

# C.G.S.U.N.Y. NEWSLETTER

Summer 2007

Volume 6, Issue 2



Classical Guitar Society of Upstate N.Y. 8 Banta Place, Stamford, NY 12167  
www.cgsuny.org 607-865-8775

## President's Message

By Dennis Turechek

CGSUNY is constantly trying to energize and encourage guitar activities in some of the 12 plus counties we cover. The Albany area is a self starter and has an impressive amount of action. Three of our board members come from that area. It is north and west of Oneonta where we are not succeeding so well. Syracuse and Binghamton represent a pretty large population base and yet remain somewhat stagnant. We need to work harder at reaching out and communicating with these areas if our mandate is to be realized.

Recently, one Micah Dan a guitarist/composer from Cameroon contacted us and wanted to establish contact. He said that there was little understanding of what he does in Cameroon and very little opportunity. I encouraged him to send some of his compositions to my address and see if some of our members might be interested in learning some of his music. He agreed to do so and was extremely grateful for the invitation. I have not yet received the material but I will keep you updated.

Ron Scott, a student of mine who recently moved to the Netherlands, has entered a prestigious contest and is on his way to the finals in June. He has become our correspondent in Europe and will keep us informed of guitar happenings in the Netherlands. We wish him the best of luck in the contest.

We have established connections with Camaroon and are having trouble reaching Syracuse? We communicate with the Netherlands and have little correspondence with Binghamton? It truly is a global village we live in today and distance in miles is almost irrelevant. It really comes down to a desire to reach out and establish relationships, an attitude of inclusiveness, and the will to make it happen. Have we got what it takes?

Dennis Turechek

### Attention Members:

There was an error in the dates for the 2007 Fall Festival announcement last newsletter. Please be advised that **the correct dates for this year's 2007 Fall Festival are Sat. Sept 29 & Sun. Sept. 30, 2007**  
**Featured Artist: Mark Delpriora**  
See Page 8 for festival details

**We have had No Response for the Promotional CD project!**  
**MEMBERS PLEASE SIGN UP with Jon Tario to help make this promotional CD a Reality for the Society. See Detailed offer in Announcement section page 9**

Members: Please submit articles, reviews, profiles, announcements, etc. to [musicalm@hancock.net](mailto:musicalm@hancock.net) for inclusion in our fall newsletter **DEADLINE for submission is: Oct. 30, 2007**

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## Nominations for Officers and Directors

If you would like to nominate someone to serve on the board or if you are a Member interested in Serving on the Board as Directors or Officers you should contact Carolyn: [crifenbark@aol.com](mailto:crifenbark@aol.com) or Dennis [turechdl@oneonta.edu](mailto:turechdl@oneonta.edu) to be included on the ballot by Aug. 25<sup>th</sup>.

### Member Profile:

#### Dave Richman

Dave was born on April 1, 1957. He is married and has one son, 2 dogs and 13 guitars. David sends us this vignette.

"I woke up this morning and the first thing I did was pick up my Soloette Classical Guitar. It was already laying on the couch - because I had been running through some Sor and Bach before bedtime. I have been playing that dang Sor study #17 in Em for about 30 years and still need to work on it. I went through Sor with Dennis Turechek in 1979 while attending college (I use that term loosely) at SUNY Oneonta.

That was perhaps the second year of my endeavor into classical guitar. I started playing Bass for my brother's high school rock band in 1973 and also played/sang a lot of Dylan and Stones tunes in high school. In 1978 I hitchhiked across county with a "flat top". During those many hours waiting for rides I would pick traditional fiddle tunes and bluegrass.

"I worked on the basic set with Dennis for a few years. I played a pseudo senior recital (I had already graduated with a general BA). For me there was no point in studying history or economics - I was just interested in playing music. Until I got "it", I had no other interests. I joined a professional band playing lead guitar. We played 2-3 gigs a week - the farmer's, daughter's wedding and graduations - the rural dance hall (lots of good times and rhythm). I took a few lessons and still played classical. In 1984 or so, reality hit and I had to get a real job. So between work (sales) and the Band - there was little time to practice classical guitar. I kept playing other music.

