

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

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EVENINGS WITH

Gerard ter Borch

A Festival of Art Education and Music

13–16 November 2004

National Gallery of Art

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This four-day festival of art education and music brings together Arthur K. Wheelock Jr., curator of the exhibition *Gerard ter Borch*, and experts in both the visual and the musical arts of Ter Borch's time to share their insights and artistry with festival participants. All events are presented free of charge.

The exhibition is organized by the National Gallery of Art, Washington, and the American Federation of Arts, New York. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The festival is organized by the National Gallery of Art, Washington, and made possible by a generous gift from Mrs. Robert M. Weidenhammer, with additional support from the Embassy of the Kingdom of the Netherlands.

Gerard ter Borch

Gerard ter Borch is the first monographic exhibition in the United States dedicated to one of the finest Dutch genre and portrait painters. Some fifty of Ter Borch's (1617–1681) best works, including his celebrated group portrait, *Signing of the Peace of Münster, May 15, 1648*, 1648, from the National Gallery, London, and his renowned genre scene, the so-called *Paternal Admonition*, c. 1654, from the Rijksmuseum, Amsterdam, have been gathered from public and private collections.

Ter Borch's paintings, which greatly influenced Johannes Vermeer and Frans van Mieris, are remarkably varied. The selection on view represents each phase of his career—the early pictures of the 1630s, the mid-career genre paintings, and the small portraits distinctive for their psychological intensity. Ter Borch was unrivaled in his ability to capture the elegance and grace of wealthy burghers and to express with subtlety the interactions between figures and the psychology of his subjects. He is renowned for his refined interior scenes, which typically depict two or three elegantly clad, full-length figures engaged in everyday activities such as writing letters or making music. References to music, an integral part of seventeenth-century Dutch culture, abound in Ter Borch's paintings. Military trumpeters are common, as are the many scenes of intimate musical gatherings with lutes, theorbos, bass viols, and song-books. Ter Borch's paintings also display his mastery in rendering materials, particularly satins, which are notoriously difficult to paint. Accompanying the exhibition, which will be on view at the Gallery from November 7, 2004, through January 30, 2005, is the first major English-language catalogue on the artist, a significant contribution to the study of seventeenth-century Dutch art.

Festival Information

The West Building entrance at Sixth Street and Constitution Avenue NW will remain open until 6:30 pm November 13, 14, 15, and 16. The galleries housing the exhibition will be open to the public from 5:30 to 6:30 pm each day. The West Building Garden Café will feature a special Dutch menu for the festival and will remain open each day until 6:00 pm.

GALLERY TALKS

Talks begin in the West Building Rotunda at 5:30 pm. They will be presented concurrently and will last approximately one-half hour each.

CONCERTS

Concerts begin at 6:30 pm in the East Garden Court. Seating begins at 6:00 pm on a first-come basis.

FILM

The film *Dutch Light* will be shown in the East Building Auditorium at 1:00 pm on Saturday, November 13, and at 4:00 pm on Sunday, November 14.

Saturday, November 13

GALLERY TALKS

5:30 pm, West Building Rotunda

Music and Gerard ter Borch, Arthur K. Wheelock Jr.
Dutch and Flemish Art and Music, Stephen Ackert
Dutch Genre Painting: An Overview, J. Russell Sale

CONCERT

6:30 pm, East Garden Court

The Washington Bach Consort
J. Reilly Lewis, *conductor*
Amy Leung, *cello*
Lucas Harris, *theorbo*
Jeffrey Koczela, *bass*
Scott Dettra, *organist*

PROGRAM

Michael Praetorius (1571–1621)
Processional: Ein Kind geboren zu Bethlehem

Jan Pieterszoon Sweelinck (1562–1621)
Psalm 134: Or sus, serviteurs du Seigneur

Anonymous, from the *Tablature of Celle* (1601)
A solus ortus cardine
Organ solo

Heinrich Schütz (1585–1672)
Canticum Simeonis from “Musikalische Exequien” (1636)

Henry du Mont (1610–1684)

O Domine Deus meus

Hans Leo Hassler (1564–1612)

Verbum caro factum est

Samuel Scheidt (1587–1654)

Variations on a Dutch Song

Organ solo

Schütz

Psalm 100: Jauchzet dem Herrn, alle Welt

Scheidt

Echo

Organ duet

Jacob Handl (Jacobus Gallus) (1550–1591)

