



**2025-2026 Concert Series**  
**Dean Buck, Music Director**

**Saturday December 13, 2025 7:30 p.m.**  
**Disciples Christian Church**

**Sunday December 14, 2025 3:00 p.m.**  
**Westlake Performing Arts Center**



## A Message from our President

Welcome to the 88th Season of the Cleveland Philharmonic Orchestra! We are proud to be a community of volunteer, amateur, and professional musicians dedicated to sharing the joy of orchestral music with audiences across Northeast Ohio.

The 2025–2026 season marks an exciting new chapter for us. We are thrilled to perform under the baton of Maestro Dean Buck and to begin rehearsals in our new home at the breathtaking Trinity Cathedral Episcopal Church. Our performances will continue at the Westlake Performing Arts Center, our cherished “home away from home” and explore other venues.

This season promises inspiring musical discoveries, distinguished guest soloists, and—as always—the talented winner of our Frieda Schumacher Young Artist Competition. As we look to the future, we’re setting ambitious goals to ensure the orchestra’s continued growth. We invite you to explore [clevephil.org](http://clevephil.org) to learn about sponsorship opportunities and other ways to support our mission. All donations are tax-deductible and can be made online, by mail, or in person at any concert.

Thank you for joining us on this musical journey. We hope you’ll enjoy this and every performance—and bring friends and family to share in the experience.

With gratitude,  
Renee Wagner  
President, Cleveland Philharmonic Orchestra

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### The CPO Mission Statement

The Cleveland Philharmonic Orchestra provides a quality musical and educational contribution to the Northeast Ohio community by skilled and dedicated musicians from all walks of life. The orchestra performs symphonic music at a high artistic standard in an environment that is welcoming for audiences and musicians.

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**Cleveland Philharmonic Orchestra**  
**Dean Buck, Music Director**

**Saturday December 13, 2015 7:30 p.m.**  
**Disciples Christian Church**

**Sunday December 14, 2015 3:00 p.m.**  
**Westlake Performing Arts Center**

**Dean Buck, Conductor**

Prélude de Noël.....Vitězslava Kaprálová  
(1915 – 1940)

Fantasia on 'Greensleeves' .....Ralph Vaughn Williams  
(1872 – 1958)  
Arr. from 'Sir John in Love' by Ralph Greaves

Academic Festival Overture, Op. 80.....Johannes Brahms  
(1833-1897)



**Intermission**

Symphony No. 8 in G Major, Op. 88.....Antonín Dvořák  
(1841-1904)

Allegro con brio

Adagio

Allegretto grazioso - Molto vivace

Allegro ma non troppo

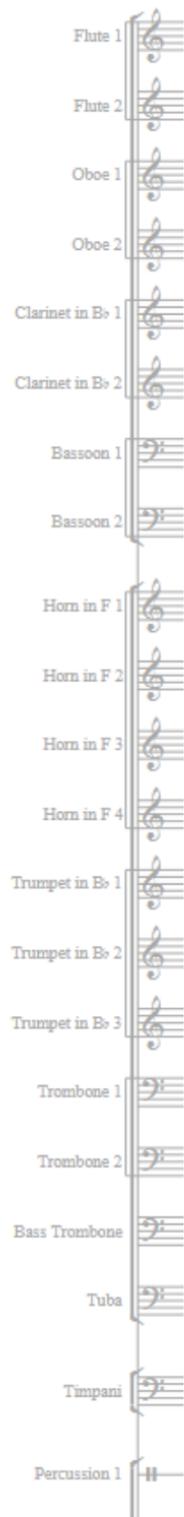
Festive Sounds of Hanukkah.....Traditional  
Arr. by Bill Holcombe

Christmas Carol Sing-Along.....Traditional  
Arr. by Dan Goeller

Sleigh Ride .....Leroy Anderson  
(1908-1975)