"In 1990 I was settled enough to begin to work out again. On my own I started reading through Bach (it was the 4<sup>th</sup> Lute suite in E major) - and picked up the pace. I play a few events a year (to keep me honest). I recently started a few lessons with Pablo Cohn (Ithaca College) which has been tremendously helpful. I have a studio in my house - where friends (rock, country, blues) and the Varmints (a Bluegrass ensemble) get together. But most of my time I spend with Bach and friends - it takes that much work to play this music and oh yes that #17."

### Director's Profile:



#### Jon Tario

Musician on the move! That's what came to mind as I read over my interview notes with Jon Tario. Jon plays guitar and bass, electric and acoustic and gets by on clarinet, saxophone, flute, piano, mandolin and dabbles on the drums. Guitar came first and is his most serious instrument.

At 14, Jon started playing electric guitar. His father and older brother both played, Jon enjoyed listening to them, so it was natural that he'd inherit their talent and want to join in the family fun. For underpinnings, Jon's early guitar studies included Beatles, Pink Floyd, Black Sabbath, and Led Zeppelin tunes, then everything changed when he came to SUNY Oneonta. During the second semester of his freshman year, Jon encountered "classical guitar".

Dennis Turechek and other members of CGSUNY played a concert meant to introduce students to "classical guitar" music classes. Jon heard the tremolo piece "Recuerdos de La Alhambra" and was immediately intrigued. He'd never heard "one guitar sound like three guitars being played at once" and immediately after the concert he caught Dennis's attention asking if he could learn to play the guitar "like that". Dennis told me that I would need a classical guitar, and by the next semester I was enrolled in Guitar Ensemble and studying with Dennis.

"Currently the guitar is my career" says Jon who teaches at his own busy studio in Clifton Park. With 37 students, at latest count, he is doing quite well His students cover the gamut in terms of age, ability and styles of playing. Most are into rock, but he does have a couple of classical players and even a handful of students who play in a jazz band.

Besides that, Jon is back in school, getting his certification to teach music in public schools. "I find that the classes that I'm taking at SCCC for education are truly helping with my own teaching and are making me a better player and a better teacher". Jon is also a hard working member of the CGSUNY Board of Directors



## The Elevated Fingerboard

By Eugenio Reis

I can't help my curiosity when I get involved with any subject. One of my most recent interests is guitar making and I've been discovering a lot of curious things and organizing them in some small articles on lutherie (the art of making stringed instruments). I would like to share some of those findings.



The idea of a guitar with an elevated fingerboard first appeared in the early 19<sup>th</sup> century by the hands of a Viennese luthier called **Johann Georg Stauffer** (1778-1853). His idea was inspired by the violin, as we can see from the side-by-side pictures (also notice the sloped back at the upper half).

Contemporary luthiers like Thomas Humphrey and Greg Byers have built upon that original idea and created their own distinctive signatures. The elevated fingerboard seems to be getting more and more popular these days, with guitar makers using the idea all over the world. We cannot deny that it does make the access to the higher notes easier, especially the ones after the 12<sup>th</sup> fret.



But there's more. Stauffer also came up with the idea of an adjustable neck. That was a very ingenious mechanism that would allow players to adjust the string action themselves, without having to replace the saddle or taking the guitar back to a luthier. We hardly see those devices in classical guitars nowadays, but electric and steel-string guitars eventually use it with different configurations.

And speaking of electric and steel-string guitar, Stauffer was also a teacher and trained Christian Frederick Martin. Yes, we are talking about the same Martin who created the oldest guitar factory in America, founded in 1830. Needless to say that Martin followed a very different path and developed his own ideas about making guitars.

In summary, a lot of the so called "modern ideas" in lutherie go back a long way in the 19<sup>th</sup> century.

## The Greatest Collector

by Eugenio Reis

Some people devote their lives to the guitar without ever recording a disc or giving a recital to an unknown audience. This kind gentleman called **Ronoel Simões** is one of these cases.



