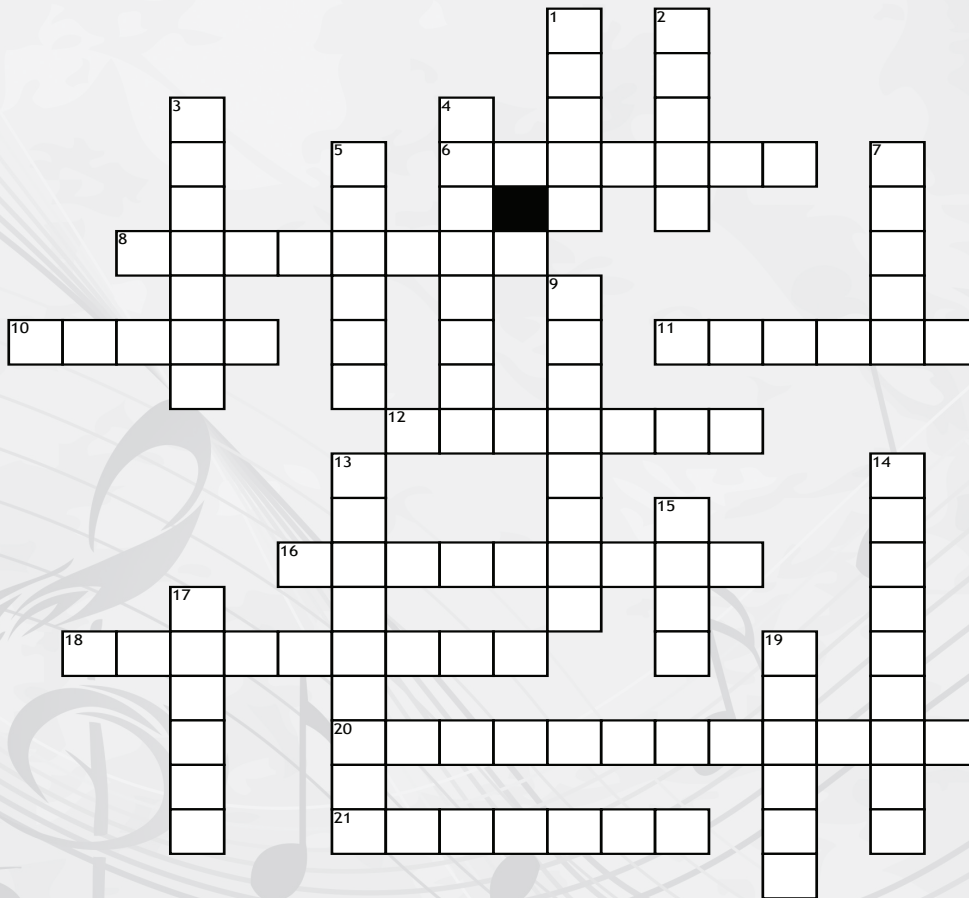
4:15pm: Holiday Movie

6:00pm: Panama City Symphony followed by Fireworks!





# How To Enjoy The Symphony



## ACROSS

6. Arrive 15-20 minutes early to be seated and review the \_\_\_\_\_.
8. If you need to pick up tickets, stop by this desk.
10. Skip the silent switch and completely \_\_\_\_\_ off your mobile devices.
11. Share the joy! Invite \_\_\_\_\_ to the symphony or give tickets as gifts.
12. If I am a season subscriber, I enjoy guaranteed \_\_\_\_\_ all season!
16. Applaud on cue from the \_\_\_\_\_.
18. Masterworks concerts are typically \_\_\_\_\_ music performances.
20. During \_\_\_\_\_, I may chat, stand up and stretch, or visit the restroom.
21. Avoid \_\_\_\_\_ during the concert.