# Cleveland Philharmonic Orchestra Personnel

December 13-14, 2025



## FIRST VIOLIN

Andy Peng  
Concertmaster

Ramon Alvarez

Elyse Burrus  
Emma Lindahl

Miyako Hiyakawa

Denise Lavin

Amanda Opaskar

Micah Pecson

Renee Wagner

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LeAundra Richardson

Principal

*Dailey Memorial Chair*

Steve LaBonne

Anna Kohler

Margaret Lynch

Stephen O'Block

Rebecca Shook

Berkeley Stocking

Jessica Toncler

## VIOLA

Ellen Murphy

Principal

Mikinzie Bumbarger

Gwen Fallaro

CJ Lyphout

Aiden Pettit

Cyrus Taylor

Kate Weaver

Jeff Williams

Deb Yandala

## VIOLONCELLO

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Maria Fesz

Co-Principals

Anna Burr

Jennifer Hillmer

Annelise Sullivan

Nancy Thorn

Josh Williams

## CONTRABASS

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Jeremey Poparad

Co-Principals

Dan Conwell

Patricia Johnston

James Mass

Gregg Sichner

## PICCOLO

Alicia Gallucci

## FLUTE

Julianna Sabo

Principal

Linda Sandhaus

## OBOE

Charles Sweetlik

Principal

Trisha Stacks

## COR ANGLAIS

Trisha Stacks

## CLARINET

David Ciucevich

Principal

Victoria Marra

## BASSOON

Elizabeth Aldridge

Joseph Kan

Co-Principals

## HORN

Tren Cheshier

Samantha Englander

Amanda Johancen

Martin Layman

## TRUMPET

William Nenonen

Principal

Brian Gutkoski

Genevieve Fritz

## TENOR TROMBONE

Robert Adamson

Principal

Logan Hovorka

## BASS TROMBONE

Drew Krieger

## TUBA

Scott Hindulak

## TIMPANI

Greg Spangler

## PERCUSSION

Rachel Beller

Owen Seech-Hrvatín

Anna Spangler

## PIANO

Allison Hillier

# Dean Buck

## Music Director, Conductor

Award-winning conductor Dean Buck has been described by Cleveland Classical as "fearless and firm," and "precise and confident." In September 2023, Mr. Buck was awarded Second Prize (First Prize was not awarded) at the 2nd International Italian Conducting Competition – Alceo Galliera in Bordighera, Italy. He is excited to be working with the Cleveland Philharmonic orchestra in the 2025-2026 season.



Mr. Buck serves as opera conductor at Baldwin Wallace Conservatory. In 2021, he was co-music director for Operas [In Place], a series of virtual operas (composed specifically for virtual performance) that won Opera America's Award for Digital Excellence in Opera. For this, Mr. Buck collaborated with composers Jake Heggie, Nkeiru Okoye, Josh Schmidt, and Griffin Candey, as well as librettists Gene Scheer, Royce Vavrek, David Cote, and Caroline McGraw. He was Music Director for Nkeiru Okoye's *We've Got Our Eye On You* which won First Prize at the 2023 National Opera Association Competition.



He is on the conducting faculty at the Cleveland Institute of Music, and previously served on the faculty of the University of Akron. Since 2017, Mr. Buck has been Assistant Conductor and Chorus Master of Cleveland Opera Theater, where he is Music Director of [NOW]Fest, an annual festival of new opera works.

In New York City, Mr. Buck served as Assistant Conductor of Chelsea Opera and Principal Conductor of LoftOpera where he conducted eight productions including Puccini's "La Bohème", Mozart's "Così fan Tutte", and Britten's "The Rape of Lucretia". The New York Times called his conducting "tender and gentle, and "agile and well balanced."

Mr. Buck is a frequent guest conductor of the Youngstown Symphony Orchestra, has regularly appeared with the Heights Chamber Orchestra and Suburban Symphony Orchestra, and has worked extensively with the Blue Streak Ensemble, a contemporary chamber group founded by renowned composer Margaret Brouwer. A strong advocate for new music, he has led over 30 premieres of new works.