Mr. Simões, which is widely known in Brazil as simply Ronoel, is now 87 years old and lives in São Paulo, Brazil. He doesn't collect guitars, so do not expect him to have a Hauser that was played by Segovia. On the other hand, name any composition or arrangement ever written for the classical guitar and make your best bet that he has it. It's also difficult to name a player of the 20<sup>th</sup> century who Ronoel hasn't met in person yet: Andrés Segovia, Heitor Villa-Lobos, Narciso Yepes, Julian Bream, the Assads, etc. Any guitarist who went to Brazil or was born there after the 1940's certainly met him.

And because he met so many players and used to become friends with most of them, Ronoel has also hundreds of home-made recordings that ended up being crucial to rescuing some great players from the oblivion. For instance, when Paulo Bellinati first issued and recorded the works of Garoto (Anibal Augusto Sardinha) in the USA, he based some of his flawless transcriptions on recordings that were made in Ronoel's house by Garoto himself, who didn't use to write his own music. Some of those pieces had never been recorded anywhere else, so what Ronoel had in his hands was a real treasure.

(Continued on page 4)



### Collector (continued from page 3)

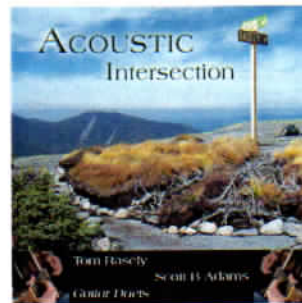
Ronoel started his collection in 1941. Besides dozens of unique recordings, he also has lots of manuscripts that were given to him by the composers themselves. He would also trade stuff with collectors from all over the world. His efforts paid off: he managed to get something extremely rare, a replica of the only recording made by Francisco Tárrega in a wax cylinder in 1892. He also has an original manuscript by Tárrega dated of 1880.

His collection is fairly big: over 70,000 music sheets, including hundreds of manuscripts and sheets signed by the composers and/or the performers themselves; over 7,000 recordings, among LPs, CDs, 78rpm discs and tapes; hundreds of videos. When people ask if he's planning to sell his collection before he passes away, he laughs and says: "I'm not selling, I'm still buying". As a matter of fact, he buys an average of 15 titles every month, not including the ones he receives as gifts.

And before you ask the question: "does this guy play the guitar at all"? The answer is yes, he does and has been teaching guitar since 1953, having stopped only a few years ago. But he never wanted to be a concertizer and travel the world, he just wanted to be around guitarists. In fact, he still hosts workshops (or *saraus*, in Portuguese) in his house every weekend.

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### "Acoustic Intersection" released



CGSUNY Board Member Tom Rasely and Scott B. Adams have released a new CD of guitar duets. "*Acoustic Intersection*" represents the reuniting of a musical partnership that started in 1985 in Ithaca NY. Tom & Scott worked together full time through the 90s, establishing the Orchard Park Recordings record labels, featuring melodic instrumental music. Past CDs include the very popular "*Acoustic Traditions*".

After heading in different directions, but still maintaining their friendship and musical connection, they intersected once again to create this all-new collection of favorite songs. "*Acoustic Intersection*" brings two guitarists to a mutual crossroad. Songs include "Sounds of Silence", "Down By The Riverside", "Drunken Sailor"; 14 titles in all.

The performances on "*Acoustic Intersection*" were recorded live with minimal editing. They were done as "head arrangements", which allowed Scott and Tom to greater attention to the texture and character of each song.

The only original song, "Intersection" was written to serve as the title song of the CD. The sign post on the front of the booklet shows a sign post on top of Wright Mountain in the Adirondacks. The sign post with Rasely St. and Adams Ave. really exists in Berwick PA.

"*Acoustic Intersection*" is available through [www.orchardbeat.com](http://www.orchardbeat.com) or by calling 1-888-478-2859 (toll free)



## EGTA Amateur Guitar Competition by Ron Scott

I recently took part in an amateur guitar competition run by European Guitar Teachers Association. The pre rounds were held in three different areas of Holland, and the best performers will be invited to the final in June.

The competition was split up into 3 different categories according to age. I was in category C which was from 18 years and older. There was a total of 6 contestants in my category. We were each granted approximately 10 minutes playing time and had to include one of the following pieces: *Pavane No. 2* by *Milian*; *Maria (Gavota)* by *Tárrega*; and *Vals Venezolano No. 3* by *Lauro*. It's interesting to note that nobody chose to play *Pavane No. 2*.