## DOWN

1. The most important guideline is to be fully present and \_\_\_\_\_ the music!
2. Let the music of the orchestra touch your \_\_\_\_\_.
3. A concert that children will especially enjoy is the January Sunday afternoon \_\_\_\_\_.
4. Holding \_\_\_\_\_ until the end of a full piece of music shows respect to a performer's concentration.
5. Show the orchestra you want an \_\_\_\_\_ with rapturous applause!
7. If I'm late or have to step out, an \_\_\_\_\_ will seat me at the conclusion of a piece.
9. Humming and tapping may \_\_\_\_\_ others.

13. The concertmaster is the first chair \_\_\_\_\_.
14. Be \_\_\_\_\_ of others who want to intensely listen!
15. At this type of concert, I might hear the music of Rodgers & Hammerstein.
17. Before the concert and during intermission, I may purchase \_\_\_\_\_ tickets for exciting items!
19. Try not to \_\_\_\_\_ papers or wrappers.



## Answer Key

Across: 6. Program 8. Willcall 10. Power 11. Others 12. Seating 16. Conductor 18. Classical 20. Intermission 21. Talking  
 Down: 1. Enjoy 2. Heart 3. Matinee 4. Applause 5. Encore 7. Usher 9. Distract 13. Violinist 14. Courteous 15. Pops 17. Raffle 19. Rustle



# MUSIC EDUCATION



## The Heartbeat of Panama City Symphony

Panama City Symphony offers innovative, interactive music education programs to all ages to foster music appreciation, build confidence, and nurture talent.

Enjoy photos & learn more about our music education programs on the next two pages! →

### Make Music Magic

#### Kindergarten - 2nd Grade

Designed for our youngest audiences, Make Music Magic creates awareness and appreciation for the 'language' of music. This program guides students as they listen and share their thoughts associated with a variety of music genres. The program includes interactive singing, clapping to various beats and melodies,



imaginative exercises, and discovering how music can express emotion and connect them to others.

### Guest Artist Outreach & Masterclasses

In addition to being world-class performers, the Symphony's guest artists are educators and community builders. Throughout the season, the Symphony's guest artists teach masterclasses in local high schools and colleges, perform for students, and play a vital role in the community leading up to their concert appearance with the Symphony. Artists perform recitals at Musically Up Close events, retirement communities, high schools and colleges.



the Symphony. Artists perform recitals at Musically Up Close events, retirement communities, high schools and colleges.

### Discovering Music

#### 3rd Grade - 5th Grade

Featuring musician ensembles, Discovering Music helps students explore the 'ingredients' of music. To engage curious young minds, the Panama City Symphony conductor and musicians demonstrate distinctive attributes of musical instruments and convey how these unique attributes provide the 'recipe' for creating a full musical performance. Students actively listen to discover how music is built, observe individual instrument demonstrations, learn how melody connects the senses, and interactively learn through narrated stories.



Students actively listen to discover how music is built, observe individual instrument demonstrations, learn how melody connects the senses, and interactively learn through narrated stories.

### Moments with the Maestro

Hosted by the Panama City Center for the Arts, the interactive lectures take place from 4:00-5:00 pm on the Friday before each Masterworks concert. The Maestro and guest artists share thoughts behind the selections, history of the composers and their works, and the nuances to listen for during the concert.



*Music is a more potent instrument than any other for education because rhythm and harmony find their way into the inward places of the soul.*

– Plato (Source: *The Republic*)







# MUSIC EDUCATION

## The Heartbeat of Panama City Symphony

**Panama City Symphony aims to inspire the next generation of musicians!**

### Panama City Symphony Mentoring Program

The Panama City Symphony's Mentoring Program places advanced musicians (9th grade and beyond) with a mentor who guides and serves as an intermediary between the conductor and the orchestra. Mentees shadow experienced musicians during rehearsals and concert performances, receiving high-level orchestral training in a nurturing and professional environment. Panama City Symphony often invites mentees to participate in community outreach performances. Since 2009, forty (40) students have been mentored representing homeschools, public and private high schools in Bay and Walton counties, and Gulf Coast State College. Taliah Bohlen will continue as a mentee in 2024-25.