A native of Cleveland, Ohio, Dean Buck holds a Master's Degree in Orchestral Conducting from The Cleveland Institute of Music, where he studied with Carl Topilow.

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Join us in March for a show featuring the winner of the  
Frieda Schumacher – Cleveland Philharmonic Orchestra  
Young Artist Competition  
*West Shore Unitarian Universalist Church, Rocky River*  
*Sunday, March 1, 3:30 p.m.*

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## ***Prélude de Noël*, Vítězslava Kaprálová, (Christmas Prelude)**

The first hearing of Vítězslava Kaprálová's, *Prélude de Noël* (Christmas Prelude) for Chamber Orchestra was part of the Paris PTT Radio program "Noël à Prague," on Christmas Eve, 1939. Conductor Chaowen Ting (2021) describes the piece as "an amazingly subtle and fleeting impression like a slightly blurred photograph of a Christmas snowy landscape."

Composer Vítězslava Kaprálová was born in Brno, Moravia in 1915. Her father, Václav Kaprál (1889–1947) was a pianist, teacher, choirmaster, and music critic. Her mother, Vitezslava (born Uhlirova, 1890–1973) was a voice teacher. Kaprálová's early interest in music was supported by her parents who hoped she would take over the family's private music school; however, Kaprálová desired a career in composition and conducting. She enrolled at the Brno Conservatory at age fifteen as a double major. She was the first woman to graduate from the institution. Kaprálová then attended the master school of the Prague Conservatory, where she continued her double major studies.

In October 1937 Kaprálová moved to Paris on a one-year French government scholarship at the *École normale de musique*. She hoped to continue her studies in composition with Nadia Boulanger, but her command of the French language was insufficient. However, her German was adequate to be able to study conducting with Charles Munch. Kaprálová also had private consultations

with the composer Bohuslav Martinu whom she had met in April 1937.

The German occupation of Czechoslovakia totally changed Kaprálová's life. Living in Paris, she no longer received financial aid from home, since financial transactions were subjected to new, strict rules. She had to earn her own living and tried to support herself on various small commissions. One of these was the "Prélude de Noël" (1939).

During the spring of 1939 she tried to obtain a scholarship to study at the Juilliard School in New York City. By the summer she depended entirely on the assistance of several friends and a few benefactors. It was during this time that she met her future husband, Jiri Mucha, and they married in April 1940. When Paris was threatened by German invasion, she was evacuated by her husband on May 20, 1940 to Montpellier, France near his military base in Béziers. By then Kaprálová was already seriously ill, and, following several weeks of suffering, she succumbed to typhoid fever on June 16, 1940.

In 1946, in appreciation of her distinctive contribution, the foremost academic institution in the country – the Czech Academy of Sciences and the Arts – awarded Kaprálová membership *in memoriam*. By 1948 this honor was bestowed on only 10 women, out of 648 members of the Academy. Only one of the ten women was a musician – Kaprálová.



*For more information about little known composers of distinction, check out the ADORE Project at <https://theadoreproject.org>*

## ***Fantasia on 'Greensleeves'*** **Ralph Vaughan Williams**

Ralph Vaughan Williams (1872-1958) incorporated ten English folk tunes, including "Greensleeves," into the third act of his Shakespeare-inspired opera, *Sir John in Love* (1929). The opera was based on Shakespeare's play "The Merry Wives of Windsor" (1602) in which the Bard also incorporated the Greensleeves tune and words.

"Greensleeves" was registered as a broadside ballad in 1580. No copies of this first printing have survived. Scott Smith writes that broadsides had lyrics printed on one side of a single sheet of paper, were posted in public spaces and then discarded. Broadside ballads such as "Greensleeves", contained the song's lyrics without any musical notation. The earliest available version of "Greensleeves" is from 1584 when the printed lyrics appeared as "A new Courtly Sonet of the Lady Green sleeues" to be sung to the tune of "Greensleeues." This may or may not be identical to the broadside published four years earlier.

Vaughan Williams used the Greensleeves tune in several of his compositions, the best known is the arrangement for flute, harp, and strings from 1934. This composition evokes serene, pastoral landscapes, timelessness and quiet mystery.