I decided to play *Maria* simply as I was most familiar with this piece. To fill my remaining time my teacher (Anke van Nopple) suggested I play the *Fugue* from *Prelude Fugue and Allegro* by *Bach*, *BWV 998*, as I was currently working on this piece. This left about a minute left of playing time. Rather than stop there my teacher wanted me to fill the time with a piece requiring a different technique. The *Carnavalito* from *Merlin* seemed to fit nicely but needed to be cut short to stay within the 10 minutes. I decided it was worth going over the 10 minutes and didn't think the judges would take the time literally.

I was informed a week beforehand that category C would play first, and then when I arrived, I saw I was scheduled to play first. None of the other categories had turned up yet, and all the other contestants were warming up. So for my performance, I only had my teacher, family and the judges as an audience. With such few people in a big room, there was little atmosphere to go on.

In my opinion, I played both *Maria* and the *Fugue* very cleanly, but with little passion. I think that type of playing is what they were looking for, and in such a sterile atmosphere, that was easy to deliver. For the *Carnavalito* I put everything into it as I was now enjoying myself. I even added the *Evocation* to the end to finish it properly, but with the risk of points being deducted as I was over my time limit. As suspected, no-one was watching the clock. Only after I'd finished was there applause, and even then very little.

Now that I was finished, I was free to enjoy the remaining performances. In my category I was the only male contestant, and I was a good ten years older than most performers. It was immediately obvious who had performance experience and who didn't. The level of the pieces chosen by the girls was high, but only one seemed to play with any real fluency - she came in second and had chosen the *Choros* from the *Populaire Suite* by *Villa Lobos*. I thought the race was on for third as there were a couple of girls in contention. I didn't know which way the judges would go. One girl played some *Brouwer Etudes* - not so well, but did demonstrate her ability to bring out nice tone colours.

Another girl chose *Sunburst* by *Andrew York* - shaky at times, but really rocking. The judges seemed more impressed by the *Brouwer Etudes*.

At the risk of sounding arrogant, I was clearly the winner and returned home with a new guitar case - but they forgot to fill it! Last week in the mail I received an invitation to play in the final on June 17. There are no compulsory pieces, but it has been clearly stated that performers must stay within the time limit. As the judges have to sit through a total of 29 performances, I'm not sure they will appreciate me exceeding the time limit. I don't believe anyone will notice if I change my program, so there is little incentive to impress in that respect. But to avoid going over the time limit, I will probably have to cut the *Merlin* piece right down, or select something short and of a high technical level - I'm considering *Bagatelle number 3 (Alla Cubana)* by *William Walton*. Another option is to play the *Allegro* right after the *Fugue*, but I'm not sure I'd have it ready in time.

The venue for the final is an auditorium in Veenendaal. I understand that there will be a lot of public present, so that should provide a nice atmosphere. It was great to be out there playing again, and it gave me a chance to introduce myself to the guitar crowd in Holland. Even though I won, sadly almost no-one heard it, and as we had to leave right after my prize giving, I didn't get to see the other categories. I heard from my teacher that the other categories were much more entertaining than mine. But I have managed to enter the 'guitar circle' in Holland and have since been invited to perform in an upcoming master class. Unfortunately this clashes with our vacation plans, but there's always next time. I will keep you posted on the final. Tot ziens!



**EGTA -Finals Update**  
by  
**Ron Scott**

For the 3<sup>rd</sup> time in 6 years, the European Guitar Teachers Association (EGTA) of Holland has organized a solo guitar competition for amateurs of all ages. As some sponsorship has already been confirmed, it seems likely that in two years time it will appear again. From the 3 different regional pre-rounds, a total of 27 (9 per category) finalists were selected. In my category, we were granted a total of 10 minutes playing time, with no compulsory pieces. I chose the following pieces; Fugue 998 by *Bach*, Carnavalito and Evocation by *Merlin*, and I had chosen Maria by *Tarrega*, but was not permitted to perform this due to time constraints.

Judging from reviews of the previous competitions, the performance level continues to rise. This is most likely due to an increased awareness of the competition and the seriousness of the competitors. It's interesting to note that some previous prize winners were not even finalists this time round.