Jesu dulcis memoria

Melchior Franck (1573–1639)

Ein feste Burg ist unser Gott

Orlando di Lasso (1532–1594)

Quem vidistis pastores

Heinrich Scheidemann (c. 1595–1663)

Canzon in F

Sweelinck

Gaudete omnes

The Musicians

WASHINGTON BACH CONSORT

Founded in 1977 by J. Reilly Lewis, the Washington Bach Consort is committed to the study and performance of the complete vocal and instrumental works of Johann Sebastian Bach. The Consort has performed under such renowned early music conductors as Christopher Hogwood, Richard Hickox, Paul McCreech, Harry Christophers, and Nicholas McGegan. In addition to a recent guest appearance at the White House and regular concerts at the Church of the Epiphany and the Kennedy Center, the Consort has undertaken three critically acclaimed European tours: in 1981, in 1985 (for the 300th birthday celebration of Johann Sebastian Bach), and in 2000. Other appearances outside Washington, D.C., have included the Piccolo Spoleto Festival and the Philadelphia Bach Festival. Consort CDs include complete masses and motets of J. S. Bach and the Magnificats of both J. S. Bach and his son, Carl Philip Emanuel Bach.

This professional chorus and orchestra are noted for their performance of eighteenth-century music on period instruments. On this occasion they apply their considerable skills to masterworks from the seventeenth century as well as some of the sixteenth-century works that inspired Sweelinck and other seventeenth-century composers.

J. REILLY LEWIS

J. Reilly Lewis, founder and music director of the Washington Bach Consort, is recognized internationally as an accomplished conductor and keyboard artist, as well as a leading specialist of baroque music, particularly the music of Johann Sebastian Bach. A native of Washington, D.C., Lewis performs regularly in his home city but has also performed before international audiences, both as a conductor and a keyboard artist. International festivals in which Lewis has appeared include the Three Hundredth Anniversary Celebration of J. S. Bach in Leipzig, the Handel Festival in Halle, an all-American music fes-

tival in Taipei, the Cologne New Music Festival, the Aspen Music Festival, and the Mostly Mozart Festival. Over the past twenty years, Lewis has collaborated with many of the world's most renowned performing artists and conductors, and his ensemble continues to garner the highest praise for its unique sound and uncommonly high artistic standards. Recent guest conducting appearances include the Buffalo Philharmonic Orchestra (Bach's *B Minor Mass*) and the National Symphony Orchestra (Handel's *Messiah*). From 1978 to 1985, Lewis was the accompanist of the Cathedral Choral Society, the resident symphonic chorus of the Washington National Cathedral. In 1985 he was appointed music director of the society. He has enjoyed a thirty-three-year tenure as organist and choirmaster at Clarendon United Methodist Church in Arlington, Virginia.

J. Reilly Lewis began his career as a member of the National Cathedral Junior Boys Choir under the direction of Richard W. Dirksen. He received the bachelor of music degree from Oberlin College and the master of science and doctor of musical arts degrees from the Juilliard School in New York City. His former teachers include Nadia Boulanger, Anthony Newman, and Albert Fuller. A recipient of both the Chester J. Petranek Award and the Paul Hume Award, Lewis has repeatedly been honored for his outstanding commitment to enriching the musical life of Washington, D.C. In 1987 he received a "WAMMY" award from the Washington Area Music Association as best conductor. He was the recipient of a Fulbright scholarship in 1969, which he used to pursue specialized study of the keyboard music of Bach with Helmut Walcha in Germany. In 2003 *Washingtonian Magazine* named Lewis to the Music Hall of Fame. In 2004 Lewis, along with Chief Justice William H. Rehnquist, received the "Distinguished Washingtonian Award," presented annually by The University Club of Washington, D.C.