*Pictured are the 2023 - 2024 mentees (L to R) with Music Director Sergey Bogza: Emily Kent (violin), Taliah Bohlen (violin), and Sarab Vaden (french horn).*

*The talent you attracted with the competition was incredible!*

*~Ben Keating*

*I'm eternally grateful to all who made Emerging Artists Competition an enjoyable and wonderful experience.*

*~Sam Vaillancourt*

*I want to send my warmest thank you to everyone who has helped me grow into a better musician for the past two years. I am not sure where I would be without all your support, love, and guidance. You have taught me not to be afraid of new challenges but to instead face them with courage. You have pushed me to be better and more importantly, strive for greatness. I am so grateful for the opportunities provided by you and the wisdom imparted on me along the way. Thank you, thank you. I hope to see you all again soon!*

*My best wishes,  
Emily Kent*

### Emerging Artists Competition

The inaugural Emerging Artists Competition was held in June 2024 at Gulf Coast State College Amelia G. Tapper Center and will return bi-annually. Winners receive exciting cash prizes and awards and perform with various Panama City Symphony events and recitals in the year following a competitions.

Judges were Maestro Sergey Bogza, Music Director and Conductor, Panama City Symphony; Dr. Gregory Jones, Associate Dean of Engagement, College of Music – FSU; and Erika Sciascia, Panama City Symphony Concertmaster. Sharing the stage as accompanists for the finalists at Panama City Symphony's Emerging Artists Competition were Valerie Trujillo and Mikayla Rogers.



**Grand Prize Winner - High School Division  
Croft "Didi" Stone, violin**



**Grand Prize Winner - College Division  
Victor Shlyakhtenko, piano**



**College Division - Second Place  
Sam Parrini, violin**



**College Division - Third Place  
Antonio Jarvey, saxophone**

*Symphony organizations have long noted the need to have music education specific to early education, effecting improved math and language skills, improved test scores, heightened listening skills and increased creativity.*





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# “IT’S OPENING NIGHT!”

Expressing heartfelt appreciation to the orchestra musicians, *It's Opening Night* is a donated art piece created by local glass artist Dr. Marlene East, President, Panama City Symphony Board of Directors.

Getting ready for the season opener, the violinist ponders honoring the leadership of Maestro Bogza and the composers of the pieces to be performed by Panama City Symphony in the 24/25 season.



Marlene East  
GLASS & ART

marleneeastglassart.com  
marleneeastglassart@gmail.com  
(850) 814-3650

*It's Opening Night* is displayed in the foyer on concert nights. Raffle tickets may be purchased prior to concerts or during intermissions. The winner's name will be drawn at the season finale on April 12, 2025.

For more information, go to [www.panamacitysymphony.org](http://www.panamacitysymphony.org)



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AND  
MUSIC DIRECTOR SERGEY BOGZA  
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6:00 - 9:00 pm

Reservation  
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January 3, 2025

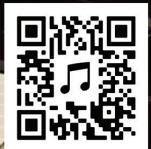
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PANAMA CITY SYMPHONY & WILL THOMPSON BAND  
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# Renaissance TO Rock-n-Roll

Thursday, February 20, 2025  
6 - 9 pm

A FUNDRAISING EVENT BENEFITING  
PANAMA CITY SYMPHONY

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Musicians of the Panama City Symphony and The Will Thompson Band join forces for a breathtaking night that spans centuries. Be captivated as orchestra musicians deliver classics from the **Renaissance** to the modern era while the band ignites the stage with the raw power of **Rock 'n' Roll**. This one-of-a-kind event is a must-see for all music lovers!

## WHERE

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## DETAILS

Dinner Included. Table-Style Seating. Cash Bar.  
\$80 per person. Limited seating, purchase tickets early!  
50/50 Drawing!

