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present

CECILIA BARTOLI

MEZZO-SOPRANO

with the

CBC VANCOUVER ORCHESTRA

Mario Bernardi, Conductor



ORPHEUM THEATRE

TUESDAY, FEBRUARY 14, 1995

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PROGRAMME

Christoph Willibald Gluck
(1714-1787)

Two Movements from the Ballet Suite
from *Orfeo*
Dance of the Furies
Dance of the Blessed Spirits

Wolfgang Amadeus Mozart
(1756-1791)

È amore un ladroncello
(from *Così fan Tutte*)

Recit: Giunse alfin il momento
Aria: Deh vieni non tardar
(from *Le Nozze di Figaro*)

Mozart

Symphony No. 50 in D major, K.141a
Allegro moderato
Andante
Presto

Mozart

Parto, parto (from *La Clemenza di Tito*)

INTERMISSION

Gioacchino Rossini
(1792-1868)

Riedi al soglio (from *Zelmira*)

Franz Schubert
(1797-1828)

Ballet Music from *Rosamunde D.797*
Ballet Music No.1 Allegro moderato
Ballet Music No.2 Andantino

Vincenzo Bellini
(1801-1835)

Care compagne e voi teneri amici.
Come per me sereno...Sovra il sen...
(from *La Sonnambula*)

MEDIA SPONSOR:

The Vancouver Sun



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This concert is being recorded for broadcast on March 6, 1995 on CBC Stereo's
Mostly Music (105.7 FM).



CECILIA BARTOLI

Since she first appeared on the international scene in 1990 Cecilia Bartoli's career has sky-rocketed to an astonishing degree. Now an established international star of opera, concerts and recordings, she has sung at La Scala, the L'Opéra Bastille in Paris, the Liceo in Barcelona, and for the opera companies of Rome, Naples, Zurich, Bologna, Houston, Dallas, and the Salzburg Festival. Her stage roles have included among others: Mozart's Cherubino, Dorabella, Despina, Zerlina; and Rossini's Rosina, Cenerentola and Isolier. Appearing with orchestra and in recital all over the world – from London to Tokyo, and from Los Angeles to Paris – her concerts have always been sold-out successes. In New York, she has the distinction of within one week selling out her three night engagement at Lincoln Center's Avery Fisher Hall. Some of the world's most distinguished conductors have worked with her including: Claudio Abbado; Daniel Barenboim; Semyon Bychkov; Riccardo Chailly; Myung-Whun Chung; Nicolas Harnoncourt; Christopher Hogwood; James Levine; Riccardo Muti; Giuseppi Sinopoli; and Sir Georg Solti.

Ms. Bartoli has also made an astonishing number of recordings for one so young. An exclusive artist with Decca/London, she has recorded *Il Barbiere di Siviglia*, two albums of Rossini arias, another of Rossini songs, an album of Mozart arias and an album of *Arie Antiche* (released in the U.S. under the title of *If You Love Me*). Since the beginning of 1993 new releases include: a cameo appearance in Puccini's *Manon Lescaut*; Rossini's complete *Cenerentola*; Pergolesi's *Stabat Mater*; an album of lieder by Haydn, Mozart, Beethoven and Schubert in collaboration with the distinguished pianist András Schiff; and most recently a second album of Mozart arias titled *Mozart Portraits*. With the blessing of Decca/London she has also made several recordings while on loan-out to other companies; they are Mozart's *Così fan Tutte*, and *Le Nozze di Figaro* both with Daniel Barenboim (Erato), *Lucio Silla* under the baton of Nicolas Harnoncourt (Teldec), and Rossini's *Stabat Mater* with Semyon Bychkov (Philips). All of

her latest recordings have been on the best-seller charts and at one time during 1993 she had five of her recordings simultaneously among the top fifteen on the U.S. Billboard charts (with the *Arie Antiche* album in the number one spot for weeks on end). Upcoming releases include *La Clemenza di Tito* with Christopher Hogwood (Decca/London), *Le Nozze di Figaro* with Claudio Abbado, and *Idomeneo* with James Levine (both Deutsche Grammophon). Also available is a video *Profile of Cecilia Bartoli* which was first shown nationally in the United States and has now been taken over by PBS to be shown during the network's fund drive periods. Other videos include the Mozart *Requiem* with Sir Georg Solti and the Vienna Philharmonic, and Rossini's *Il Barbiere di Siviglia*. During October 1994 she was also seen on national television in a Gala concert from Carnegie Hall in collaboration with Sir Neville Marriner.