SCOTT DETTRA, ORGANIST

Scott Dettra maintains an active career as an organist, accompanist, recording artist, and teacher. Born in Wilmington, Delaware, he studied music at an early age, beginning piano at age three and organ at age eight, and holding his first church position at age nine. He received the bachelor of music and master of music degrees from Westminster Choir College of Rider University. His principal organ teachers were his father Lee Dettra, Joan Lippincott, and Dennis Keene. Scott Dettra is the keyboard artist for both the Cathedral Choral Society and the Washington Bach Consort and is school organist at Episcopal High School in Alexandria, Virginia. As a choral accompanist, he appears regularly with such ensembles as the American Boychoir and Dennis Keene's Voices of Ascension, and he has served as rehearsal accompanist for such noted conductors as Claudio Abbado, John Eliot Gardiner, Zdenek Macal, Neville Mariner, Kurt Masur, and André Previn. A frequent organ recitalist, Dettra has performed on major instruments on three continents and was awarded third prize at the 1996 Dublin International Organ Playing Competition. Dettra's first solo recording, *Tongues of Fire*, features French masterworks performed on the 325-rank organ of the Cadet Chapel at West Point, New York. In addition to recording credits on the Pro Organo, Newport Classics, Albemarle, and Linn labels, Scott Dettra's performances have been broadcast numerous times on the BBC, PRI, and NPR networks.

Sunday, November 14

GALLERY TALKS

5:30 pm, West Building Rotunda

Music and Gerard ter Borch, Arthur K. Wheelock Jr.

Dutch and Flemish Art and Music, Stephen Ackert

Dutch Genre Painting: An Overview, J. Russell Sale

CONCERT

6:30 pm, East Garden Court

The Folger Consort

Kevin Bushee, *violin*

Robert Eisenstein, *violin and viola da gamba*

Alice Robbins, *cello and viola da gamba*

Julia Steinbok, *soprano*

Larry D. Schipull, *harpsichord*

PROGRAM

Johannes Schop (d. 1667)

Suite à 3

Pavan

Galliard

Canzon

Jan Pieterzoon Sweelinck (1562–1621)

Popular songs and keyboard variations

Est-ce Mars

Fortune My Foe

All in a Garden Green

Constantijn Huygens (1595–1687)

Songs from *Pathodia Sacra et Profana* (1647)

Iniquitatem meam (Psalm 50/51 vs. 5-6)

Memor fui (Psalm 142/143 vs. 5-7)

Va, donna ingrata

Vous me l'aviez bien dit

Johannes Shenck (1660–c. 1712)

Sonata X from “Le nymphe di Rheno” (1702) for two violas da gamba

Adagio

Allemanda

Corrente

Sarabanda

Giga

Gavotta

Minuet

John Dowland (1563–1626)

Flow My Tears (The Lachrimae Pavan)

Schop

Variations for Violin on “Paduana lachrimae”
from “’t Uitnement Kabinet” (1646)

Schop

Vom Himmel hoch da komm ich her

Carolus Hacquart (c. 1640–c.1700)

Sonata seconda à 3 from “Harmonia Parnassia sonatarum” (1686)

Adagio

Bizzaria

Adagio affetuoso

Canzona

Adagio

Aria

The Musicians

KEVIN BUSHEE

A graduate of the Oberlin Conservatory of music in Oberlin, Ohio, Kevin Bushee is an active musician and featured soloist with many ensembles, including Arc'Angelo, NYS Baroque, Arcadia Players, and Albany Pro Musica. He has given lectures, demonstrations, and workshops on early violin playing at the University of Oklahoma at Norman, Colonial Williamsburg, St. Michael's College, and the College of William and Mary. He has been heard as a soloist on National Public Radio's *Performance Today* and on the award-winning documentary *Jefferson, A Life with Music*, narrated by Jim Lehrer with an introduction by President Clinton. He has recorded on the Colonial Williamsburg, PDI, and Dorian labels.

ROBERT EISENSTEIN

Robert Eisenstein is a founding member and programming director of the Folger Consort, since 1977 the early music ensemble in residence at the Folger Shakespeare Library. He is the director of the Five College Early Music Program in western Massachusetts, where he teaches music history, performs regularly on viola da gamba, violin, and medieval fiddle, and coordinates and directs student performances of medieval, Renaissance, and baroque music. He has a particular interest in the use of computer technology in the service of music and teaches a popular course at Mount Holyoke College, called *Fun with Music and Technology*.