## SPONSORSHIPS

Contact [operations@panamacitysymphony.org](mailto:operations@panamacitysymphony.org) for information.

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**Where words fail,  
music speaks...**

**-Hans Christian Anderson**

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Your support brings pride and wonderment to the people of NW Florida  
through symphonic music as a fine art and music education.

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As a heartfelt thank-you from the Symphony,

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*Baton levels are based on subscriptions to the Masterworks Concert Series.*

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- |                                  |  |
|----------------------------------|--|
| Johannes Brahms<br>(1833 - 1897) | Hungarian Dance No. 1 in G minor, 3'   |
| Antonín Dvořák<br>(1841 - 1904)  | Slavonic Dance in A-flat major (Polka), Op. 46, 4'<br>Slavonic Dance in C major (Kolo), Op. 72, 3'           |
| Josef Suk<br>(1874 - 1935)       | Meditation on the Old Bohemian Chorale, 7'<br><i>Preceded by Svaty Vaclave Chorale (arr. Allen Molineux)</i> |
| Ludwig Minkus<br>(1826 - 1917)   | Pas de deux from Don Quixote, 6'   |
| Bedřich Smetana<br>(1824 - 1884) | Three Dances from Bartered Bride, 13'<br>Polka<br>Furiant<br>Dance of the Comedians                          |



*Intermission*



- |                                  |  |
|----------------------------------|--|
| Bedřich Smetana<br>(1824 - 1884) | The Moldau, 12'  |
| Freddie Mercury<br>(1946 - 1991) | Bohemian Rhapsody for Orchestra and<br>Solo Viola (arr. Nicholas Hersch), 7'<br><i>Allyson Royal, solo viola</i> |
| Jaromír Vejvoda<br>(1902 - 1988) | Beer Barrel Polka (arr. Allen Molineux), 3'  |







## A GRAND BOHEMIAN CELEBRATION

### Program Notes

*Compiled by Sergey Bogza*

#### **Johannes Brahms: Hungarian Dance No. 1 in G minor** estimated duration: 3 minutes

Johannes Brahms' Hungarian Dance No. 1, composed in 1869 for piano four hands, exemplifies his skill in blending folk rhythms with classical sophistication. The piece opens with a lilting string melody that drives the tempo, while the upper woodwinds add playful embellishments. As the dance progresses, dynamic contrasts intensify, with quiet sections giving way to bold, vigorous passages. The work concludes with a spirited reprise of the opening theme and an exhilarating finale, capturing the vibrant essence of Bohemian folk music.

#### **Antonín Dvořák: Slavonic Dance in A-flat major (Polka), Op. 46 & C major (Kola), Op. 72** estimated duration: 7 minutes

Antonín Dvořák's Slavonic Dance in A-flat major and Slavonic Dance in C major, Op. 72 are vibrant examples of his ability to infuse classical music with the spirit of Eastern European folk traditions. Dvořák was one of the first among his countrymen to attain real international prominence as a composer, and this fame was catalyzed largely by the notoriety of the Slavonic Dances. Unlike Brahms' Hungarian ones, these do not incorporate actual folk melodies—all the tunes are of the composer's invention, but the character is authentic enough to give the impression of lively atmosphere of village dances and celebrations.



The Slavonic Dance in A-flat major, Op. 46, is a lively Polka that reflects the rhythmic exuberance and playful character of



Bohemian folk dances. Its spirited tempo and engaging melodies are characterized by syncopated rhythms and bright, infectious energy, showcasing Dvořák's skill in blending folk elements with refined orchestral textures.

In contrast, the Slavonic Dance in C major, Op. 72, a dance known as a Kola, composed a few years later in 1886, presents a different flavor with its more expansive and lyrical character. The "Kola" (a term referring to a type of Bohemian folk dance) features a buoyant and energetic tempo, characterized by its playful and exuberant melodies. The piece opens with a vigorous, syncopated rhythm that immediately sets a vibrant tone. The orchestration is rich and colorful, with Dvořák employing dynamic contrasts and rhythmic patterns to enhance the dance's festive character.