Several myths surround the melody and words of "Greensleeves." The most prevalent is that King Henry VIII wrote it to woo Anne Boleyn, maid of honor to

Henry's first wife (Catherine of Aragon) and who, after resisting Henry's advances, became his second wife. Henry VIII died in 1547 and the broadside of "Greensleeves" first appeared in 1580.

Melodies learned in the oral tradition are set to lyrics that match the rhythm of the music; therefore, limitless words can be set to the same tune. Two such renditions exist in the singing of "Greensleeves" and the Christmas favorite "What Child is This" from the nineteenth century. The origin of the familiar melody is lost in history.



***Akademische Festouvertüre* Op. 80,  
(Academic Festival Overture)  
Johannes Brahms**

The University of Breslau awarded Brahms an honorary Doctor of Philosophy degree on March 11, 1879, for being "the first master of rigorous musical art in Germany today." In response, Brahms wrote a thank you note on a postcard. The conductor Bernard Scholz, who had recommended the award, wrote back to Brahms suggesting that the University expected more in return, perhaps a doctoral symphony or, at least, a festive composition to acknowledge his academic honor. During the summer of 1880, while vacationing at the resort of Bad Ischl in Upper Austria, Brahms penned a musical thank you: the *Academic Festival Overture*

The first hearing of the Overture, conducted by Brahms, occurred at an academic convocation, on January 4, 1881, at the University of Breslau before an audience of academics and students. The composition was dedicated to the University of Breslau, and the expectation was probably for a somewhat solemn, dutiful piece, appropriate to an academic gathering. Instead, they were treated to “a very boisterous potpourri of student songs à la Suppé’ (Brahms’s own description).” To offset this festive mood, Brahms’s Tragic Overture, op. 81, was also played. Both overtures were written during the summer of 1880.

Four college drinking songs are incorporated into Brahms’s Academic Festival Overture. Some also have political references. “Wir hatten gebauet ein stattliche aus” (“We have built a stately house”) recalls the repression of liberal fraternities by the reactionary German government. It was a patriotic song, written in 1820, by a leader of the student’s union, after it was shut down by the dictatorial Carlsbad decrees. The stately house refers to Germany, and it mentions the black, red, and gold colors of the flag.

“Alles schweige! Hört, ich sing das Lied der Lieder” (“Everyone Be Quiet! Listen, I sing the song of songs”) comes from a patriotic ceremony in which each student pierces his fraternity cap with a sword point as he pledges loyalty to the nation. Originally, it pledged loyalty to Emperor Joseph II and then later referred to loyalty to Germany.

The tune of “Fuchslied” (“Freshman Song”) has similarities to “The Farmer in the Dell” and was used during freshmen hazing when they rode around on chairs and benches.

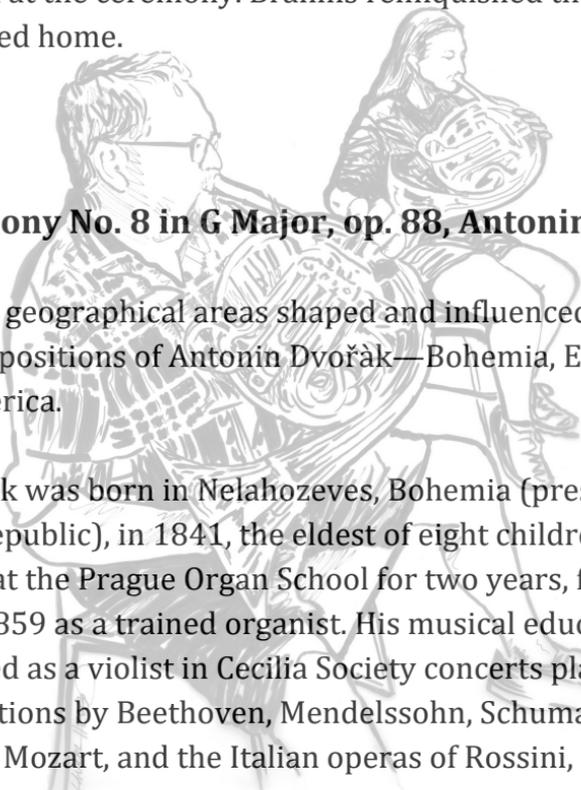
The fourth student song, “Gaudeamus igitur” (“Let Us Now Rejoice”) is also a ribald drinking song about the brevity of life.