I was scheduled as the 3<sup>rd</sup> to last performer of what felt to be a very long day. It wasn't my best performance, I made some mistakes during my Bach piece and I lacked the concentration at times. My teacher insisted that I use her Rameriez for the performance, but she changed the strings the night before! Due to lack of practice rooms, I had little time to stretch the strings before my performance. In hindsight, I should have insisted on playing my guitar instead, and not worry about the string slippage. Needless to say, I was slightly out of tune halfway through both my pieces.

After my performance, both my teacher and I thought I would be lucky to receive a prize, given the mistakes, being out of tune and that I just seemed to have had an off day. I didn't get a chance to hear any other performers in my category, but I knew the Fugue was technically the most challenging piece performed, and I thought I did shine during the Carnavalito. Come prize-giving time, I was surprised to find myself in 3<sup>rd</sup> place. Looking back on the events, although I was disappointed with my performance, I'm very happy to have been placed 3<sup>rd</sup>.

During the competition, all finalists were recorded and a CD was sent out for each category. The winner in my category performed Giuliani's Grand Overture. It was an excellent performance that I doubt I could have bettered on the day.

In summary, I thought the general playing level that I heard on the CD, and saw on the day was very impressive considering we're all amateurs, the majority of whom were under 17 years of age. As I stated earlier, the general level is increasing every year, and more and more people participating in the pre-rounds, which is all excellent news for the development of classical guitar in the Netherlands. I hope sponsorship continues to be found, and that ultimately this turns into an annual event, instead of bi-annual.

**Members:**

**Please Pass this newsletter to others....help spread the word about  
our society and what we're doing.**

**If you need extra copies to pass out please let  
us know... we'd be happy to supply you with them.**

**ALSO**

**Please help us sell tickets for our Fall Festival. See details page 8**

email: [musicalm@frontiernet.net](mailto:musicalm@frontiernet.net)

or

call: 607-865-8775





David Brandon "Legacy" CD Released  
by  
Tom Rasely

David Brandon is a name that many guitarists know because he toured extensively with Christopher Parkening for 15 years. But David is also a known quantity in his own right. An extraordinary teacher as well as a superb performer, Brandon now shows off his writing "chops".

David's first solo CD "*Legacy*" shifts easily from pieces in the classical style ("*Suite in the Baroque Style*"), to those influenced by popular styles. Most notably is the amazing "*Country Jamboree*", but equally noteworthy is the Cuban influenced "*Latinova*".

David talks about his compositional influences: While I enjoyed the popular music of James Taylor, Jim Croce, and The Beatles growing up, I first heard classical guitar by Christopher Parkening when I was 13. I decided at that moment that I wanted to be a concert artist. Although I listened to many others, Parkening has continued to be my favorite classical guitarist. I also heard Mason Williams and Chet Atkins and was also influenced by them at an early age.

The variety on "*Legacy*" is quite refreshing. "*Two Maritime Sketches*" are particularly evocative, and might be considered in the New Age category. David says that he enjoys "all styles of music, and the pieces I write have many eclectic influences. I write what I enjoy playing and hearing. I will get a brief idea and then it becomes a piece of music." While many guitar composers go out of their way to avoid clichés, David often embraces such clichés, giving them his own personal twist. One perfect example is "*French Lullaby*", a simple melody with luscious, swirling harmonies that follows the circle of fifths in a most inventive way; at the moment you think you've heard it before you realize how fresh it really is.

David says, "I did study music theory, but most of what I've learned has been from teaching around 80 students a week. I have been teaching since I was eleven, so I've heard a lot of guitar playing!" As so many player/teachers know, the old educational adage is still true, "By your students you will be taught."

Brandon's writing is primarily for himself, considering himself to be a performer first. He says, "I am always honored when a guitarist asks to play one of my pieces, although initially I compose them to fit in my repertoire." Many of the songs on "*Legacy*" could easily find their way into the classical guitar repertoire.

"*Legacy*" is available through the Brandon Guitar School web site:

<http://www.brandonguitarstudio.com>

When asked if a follow-up CD might be in his future, David jokingly replied, "It took me 25 years to compose, refine, and perform the pieces on this CD. Yes, "*Legacy II - The Senior Center Years*", is scheduled for release in the Spring of 2033!