#### **Josef Suk: Meditation on the Old Bohemian Chorale (Svaty Vaclave), Op. 35a** estimated duration: 7 minutes

Composed in 1914, Meditation on the Old Bohemian Chorale is a deeply reverent work that draws on the ancient Czech hymn associated with Saint Wenceslas, the patron saint of the Czech people. Composed in 1914 as Europe faced the turmoil of World War I, the piece expresses deep national pride and a yearning for peace. Suk's music, with its rich and solemn string writing, slowly reveals the chorale theme, building to a powerful emotional climax before gently receding. Originally for string quartet and later arranged for string orchestra, this work is cherished for its spiritual depth and its embodiment of Czech identity.

This performance will be preceded by the Svatý Václave Chorale, arranged for wind, brass, and percussion, by Allen Molineux.

#### **Ludwig Minkus: Pas de deux from Don Quixote** estimated duration: 6 minutes

Often performed as a stand-alone piece, Minkus's Pas de deux from Don Quixote is a cornerstone of classical ballet, renowned for its fiery spirit and technical challenges. Composed in 1869, the piece accompanies the ballet's romantic leads, Kitri and Basilio, in a dazzling display of virtuosity. The music brims with the vibrancy of Spain, featuring infectious melodies and dynamic rhythms that complement the choreography's blend of grace and athleticism.

#### **Bedřich Smetana: Three Dances from Bartered Bride** estimated duration: 13 minutes



Bedřich Smetana, a central figure in the development of Czech national music, composed The Bartered Bride in 1866. This opera, a comic tale of love and matchmaking in a rural Czech village, has become a symbol of Czech national identity. The Three Dances—the Polka, Furiant, and Dance of the Comedians—are some of the most vibrant and popular sections from the opera, each capturing a different aspect of the lively village atmosphere.

The first of the three dances, the Polka, reflects the joyous and light-hearted spirit of the village festivities. The polka is a traditional Czech dance, and Smetana's version is filled with bright, catchy melodies and a buoyant rhythm that evoke the carefree nature of the villagers as they celebrate.



Following the Polka, the Furiant is a more vigorous and rhythmically complex dance. Characterized by its rapid alternation of duple and triple meter, the Furiant embodies the fiery and spirited side of Czech folk traditions. This dance is full of energy and drive, showcasing Smetana's skill in crafting lively, syncopated rhythms that convey a sense of excitement and vigor.

The final dance, the Dance of the Comedians, is one of the most beloved and humorous parts of the opera. It accompanies the arrival of a traveling circus troupe in the village, adding a touch of playful whimsy to the proceedings. The music is filled with lively, playful melodies and quick, nimble rhythms, perfectly capturing the comedic antics of the circus performers and the joyful chaos they bring to the story.

### **Bedřich Smetana: The Moldau** estimated duration: 12 minutes

Composed between 1874 and 1879, The Moldau, one of the most famous symphonic poems by Bedřich Smetana, is the second and most popular movement of his larger orchestral work *Má Vlast* (My Homeland). Smetana, often regarded as the father of Czech music, created *Má Vlast* as a musical tribute to the beauty, history, and legends of his homeland.

The Moldau vividly depicts the journey of the Vltava River, the longest river in the Czech Republic, as it flows through the countryside, passing forests, meadows, villages, and castles before reaching the city of Prague. The piece begins with the gentle murmuring of two small springs, represented by delicate flutes and clarinets. As the streams merge into a single river, the music swells, capturing the river's increasing strength and the grandeur of the Czech landscape.