She is booked internationally past the year 2000. Her long awaited Metropolitan Opera debut will take place in January 1996 when she sings Despina in a new production of Mozart's *Così fan Tutte*.

A native of Rome, Cecilia Bartoli came to music in the most natural way – both parents were opera singers. Her mother, who sang under her maiden name Silvana Bazzoni, was and still is her only voice teacher.

The Vancouver Recital Society presented Cecilia Bartoli in her Vancouver debut in 1992 in a special gala concert with the CBC Vancouver Orchestra under Mario Bernardi in celebration of the 200th anniversary of Rossini's birth. Tonight the Vancouver Recital Society warmly welcomes Cecilia Bartoli on her second return to the Orpheum stage.

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Prague & Vienna May 10 - 20 (Budapest to May 24) *Nabucco*, *I Puritani*, *Makropolis Case*, *Le Nozze di Figaro*, others.

France May 14 - 29 Lot, Dordogne, Gascogne, Périgord. Lands of 100 Years War.

Italy May 26 - June 11 A feast opera and art. Venice, Florence, Genoa, Milan, Rome. *La Traviata*, *Madama Butterfly*, *Falstaff*, *Bluebeard's Castle*, *Der Freischütz*, others.

Poland June 10 - 22 Cracow, Lodz, Warsaw. *Mozart Opera Festival* including rarities. Chopin, Czestochowa, Zakopane +.

St Petersburg June 22 - July 1 *White Nights Festival*. *Aida*, *Invisible City of Kitezh*, *Salome*, *Sleeping Beauty*, SP Philharmonic. Hermitage, Novgorod, Petrodvorets, others.

Scandinavia June 30 - July 16 Oslo & Bergen plus Stockholm, Helsinki, Savonlinna. Grieg & Sibelius, Vigeland & Munch, Vikings & Fjords. Cruises, Drottningholm, folklore.

Ontario Festivals July 18 - 23 Shaw, Stratford & Elora Festivals plus *Showboat*.

Munich July 22 - 29 *Die Meistersinger* (Heppner), *Simon Boccanegra*, *Boris Godunov*, Thomas Hampson recital, others.

Santa Fe Opera July 31 - August 6 *La Fanciulla del West* & 3 others. Georgia O'Keeffe, Anasazi & Pueblos, Los Almos.

Bregenz & Verona August 5 - 12 *Fidelio*, *Aida*, *Turandot*, *Carmen*, *Cav & Pag*.

Seattle Ring Cycle August 14 - 20 Centre-orchestra. Rochaix/Israel production.

Bayreuth August 18 - 28 Cancellation List.

Ireland October 15 - 29 Wexford & Dublin. Galway, Limerick, Killarney, Cork.

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MARIO BERNARDI



Born in Kirkland Lake, Ontario of Italian descent, Maestro Bernardi received his early musical training in Italy at the Venice Conservatory. At the end of World War II the Bernardi family returned to Canada where he completed his studies at the Royal Conservatory in Toronto.

While the piano introduced Maestro Bernardi to music, his conducting career began with his work as an opera coach. He made his operatic debut in 1957 conducting the Canadian Opera Company's production of Humperdinck's *Hansel and Gretel*. Subsequent Canadian appearances led to an invitation in 1963 to conduct at the English National Opera (Sadler's Wells Opera), where he was appointed Music Director in 1966. While there he made many guest appearances including debuts with the London Symphony Orchestra and the Royal Philharmonic Orchestra.

Three years later Maestro Bernardi moved to Ottawa to become the founding Music Director of the National Arts Centre Orchestra, which he led for thirteen years in numerous appearances in North America and Europe. In 1982 he was appointed Principal Conductor of the CBC Vancouver Orchestra and from 1984 to 1993 he was Music Director of the Calgary Philharmonic Orchestra. For his contribution to Canadian music Maestro Bernardi was made a Companion of the Order of Canada in 1972. Last spring he received accolades for performances of the Massenet opera *Cherubin* at the Royal Opera House Covent Garden.