Brahms had the opportunity to accept another honorary Doctorate in Music from Cambridge University in 1876, but that required sailing across the English Channel. He had a paralyzing distaste for sea travel and his attendance was required at the ceremony. Brahms relinquished the honor and stayed home.

### **Symphony No. 8 in G Major, op. 88, Antonin Dvořák**

Three geographical areas shaped and influenced the life and compositions of Antonin Dvořák—Bohemia, England, and America.

Dvořák was born in Nelahozeves, Bohemia (present-day Czech Republic), in 1841, the eldest of eight children. He studied at the Prague Organ School for two years, finishing in July 1859 as a trained organist. His musical education continued as a violist in Cecilia Society concerts playing compositions by Beethoven, Mendelssohn, Schumann, Wagner, Mozart, and the Italian operas of Rossini,



Donizetti, Bellini, and Verdi. When Bedřich Smetana the conductor, the repertoire soon included Czech and Slav composers. Additional formative musical events included playing Richard Wagner overtures and preludes under the baton of the composer in 1863, seeing Franz Liszt conduct his own works, attending concerts conducted by Hans von Bülow, and performances by the pianist Clara Schumann. These experiences were augmented by his ongoing study of musical scores, private teaching, composing, and serving as a church organist.

In 1883 Dvořák's *Stabat Mater* was heard in England. The following year he received an invitation to conduct this work at the Albert Hall, the Crystal Palace, and the Worcester Festival. Klaus Döge points out that the successes of these performances should not be overestimated. They occurred "at a time when political feeling was detrimental to the reception of his work in Germany and Austria," whereas England, "far removed from continental bickering, appreciated him properly as an artist and contributed greatly to the growth of his international fame." Elizabeth Schwartz further elaborated, "Dvořák was a reluctant citizen of the Austro-Hungarian Empire, whose ruling Hapsburgs reigned over the Czech people; both Czech language and culture were vigorously repressed."

Dvořák acquired a small country property in 1885 in Vysoká, a village near the south Bohemian silver-mining town of Příbram. During his summer retreat of 1889, Dvořák formulated ideas for his Eighth Symphony and completed the final scoring in November while back

home in Prague. According to Eric Bromberger, during the summer Dvořák was also indulging in one of his favorite pastimes—raising pigeons.

The first performance of the Eighth Symphony was in Prague on February 2, 1890, with Dvořák conducting the Prague National Theater Orchestra. He dedicated it to “The Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature in thanks for my election.” Franz Joseph I (1830-1916), reigned as the Emperor of Austria from 1848 to 1916. The Eighth Symphony received its British premiere in April 1890 in London with Dvořák on the podium. For a time, it was known as the “English” Symphony because it was published in 1892 by the English music publishing firm Novello.

In June 1891, Jeannette Thurber, president of the National Conservatory of Music in America in New York, invited Dvořák to accept the post of artistic director and professor of composition from October 1892 at the salary of \$15,000 (25 times what he was paid at the Prague Conservatory). The salary was certainly a powerful inducement since Dvořák was providing for a wife and six children between the ages of three and thirteen. He signed a contract in December 1891. On September 15, 1892, Dvořák left Prague with his wife, a daughter and son.

Dvořák’s 1893 summer vacation was spent in the Czech colony of Spillville, Iowa with his entire family. (The children who had stayed at home in Prague came to America for the summer). On the return trip to New York City, they visited the World’s Columbian Exposition in Chicago where he conducted his Eighth Symphony on

'Czech Day'. In an *Etude* music magazine article from August 1913 by the American Composer Harry Rowe Shelley titled, "Dvořák as I Knew Him," Shelley writes about Dvořák's love of the natural landscape and specifically references Dvořák speaking about the drama of an American cyclone in Ohio that was accompanied by a thunderstorm.