Throughout the piece, Smetana incorporates folk-inspired melodies and rhythms that evoke scenes along the river's course. The music conveys a pastoral landscape with hunting horns, a rustic wedding with a lively polka, and the mystical dance of water nymphs under the moonlight. As the river approaches the capital, the music becomes majestic, symbolizing the pride and glory of the Czech nation. The symphonic poem concludes with a powerful and sweeping depiction of the river flowing through Prague, uniting the past and present in a grand, nationalistic tribute.

### **Freddie Mercury: Bohemian Rhapsody for Orchestra and Solo Viola (arr. Nicholas Hersch)** estimated duration: 7 minutes



Released by Queen in 1975 as the lead single from their fourth studio album, *A Night at the Opera*, Freddie Mercury's "Bohemian Rhapsody" is hailed as one of the most innovative and iconic rock songs ever recorded. Its unconventional structure and operatic style challenge traditional pop and rock norms by seamlessly blending rock, opera, and ballad elements into a groundbreaking composition. The song's unique fusion of genres, combined with its striking lyrics and dynamic changes, has cemented it as a timeless classic in music history.

Today's performance will feature a symphonic arrangement by the American conductor, arranger, and educator, Nicholas Hersch. Created in 2013, the arrangement became a viral YouTube hit and continues to be performed worldwide.

### **Jaromír Vejvoda: Beer Barrel Polka** estimated duration: 3 minutes

Composed in 1927, the polka went through several stages before achieving widespread popularity. Initially performed as an instrumental piece, it first had lyrics added by Vašek Zeman in 1934, under the title "Škoda lásky" (Unrequited Love). Later, Shapiro Bernstein acquired the song, and Lew Brown and Wladimir Timm wrote English lyrics, originally framing it as a celebration of Prohibition's repeal. It wasn't until The Andrews Sisters recorded it in 1939 that the song gained widespread acclaim, leading to numerous covers by artists including the Glenn Miller Orchestra, Benny Goodman, Bobby Vinton, Billie Holiday, John Serry Sr., and Joe Patek, whose album "Beer Barrel Polka" sold over a million copies.

There's a garden, what a garden  
Only happy faces bloom there  
And there's never any room there  
For a worry or a gloom there  
Oh there's music and there's dancing  
And a lot of sweet romancing  
When they play the polka  
They all get in the swing  
Every time they hear that oom-pa-pa  
Everybody feels so tra-la-la  
They want to throw their cares away  
They all go lah-de-ah-de-ay  
Then they hear a rumble on the floor, the floor  
It's the big surprise they're waiting for  
And all the couples form a ring  
For miles around you'll hear them sing...  
Roll out the barrel, we'll have a barrel of fun  
Roll out the barrel, we've got the blues on the run  
Zing boom tatarrel, ring out a song of good cheer  
Now's the time to roll the barrel, for the gang's all here.