Maestro Bernardi has made over thirty recordings with Canada's leading orchestras for HMV, RCA, CBS and CBC Records. He has recently recorded a series of Rachmaninov works for piano and orchestra with the Toronto Symphony Orchestra.

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A MESSAGE FROM THE ARTISTIC DIRECTOR



It is a great pleasure to welcome Cecilia Bartoli back to the Orpheum stage. I can think of no more fitting date than this, Valentine's Day, for an appearance by this captivating young mezzo-soprano who has stolen our ears and our hearts. She will be joined tonight by the CBC Vancouver Orchestra under Mario Bernardi in the ongoing spirit of musical collaboration between CBC Stereo and the Vancouver Recital Society.

The Vancouver Recital Society looks back with pride on its accomplishments over the past fifteen years: loyal and enthusiastic audiences for its winter recitals at the Playhouse and at the Orpheum, as well as its summer Chamber Music Festival; and the Vancouver and/or Canadian debut performances of such well known musicians as András Schiff, Stephen Hough, Yefim Bronfman, Joshua Bell, Maxim Vengerov, Shlomo Mintz, Steven Isserlis, Evelyn Glennie, Michala Petri,

and of course, the one and only – Cecilia Bartoli. We have also presented some of Canada's finest young musicians such as Jon Kimura Parker, Scott St. John, Angela Cheng, and Shauna Rolston. Next week we will present the Vancouver debut of the young Brandon-born violinist James Ehnes and our season will close with a recital by Vancouver's own Connie Shih. These two wonderful young performers represent the newest generation in Canada's contribution to the world of music.

I cannot let this opportunity go by without thanking the sponsor of this evening's concert – Canfor, one of the leading supporters of the arts in our community. Canfor plays a vital role in helping to ensure that you see and hear the very best, *live* and right on your doorstep!

And last, but not least, I thank you, our subscribers, our donors and our ticket buyers for sustaining us, for growing with us, and for sharing with us the joy of great LIVE performances. The next will be a banner season. Just wait!

Leila Getz

ACKNOWLEDGEMENTS

The following government agencies and foundations have made a major contribution to the VRS during the past year and we would like to acknowledge them with thanks.

The Government of Canada through the Department of Canadian Heritage;
The Challenge '94 Program through Employment and Immigration Canada;
The Government of British Columbia through the Ministry of Small Business, Tourism and Culture;
The City of Vancouver; The Touring Office of the Canada Council;
The British Council; The Hamber Foundation; The Leon and Thea Koerner Foundation;
The Z95.3 FM Young Artist and Audience Fund; the Vancouver Cultural Alliance;
The Cherniavsky Junior Club for the Performing Arts, Vancouver Foundation & Chevron Canada Limited.

The Vancouver Recital Society gratefully acknowledges:

du Maurier Arts Ltd. for its sponsorship of the Recital Series at the Playhouse;
The Vancouver Sun for its support of our 1994-95 season;
The Vancouver Foundation; Collins Barrow for its generous assistance as the Society's honorary auditors;
Four Seasons Hotel for generously providing the accommodations for several VRS musicians.

Canfor Corporation



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Peter J. G. Bentley

Chairman and Chief Executive Officer

February 14, 1995

Dear Ladies and Gentlemen,

On behalf of Canfor Corporation, it gives me great pleasure to welcome you to tonight's concert featuring one of the great mezzo sopranos of our time, Cecilia Bartoli, with the CBC Vancouver Orchestra, conducted by Mario Bernardi.

I am extremely proud of Canfor's contributions to the arts. Throughout our 57 year history we have endeavoured to support the communities in which we operate by sponsoring performances such as this one by the Vancouver Recital Society.

I am sure you will enjoy tonight's performance by this exciting and vibrant young artist, and hope you will join me in wishing her continued success and an enjoyable stay in Vancouver.

Sincerely,

Peter J.G. Bentley

Chairman and Chief Executive Officer



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CBC VANCOUVER ORCHESTRA

For over 50 years the CBC Vancouver Orchestra has been bringing music to audiences across Canada through broadcasts, recordings and live performances. John Avison co-founded the orchestra in 1938 and remained its well-loved Principal Conductor for 42 years. John Eliot Gardiner succeeded him from 1980 to 1983, and Mario Bernardi has been Principal Conductor since 1983.