ALICE ROBBINS

The recipient of degrees in music from both Indiana University and the Schola Cantorum of Basel, Alice Robbins performs on baroque cello and viola da gamba with the Handel and Haydn Society, the Arcadia Players, the Oberlin Consort of Viols, the Boston Early Music Festival, and the

Washington Bach Consort, as well as with other ensembles. A resident of Amherst, Massachusetts, Robbins teaches at Smith and Mount Holyoke Colleges in the Five College Early Music Program and in the historic performance department at Boston University's School for the Arts.

JULIA STEINBOK

Born in Moscow, soprano Julia Steinbok is equally at home on the concert, recital, and operatic stages. In addition to numerous performances with the Folger Consort, she has been a featured soloist with the Arcadia Players in Handel's *Messiah* and Bach's *Cantata No. 37*, has sung the role of Dido in Purcell's *Dido and Aeneas*, and has delivered a lecture-recital for the Emily Dickinson International Society. Steinbok has performed as soloist with the Keene Chorale, the Peabody Baroque Ensembles, and the Peabody Chamber Singers. Her operatic career has included such diverse roles as Mercédès in Bizet's *Carmen*, Rowan in Britten's *Let's Make an Opera*, the child in Ravel's *L'enfant et les sortilèges*, Virtù in Monteverdi's *L'incoronazione di Poppea*, and Proserpina in Monteverdi's *L'Orfeo*. She currently studies with William Sharp and Paulina Stark.

LARRY D. SCHIPULL

Organist, pianist, and harpsichordist Larry D. Schipull has performed as a soloist and chamber musician in North America, Europe, the Caribbean, and Asia. He served on the faculty of the University of Hong Kong, where he was very active as a recitalist and accompanist, with solo appearances in the Hong Kong Arts Festival and the City Hall Silver Jubilee celebrations. In addition to regular performances as college organist at Mount Holyoke College, a position he assumed in 1988, he is a member of the Mount Holyoke Faculty Baroque Ensemble.

Program Notes

Many of Gerard ter Borch's paintings feature musical scenes—a woman with a theorbo serenades two men, two singers and a lutenist present an impromptu concert, or two women play the harpsichord and viola da gamba together. The wealthy Dutch burghers who commissioned these paintings also supported musicians by hiring them to play in their homes, underwriting concerts on the fine old organs in their churches, sponsoring the carillons in church and town towers (a uniquely Dutch phenomenon), and, above all, by establishing *collegia* devoted to musical performance. The *collegia* included both local and traveling foreign musicians and saw to it that music was played frequently, even in churches where Calvinist clergy were discouraging the presence of music in services (sometimes even the organ was forbidden). This program features an assortment of pieces that might have been heard at meetings of the *collegia*, with proficient amateurs as well as professional players and singers taking part.

The German composer and violinist Johannes Schop was frequently published in Amsterdam. His familiarity with the great English school of string playing as well as his contacts with Italian violinists made him a leading composer of early German violin music. The dances that begin this program are a good example of Schop's progressive style. His variations for solo violin are examples of early seventeenth-century Italianate violin music.

Jan Pieterszoon Sweelinck was known as "the Orpheus of Amsterdam." His family moved from his birthplace, Deventer, to the city of Amsterdam in 1564, when his father was appointed organist of the Oude Kerk. The elder Sweelinck died in 1573, and in 1577 the city fathers decided that the then fifteen-year-old Jan Pieterszoon was ready to assume his father's post. By that time the Oude Kerk was Calvinist, and there was no place in the service for organ music. However, the church's two fine organs were an important source of municipal pride and were maintained by the town council. Sweelinck was

therefore an employee of the city whose chief duty was to play twice a day for an hour for visitors. As his fame spread, people began to travel to Amsterdam specifically to hear him. The keyboard works by Sweelinck in this program are variations based on popular songs that he might well have used to dazzle his audiences while performing in the Oude Kerk. *Est-ce Mars* appears in French court airs of the time. *Fortune My Foe* and *All in a Garden Green* are English ballads that Sweelinck may well have learned from the English expatriates John Bull and Peter Philips, both of whom fled Cromwellian England to live in Holland and studied with Sweelinck while they were there.

Constantijn Huygens was a well-connected diplomat, poet, and musician. His father, Christiaan Huygens, was Secretary of the Council of State of the Dutch Republic, and Constantijn grew up in The Hague, learning the lute, viol, and keyboard instruments as well as dancing, fencing, languages, sciences, and equestrian skills. In his career as a diplomat, Constantijn Huygens traveled frequently to England, Brussels, Paris, and Venice. His only published work is the *Pathodia sacra et profana*, a collection of songs influenced by Italian madrigals and French *airs de coeur*.