*(Lyrics by Lew Brown and Wladimir Timm wrote)*





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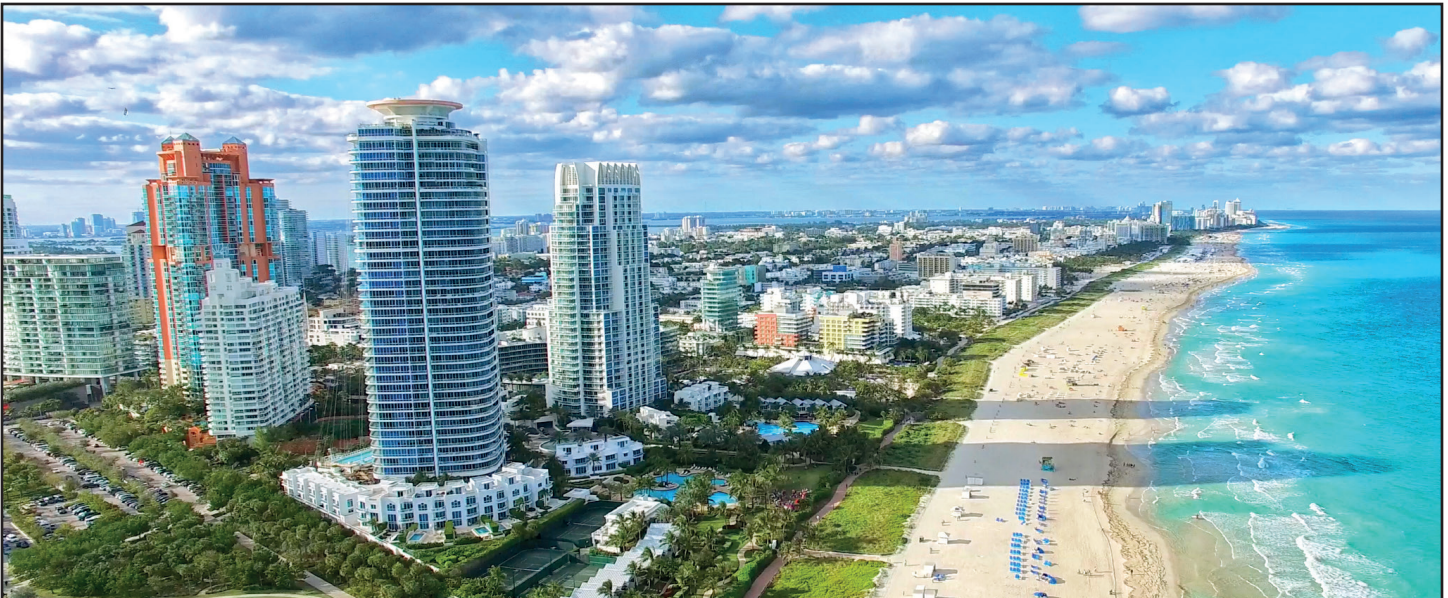


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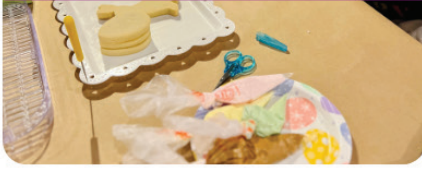
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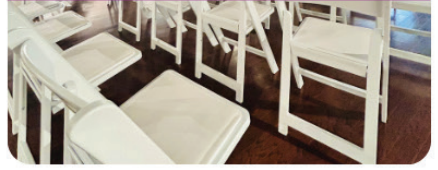
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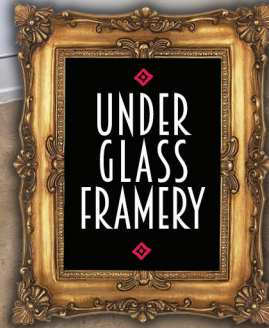
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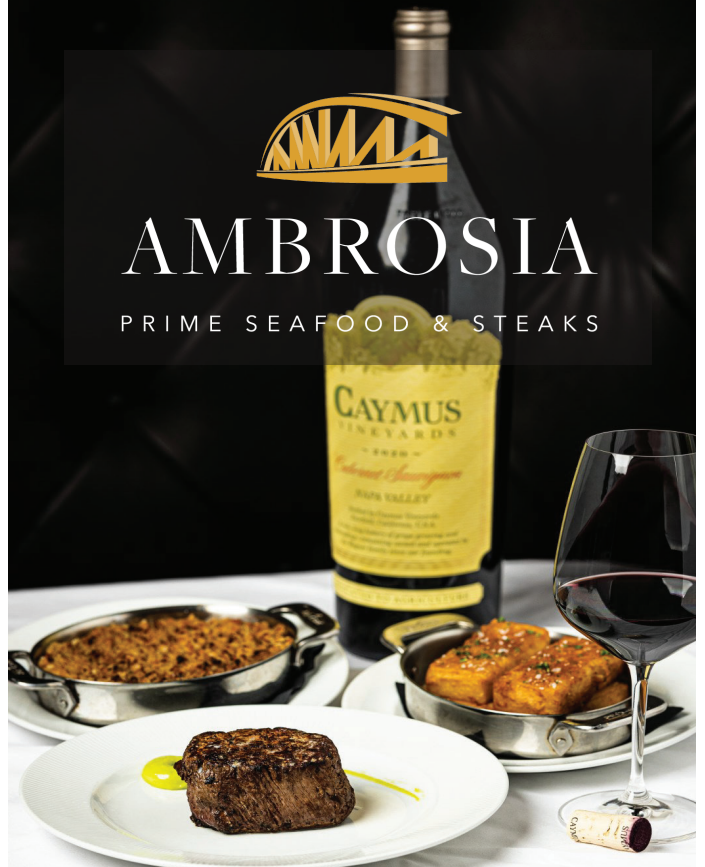