Back in New York, Mrs. Thurber wanted to extend Dvořák's contract for another two years and Dvořák agreed. However, the economic crisis of April 1893 was disastrous for Mrs. Thurber's husband, whose money had provided essential financial support for the National Conservatory, and who was now facing bankruptcy. Mrs. Thurber could no longer fulfill her obligations to Dvořák; even the payment for the last months of the first academic year, 1892-3, was considerably delayed. At the beginning of the second academic year, she was able to pay him only part of the salary due. After spending the summer holidays in his homeland, Dvořák returned to America in October 1894. The following April he and his wife returned to Bohemia, and in August 1895, after taking legal advice, he told Mrs. Thurber, who still owed him money, that he would not be returning to the USA in accordance with his contract. He resumed his teaching duties at the Conservatory in Prague and was named its artistic director in 1901. He died in Prague in 1904.

Program notes by Jeanne A. Hansen





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view the video of this concert.

***Please Consider a Donation to the  
Cleveland Philharmonic Orchestra***

We hope you enjoy today's program. One of our goals is to make musical enrichment accessible to all in the Greater Cleveland community by continuing to perform concerts at affordable prices. If you have an interest in furthering our efforts, please consider a gift to the CPO at this time.

**The Cleveland Philharmonic Orchestra**  
P.O. Box 16521  
Cleveland, OH 44116  
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**Annual & Endowment Fund Donors**

The Board of Directors and members of the Cleveland Philharmonic Orchestra wish to acknowledge and express appreciation for the generous support of many individuals and organizations. The orchestra receives funding from area individuals, foundations, and corporations who are committed to the value of quality symphonic music performed by and for people in northeastern Ohio. Contributions to the Cleveland Philharmonic Orchestra are tax deductible.

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In honor of K. Rodney Stemen, from Brad Stemen and Jenn Hillmer

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**Allan E. Carlson Endowment Fund** – established through a gift from CPO violinist, the late Millie Carson and the Carlson family, in honor of Millie's late husband, Dr. Allan E. Carlson.

**The Cleveland Philharmonic Orchestra Fund of The Cleveland Foundation** – established through a gift from longtime CPO member, the late Doug Handyside in memory of his sister Barbara Handyside and in memory of his fiancée, former CPO bassoonist Jan Jonap.

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**Cleveland Philharmonic Orchestra**  
**Dean Buck, Music Director**  
**2025-2026 Concert Series**

**Sun. Oct. 19, 2025 : 3:00 p.m.**  
Westlake Performing Arts Center  
Dean Buck, conductor

Mussogorsky: Night on Bald  
Mountain  
Dukas: Sorcerer's Apprentice  
Saint-Saëns: Dance Macabre  
Berlioz: Marche au supplice  
Dvořák: The Noon Witch

***Holiday Concert***

**Sat. Dec. 13, 2025 : 7:30 p.m.**  
Disciples Christian Church,  
Cleveland Heights

-and-

**Sun. Dec. 14, 2025 : 3:00 p.m.**  
Westlake Performing Arts Center  
Dean Buck, conductor

Brahms: Academic Festival Overture  
Vaughan Williams: Fantasia on  
Greensleeves  
Kaprálková: Prélude de Noël  
Dvořák: Symphony No. 8  
Hanukkah/Christmas melodies

**Sun. March 1, 2026 : 3:30 p.m.**  
West Shore UUC, Rocky River  
Dean Buck, Conductor

Schumacher Winner Concerto  
Tchaikovsky Symphony No. 2

**Sun. May 3, 2026 : 3:00 p.m.**  
Westlake Performing Arts  
Center  
Dean Buck, Conductor

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**Ticket prices:**

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*All programs and artists are subject to change.*