Just in case he wasn't joking, I'm planning on ordering that one early.  
Tom Rasely, CGSUNY Board of Directors



# 7<sup>th</sup> ANNUAL CLASSICAL GUITAR FALL FESTIVAL

featuring

## MARK DELPRIORA



Mark Delpriora performs a stimulating solo program devoted to recently discovered "Music from the Andres Segovia Archives", featuring a treasure trove of material written for, but never performed by, Andres Segovia. Much of this program was written during Segovia's years in Paris during the 1920's and is lightly modernistic in style.

*The New York Times* wrote "Mr. Delpriora is a guitarist to be reckoned with. Sophisticated, technically assured, a musician of authority...stunning."

**SATURDAY, 29 SEPTEMBER '07** at Universalist Church, 12 Ford Ave, Oneonta

8:30a.m.-4:00 p.m. mini concerts/lectures by members of CGSUNY

also a Composer's Workshop presented by composer/guitarist Mir Ali

4 p.m. - A SPECIAL "MEET THE COMPOSER" CONCERT featuring Mir Ali

**Saturday 7 p.m. - MARK DELPRIORA**

Performing: recently discovered "Music from the Andres Segovia Archives"

**SILENT AUCTION** : Items will be on view all day Sat.

Bids must be in by Intermission of Evening Concert. Winners pick up their items at end of evening concert.

**SUNDAY, 30 SEPTEMBER '07** at Wilbur Mansion 11 Ford Ave., Oneonta

8:30-10a.m. open ensemble playing conducted by Sal Salvaggio,

10a.m.-12p.m. Masterclass with Mark Delpriora

Ticket Prices: \$35.00 for the full weekend of activities \$10.00 for the daytime events only \$25.00 for the evening concert only  
Society members present your id card for your discount on tickets for the entire weekend of events.

Call: **THE CLASSICAL GUITAR SOCIETY** 607 436-3385 or 607 865-8775 or 518 587-0729

please email: [musicalm@frontiernet.net](mailto:musicalm@frontiernet.net) or [thisfineday@hotmail.com](mailto:thisfineday@hotmail.com)

tickets also available at: **Audio Classics** 3105 Old Vestal Rd., Vestal NY

**Guitar Clinic** 224 Main St., Oneonta, NY

**Backstreet Music** 123 Union St., Cobleskill, NY

Cosponsored by:

Classical Guitar Society of Upstate New York, Future for Oneonta Foundation

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"Funded in part through Meet The Composer's MetLife Creative Connections program."





"Funded in part through Meet The Composer's MetLife Creative Connections program."

## Announcements and Upcoming Events

### *Special Offer for Members of CGSUNY*

Dear Members,

The Classical Guitar Society of Upstate New York is pleased to announce its plan to release a members only CD to be used as a fundraising tool to further and promote our cause. Members will be allowed to submit previously recorded material for the compilation or may choose to record new material to be submitted. Although a date has not yet been set, we have been given the go ahead to record music at the state of the art recording facility located at SUNY Oneonta where for a small recording fee members may be able to lay down tracks via the digital recording software, Pro Tools. Albany members may also record at Mad Dog Studios located in Rotterdam, NY.

To avoid any copyright issues we are asking that pieces submitted are either original works or pieces written prior to 1923 whereas those works are currently in the public domain. Production on the CD will begin within the next year and will ideally be completed before the upcoming Fall Festival. Any concerns, questions, or suggestions are welcome as we are sending out this letter to get a general idea of how much interest there would be in regards to such a project.

Please become a part of this project. This is a chance to help the society and to showcase your skills. Send your reply to Jon Tario at [tarijt24@yahoo.com](mailto:tarijt24@yahoo.com).

Looking forward to another great year of music,  
CGSUNY Directors

### Members:

We need articles, reviews, announcements  
Upcoming performances in your area,  
or interesting historical facts to  
include in future newsletters.  
Please help make our newsletters interesting.  
We want to hear about what you are doing.  
Your input is needed and greatly appreciated

Send all materials to:  
[musicalm@frontiernet.net](mailto:musicalm@frontiernet.net)