Over the years the orchestra has enriched the lives of CBC listeners through a weekly radio series, innumerable public appearances and dozens of world premieres. It has enriched this country's music through its promotion of Canadian composers and players.

In the last thirty years it has presented over 200 works by 82 Canadian composers, and given the spotlight to scores of Canadian soloists.

Today the CBC Vancouver Orchestra continues the tradition of the great broadcast orchestras by presenting the annual Avison Series and producing recordings for broadcast and commercial use. With a repertoire ranging from baroque to contemporary, it has become one of the most recorded orchestras in Canada.

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PROGRAMME NOTES & TEXT TRANSLATIONS

Please turn page quietly only after the song and its accompaniment have ended.

CHRISTOPH WILLIBALD GLUCK (1714-1787)

Two movements from the Ballet Suite from *Orfeo*

The premiere performance of Gluck's opera *Orfeo ed Euridice* was given in Vienna in 1762. A French version entitled *Orphée*, with several additions and alterations to the original, made its triumphant Paris Opéra debut in 1774. In *Orfeo*, as in several of his other operas, dance played an important role as active and not merely decorative elements of the drama. Together with the music and his treatment of the orchestra, these elements gave *Orfeo* – a very simple and moving drama of conjugal love – a counterpoint of mystery, poetry, and grandeur. The "Dance of the Furies", borrowed from his earlier ballet *Don Juan*, was inserted into the 1774 Paris version. This musical depiction of the underworld immediately precedes the "Dance of the Blessed Spirits", famous for its signature flute solo in the middle section of the dance.

WOLFGANG AMADEUS MOZART (1756-1791)

È amore un ladroncello (from *Così fan Tutte*)

Upon the death of Gluck in 1787, Mozart had been appointed composer to the Imperial Court of Joseph II in Vienna but had been given little to do other than to compose dance music. However, in 1789 a successful revival in Vienna of his opera *Le Nozze di Figaro* finally induced the Emperor to commission from him a new comic opera; *Così fan Tutte* was completed in January 1790. The opera is based on the theme of the test of true love and fidelity; a wager is set to prove that all women are the same – by nature, fickle. In this Act II aria, Dorabella's resistance has melted away and she is altogether happier now that she has given in to the honeyed words of her suitor. She tries to persuade her sister Fiordiligi to follow her example.

È amore un ladroncello.
Un serpentello è amor.
Ei toglie e dà la pace
come gli piace, ai cor.
Per gli occhi al seno appena
un varco aprir si fa
che l'anima incatena
e toglie libertà.
Porta dolcezza e gusto
se tu lo lasci far;
ma t'empie di disgusto
se tenti di pugnar.
Se nel tuo seno ei siede,
s'egli ti becca qui,
fa tutto quel ch'ei chiede
che anch'io farò così.

Love is a little thief.
Love is a little serpent.
He gives peace to our hearts
and takes it away, as he pleases.
No sooner does he open a path
to the breast through the eyes
than he puts the spirit in chains
and deprives it of freedom.
He bears sweetness and pleasure
if you let him have his way;
but he fills you with disgust
if you try to fight him.
If he settles in your breast,
if he catches you here,
do everything he asks
for I shall also do thus.

Giunse alfin il momento... Deh vieni non tardar (from *Le Nozze di Figaro*)

Le Nozze di Figaro had its premiere in 1786 and like *Così*, had as its librettist Lorenzo da Ponte. The main characters: the Count; the Countess; Susanna, maid to the Countess; and Figaro, her fiancé are all embroiled in a convoluted plot involving infidelity, mistaken identities and disguises. In Act IV, Figaro indulges in an impassioned outburst on Susanna's suspected infidelity. He is interrupted by the approach of Susanna and the Countess. Susanna, all too aware that the suspicious Figaro is eavesdropping, decides to have some fun by playing to those suspicions; she sings ambiguously of her approaching bliss from a man's embrace.

Please turn page quietly only after the song and its accompaniment have ended.

RECIT.

Giunse alfin il momento
che godrò senza affanno
in braccio all'idol mio!
Timide cure, uscite dal mio petto,
a turbar non venite il mio diletto!
Oh, come par, che all' amoroso foco,
l'amenità del loco
la terra e il ciel risponda,
come la notte i furti miei seconda!