The viol player and composer Johannes Shenck was born in Amsterdam in 1660. His early career established him as a great virtuoso on the viol, and with the support of wealthy patrons he was able to have his music printed in lavish editions. One contemporary stated that "no one plays [the viol] with such delicacy as he does." In 1696 Shenck took the position of court musician to Prince Wilhelm II of Düsseldorf, himself an amateur viol player. Perhaps the lovely suites and sonatas for two viols contained in Shenck's *Le nymph de Rheno* were first enjoyed privately by the court violist and the prince, to whom the collection is dedicated.

Program notes by Robert Eisenstein

Monday, November 15

GALLERY TALKS

5:30 pm, West Building Rotunda

Dutch and Flemish Art and Music, Stephen Ackert
Music and Art on the Cusp of Flanders and the Dutch Republic,
Robert Aubry Davis
(Followed by a presentation of live music by the Trio Péillant)

CONCERT

6:30 pm, East Garden Court

Marion Verbruggen, *recorder virtuoso*

PROGRAM

Jacob van Eyck (c. 1590–1657)

Wat zal men op den Avond doen (What Shall We Do This Evening)
Harte diefje, waerom zoo still (Little Thief of My Heart, Why So Still)

Jacob van Noordt (1619–1681)

Malle Symen (Crazy Simon)

Van Eyck

Verdwaelde Koningin (Lost Queen)

Van Eyck

Boffons (Buffoons)
L'amie Cillae (My Friend Cilia)
Doen Daphne d'overschoone Maeght (When Daphne, the Most Beautiful
Maiden)
Batali (Battle)

Van Eyck

Bravade (Bravado)
Pavaen Lachrymae (Pavan of Tears)
Pavane de Spanje (Spanish Pavan)

Van Eyck

Een Schots Lietjen (A Little Scottish Song)
Amarilli mia bella (Amaryllis, My Beauty)
Engels Nachtegaeltje (English Nightingale)

The Musician

Marion Verbruggen sets an international standard as a master of the recorder, an instrument that has many practitioners but few virtuosos. She has performed and recorded with such renowned early music specialists as Gustav Leonhardt, Bob van Asperen, Wieland Kuijken, Jaap ter Linden, and Lucy van Dael. Orchestras that have featured Verbruggen as a concerto soloist include Tafelmusik, the Amsterdam Baroque Orchestra, the Akademie für alte Musik in Berlin, Musika Antiqua Köln, the Philharmonia Baroque Orchestra, and the Orchestra of the Age of Enlightenment.

Enamored of the recorder from an early age, Marion Verbruggen studied at the Amsterdam Conservatory and with Frans Brüggen at the Royal Conservatory in The Hague. Her prizes include the first International Recorder Competition in Bruges, the Nicolai Prize for the Performances of Contemporary Dutch Music, and the Erwin Bodky Award for Early Music. She has recorded for the Harmonia Mundi USA, Erato, Sony, BMG, Ricercar, EMI, and Accent labels. Marion Verbruggen makes her Washington, D.C., debut on this occasion by arrangement with California Artists Management of Mill Valley, California.

Program Notes

Jonker Jacob van Eyck spent his entire adult life as carillonneur of the Utrecht Cathedral and director of all of that city's many bells and clock-chimes. He was born blind, but, according to his epitaph, "What God took from his eye He gave back to his ear." As a hobby (for which he received extra pay from the city), Van Eyck also played the recorder in the Saint Jan's Church Garden, a public park not far from the cathedral, entertaining the strolling crowds. In about 1650, as Van Eyck sensed that his career was drawing to a close, he dictated approximately 150 of his recorder improvisations to copyists and gave them over for publication in several volumes as *Der Fluyten Lust-Hof* (*The Flute's Garden of Delight*), now a cornerstone of the recorder repertoire. The works by the other composers represented on this program were also published in collections. Those by Jacob van Noordt and Pieter de Vois come from *'t Uitnement Kabinet* (*The Excellent Cabinet*) (1649), and the anonymous branles come from *Der Goden Fluyt-Hemel* (*Flute-Heaven of the Gods*) (1644). All three collections were published by the Amsterdam music printer and recorder player Paulus Matthysz (1613–1684). The pieces are variations on popular song tunes or instrumental dances. Some are Dutch, but most tunes were imported from France and England and were fitted with texts ranging from serious to silly to scurrilous.