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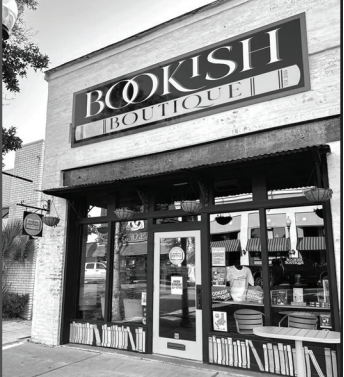
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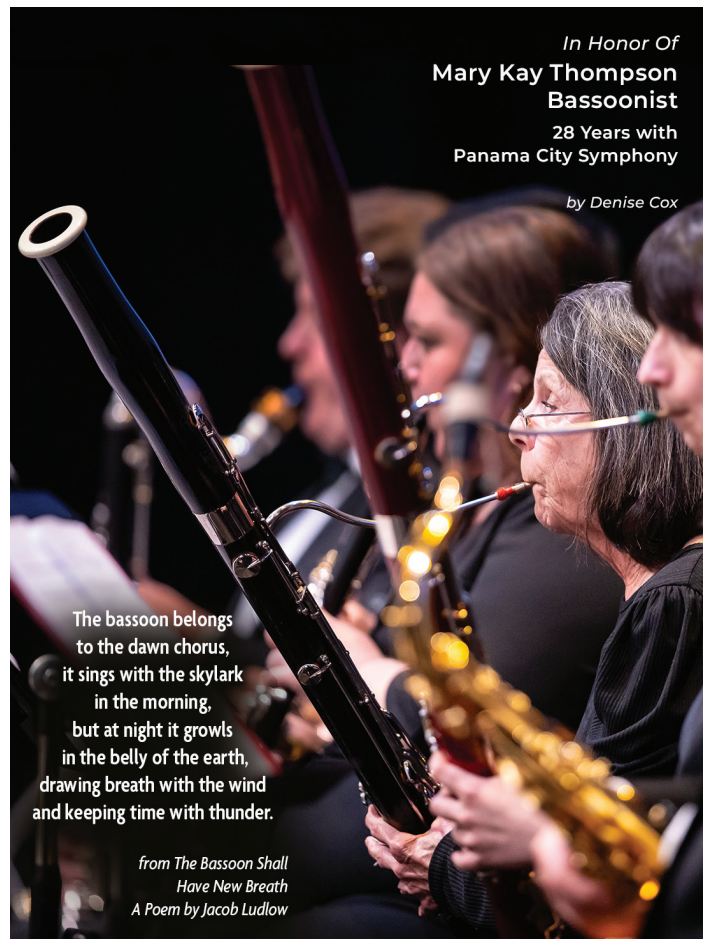
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*by Denise Cox*



*The bassoon belongs  
to the dawn chorus,  
it sings with the skylark  
in the morning,  
but at night it growls  
in the belly of the earth,  
drawing breath with the wind  
and keeping time with thunder.*


*from The Bassoon Shall  
Have New Breath  
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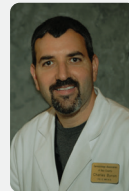
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