ARIA

Deh vieni, non tardar, o gioia bella!
viene ove amore per goder t'appella!
Finchè non splende in ciel notturna face,
finchè l'aria è ancor bruna, e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce susurro il cor ristaura.
Qui ridono i fioretti, e l'erba è fresca,
ai piaceri d'amor qui tutto adescà.
Vieni ben mio, tra queste piante ascose
ti vo' la fronte incoronar di rose.

RECIT.

The moment has come at last
when I can enjoy undisturbed
the embrace of the man I adore!
Timid fears, go from my heart,
do not disturb my pleasure!
Oh, how I feel this pleasant place,
the earth and heaven itself
are responding to love's flame,
as does the night to my stolen joy!

ARIA

Come, do not delay, dear heart!
Come to where love's joy awaits you!
While heaven's candles are still unlit,
the evening dark and silent.
Here the brook murmurs, here the breeze plays,
which with gentle whispers restores the heart.
Here the flowers smile and the grass is cool;
here, everything serves the pleasures of love.
Come, my dearest, amid these sheltering trees
I will crown you with roses.

Symphony No. 50 in D major, K.141a

The *Symphony in D major, K.141a*, written when Mozart was 16, was never published in his lifetime. In the mould of an Italianate-overture symphony, the three movements are linked by incomplete cadences and are played without a break. The *Symphony* is a fascinating hybrid with the first two movements originally comprising the overture to a *serenata* entitled *Il sogno di Scipione* written in 1772 for ceremonies surrounding the installation of a new archbishop. Towards the end of 1772 while in Milan, Mozart, possibly out of a haste to produce a symphony, added a *finale* to the two earlier movements.

Parto, parto (from *La Clemenza di Tito*)

Unlike both *Così* and *Figaro*, *La Clemenza di Tito* – written in Prague in 1791 – is an opéra seria. Sesto, a Roman knight is in love with Vitellia who in turn is the object of Emperor Tito's interest. Vitellia denounces Tito for having taken the empire from her late father. She and Sesto discuss a conspiracy by which Sesto is to murder Tito. In this aria from Act I, Sesto sings of his willingness to do as Vitellia orders. Originally written for a castrato, the part is now traditionally sung by a mezzo-soprano.

Parto, parto, ma tu, ben mio
meco ritorna in pace;
sarò qual più ti piace,
quel che vorrai farò.
Guardami, e tutto obbligo;
e a vendicarti io volo.
A questo sguardo solo da me si penserà.
A qual poter, O dei!
donnaste alla beltà!

I go, I go, but you, my love
make peace once more with me;
I shall be as you wish me,
I will do as you like.
Just look at me and I will forget everything;
I shall fly to avenge you.
I'll think of that glance only.
Oh gods, what power you have
given to beauty!

INTERMISSION

GIOACCHINO ROSSINI (1792-1868)

Riedi al soglio (from *Zelmira*)

Written in 1822, *Zelmira* is the last in the magnificent series of nine operas which Rossini wrote for Naples from 1815-1822. The role of Zelmira was written for the famous singer Isabelle Colbran who was to become Rossini's wife a month after the opera's first performance on February 16, 1822. Zelmira, daughter of King Polydorus and wife of the general Ilos, is caught up in a plot laid by Antenor to seize the throne. She is falsely accused of the supposed murder of her father, as well as the attempted murder of Ilos. In the final act, imprisoned in a subterranean vault with her father, they await their execution. In the final moments Ilos learns the truth and comes to set them free. In Zelmira's penultimate aria, she sings of her happiness.

Riedi al soglio: irata stella
se ne chiuse a te il sentiero;
pura fede, amor sincero
ti richiama al tuo splendor.
No più affanni in me non sento,
ah felice appieno io sono,
se serbai la vita, il trono
all'amato genitor.

Deh, circondatemi, miei cari oggetti!
Voi, che nell'anima soavi affetti
care delizie destate ognor.
Ah, sì, compensino sì dolci istanti
le pene, i palpiti ch'ebbi finor.
E dopo il nembo di pace in grembo
respiri in seno sereno il cor.

Return to your throne: an adverse star
barred your way to it;
pure faith and candid love
now recall you to your glory.
I no longer feel distress within me,
I feel perfect happiness,
for I have saved both the life and the throne
of my beloved father.