Although the recorder is an ancient instrument that enjoyed a popular revival in the twentieth century, information about its earlier manifestations has only recently come to light. In 1980 two soprano instruments of the Van Eyck type were discovered in the collection of Rosenborg Castle in Copenhagen, Denmark, verifying the fingerings for the recorder indicated by Van Eyck in *Der Fluyten Lust-Hof*. The soprano recorder used in this program was modeled on the Van Eyck design by the Australian builder Frederick Morgan. Marion Verbruggen's G-alto recorder, also built by Morgan, is based on a Ganassi, now in the Kunsthistorisches Museum, Vienna.

Program notes by Marion Verbruggen

Tuesday, November 16

GALLERY TALKS

5:30 pm, West Building Rotunda

Dutch and Flemish Art and Music, Stephen Ackert

Dutch Genre Painting: An Overview, Eric Denker

Musical Selections by the Trio Pétillant

(Presented in the East Garden Court immediately following the gallery talks)

PROGRAM

Archangelo Corelli (1653–1713)

Sonate IV, Op. 3

Adagio

Allegro

Vivace

Adagio

Allegro

Jan Pieterszoon Sweelinck (1562–1621)

Variations on “Mein junges Leben hat ein End” for solo harpsichord

From 't Uitnemen Cabinet (The Excellent Cabinet) (Amsterdam, 1646)

Carileen 1 (William Lawes, 1602–1645)

Carileen 3 (Cornelis Kist, c. 1600)

Carileen 2 (Anonymous)

François Dieupart (c. 1670–1740)

Suite No. 4

Ouverture

Allemande

Courante

Sarabande

Gavotte

Menuet

Gigue

Philip Hacquart (1645–1691)

Suite No. 3, for solo viola da gamba

Allemande

Courante

Sarabande

Gigue

Unico Wilhelm van Wassenaer (1692–1766)

Sonate 1

Grave

Allegro

Adagio

Giga

The Musicians

BRECHTJE ROOS, RECORDER

Brechtje Roos began her recorder studies with Pia Elsdörfer in Groningen, The Netherlands, and continued in 1997 at the Royal Conservatory in The Hague with Jeanette van Wingerden and Reine-Marie Verhagen. In 1999 Roos also studied at the Utrecht conservatory, where her teacher was Heiko ter Schegget. In addition to her work with Trio Pétillant, Roos performs with the early music ensembles 2MB, Zimbello, Blaes-tuigh, and Benz. She has made recordings for radio and films and has performed in the Holland Dance Festival and the fringe concerts of the Early Music Festival in Utrecht.

CASSANDRA LUCKHARDT, VIOLA DA GAMBA

Cassandra Luckhardt's teachers and major influences have included Bonnie Hampton, Catharina Meints, Kenneth Slowik, Christophe Coin, Jaap ter Linden, and Wieland Kuijken. She received the bachelor of music and bachelor of arts degrees from Oberlin College in Oberlin, Ohio, in 1992, and the master of music degree from the San Francisco Conservatory in 1994. One of only three American recipients in 1994 of a Harriet Hale Woolley grant, Luckhardt relocated to Paris to study at the Conservatoire National Supérieur de Musique. In 1996 she received third prize at the Early Music Competition for Ensembles in Bruges, and in 1998 was a prize winner at the Van Wassenaer Concours. Since then, she has been invited to perform as a guest artist in Japan, Finland, Germany, Denmark, and Sweden, and throughout her adopted home of The Netherlands.

MICHAEL HINDERINK, HARPSICHORD

Michael Hinderink began his keyboard studies at an early age, combining high school and conservatory at the Royal Conservatory in The Hague. He continued his studies with Jacques Ogg and Siebe Henstra at the Groningen Conservatory and graduated in 1996 from the Utrecht Conservatory, where his teacher was Siebe Henstra. A frequent performer, both within and outside The Netherlands, Hinderink has numerous radio recordings to his credit. He is a member of 2MB and several ad hoc ensembles in addition to the Trio Pétillant.