Gather round, my beloved ones!
You, who ever arouse in my heart
dear affection and sweet delight.
May such beautiful moments make up
for the pains I have suffered until now.
After the storm my breast is tranquil
and my heart shall breathe in peace.

FRANZ SCHUBERT (1797-1828)

Ballet Music from *Rosamunde*, D.797

In the autumn of 1823, a year overshadowed by illness and financial difficulties, Schubert was asked to write the incidental music for a play by Wilhelmine Christine von Chézy – *Rosamunde, Princess of Cyprus*. After two disastrous performances the play disappeared from the stage and has since been lost; Schubert's music, though, remains. Like Gluck's ballet music from *Orfeo* and Mozart's *Symphony K.141a*, Schubert's *Rosamunde* is a hybrid work formed from the addition of newly composed music to existing materials drawn from earlier works. Aside from the Overture which was borrowed from his earlier opera *Alfonso und Estrella*, Schubert composed ten numbers for the play, two of which were music for ballet. The first most probably accompanied a processional scene at the beginning of Act II. The final ballet music in the fourth and last act is gentle and quietly exalted in mood. This is perhaps one of the best known pieces of the entire score.

VINCENZO BELLINI (1801-1835)

Care compagne e voi teneri amici.

Come per me sereno...Sovra il sen...(from *La Sonnambula*)

Bellini was 29 when he composed *La Sonnambula*, and its first performance was given at the Teatro Carcano, Milan on March 6, 1831. The opera has since become the favourite of a long line of great singers. Possibly there has never been music more purely musical than that of a Bellini aria with its magnificent lyricism of apparently inexhaustible resource. This aria is from the opening of Act I in which the village has gathered to celebrate the betrothal of Amina to Elvino. Amina sings of her joy.

Care compagne, e voi,
teneri amici, che alla gioia mia,
tanta parte prendete, oh, come dolci
scendon d'Amina al core
I canti che v'ispira il vostro amore!

A te, diletta,
tenera madre, che a sì lieto giorno
me orfanella serbasti,
a te favelli questo,
dal cor più che dal ciglio espresso
dolce pianto di gioia
e questo amplesso!

Come per me sereno
oggi rinacque il dì!
Come il terren fiori
più bello e ameno!
Mai, di più lieto aspetto
natura non brillò;
amor la colorò
del mio diletto.

Sovra il sen la man mi posa,
palpitar, balzar lo senti;
egli è il cor che i suoi contenti
non ha forza a sostener!

Dearest companions! And you too,
good friends, who share
so much in my joy, how sweet
to my heart
the voices raised to celebrate our love!

For you, my beloved,
tender mother who saved me,
an orphan, for this happy day,
let my joy speak,
and my tears that come
more from my heart
than from my eyes!

How peacefully for me
this day is born again!
All the earth is blooming
more lovely and more fair!
Nature never was aglow
with happier countenance;
love has colored it
with my own delight.

Place your hand upon my heart,
you can feel it beating;
it is a heart that cannot hold
all the joy it feels!

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CECILIA BARTOLI
mezzo-soprano
with
CBC Vancouver Orchestra
Mario Bernardi, conductor

ORPHEUM THEATRE
TUESDAY, FEBRUARY 14, 1995

PROGRAMME

Christoph Willibald Gluck
(1714-1787)

Two Movements from the Ballet Suite
from *Orfeo*
Dance of the Furies
Dance of the Blessed Spirits

Wolfgang Amadeus Mozart
(1756-1791)

È amore un ladroncello
(from *Così fan tutte*)

Recit: Giunse alfin il momento
Aria: Deh vieni non tardar
(from *Le nozze di Figaro*)

Mozart

Symphony No.50 in D major, K.141a
Allegro moderato
Andante
Presto

Mozart

Parto, parto (from *La clemenza di Tito*)

INTERMISSION

Gioacchino Rossini
(1792-1868)

Riedi al soglio (from *Zelmira*)

Franz Schubert
(1797-1828)

Ballet Music from *Rosamunde D.797*
Ballet Music No.1 Allegro moderato
Ballet Music No.2 Andantino

Vincenzo Bellini
(1801-1835)

Care compagne e voi teneri amici.
Come per me sereno...Sovra il sen...
(from *La Sonnambula*)

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This concert is being recorded for broadcast on March 6, 1995 on CBC Stereo's *Mostly Music* (105.7 FM).