



# **Branch Programs Referral Directory**

**State Board of Directors  
Music Teachers' Association of California  
Last updated: 03/19/2013**



## **Original Foreword**

**Dear Branch Presidents and Program Chairs,**

**On behalf of the MTAC State Board, I want to thank all of you who have recommended artist teachers for recitals and master classes, and who have recommended a wide variety of interesting lectures and other programs.**

**The Presidents' Breakfast of Convention 2005 sparked the idea for the Referral Directory. You asked us to compile a directory of programs, which could help branches infuse new ideas into their programs. You wanted a reference guide for successful programs all over the State and ways of contacting MTAC members or others who were presenting these programs.**

**It is a wonderful thing to share talent, knowledge and experience with other colleagues, students and listeners. I hope for the Referral Directory to be just the beginning of shared member talent and new creative programs throughout the State**

**May the Referral Directory be most interesting and useful to you all.**

**Respectfully,  
Alla Dobrish  
Director MTAC State Board (2005-2007)**

# Branch Programs Referral Directory

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# Lecture Presentations

N – Northern CA; S – Southern CA

Speakers	Location	Lecture/Presentation
<b>Boepple, Hans</b> 408.246.1666 <a href="mailto:hboepple@scu.edu">hboepple@scu.edu</a>	San Jose, CA (N)	<ul style="list-style-type: none"> <li>• Seven Essential Elements for Successful Students</li> </ul>
<b>Bogart, Rebecca</b> 510.526.1787 <a href="mailto:rebog@mac.com">rebog@mac.com</a>	El Cerrito, CA (N)	<ul style="list-style-type: none"> <li>• Forgotten Gems: American Music for Piano Students 1800-1920</li> <li>• We Got Rhythm: Rhythmic Idioms in American Piano Music</li> <li>• Teaching Artistic Pedalling</li> </ul>
<b>Bowman, Dr. Robert</b> 530.521.2518 <a href="mailto:bowmanpiano@gmail.com">bowmanpiano@gmail.com</a>	Chico, CA (N)	<ul style="list-style-type: none"> <li>• Lecture/Recital: The Music of Domenico Scarlatti</li> <li>• Lecture/Recital: From Gottschalk to Gershwin</li> <li>• Lecture: The “Four” Learning Modalities</li> <li>• Workshop: Joy of Improvisation I for Beginning Level</li> <li>• Workshop: Joy of Improvisation II for Intermediate Level</li> <li>• Workshop: Joy of Improvisation III for Advanced Level</li> <li>• Workshop: Stress Reduction for performers</li> </ul>
<b>Brendler, Charlene</b> 510.237.0775 <a href="mailto:brendler@berkeley.edu">brendler@berkeley.edu</a>	Richmond, CA (N)	<ul style="list-style-type: none"> <li>• Unraveling the Mysteries of Baroque Style:               <ul style="list-style-type: none"> <li>- Rhythmic Conventions and Ornamentation;</li> <li>- Tempo Clues: Meter and the Dance Idioms;</li> <li>- Decoding French and Italian Style</li> </ul> </li> <li>• The Big Shift in Style: The Musical Transition from Baroque to the Rococo through the music of JC Bach, CPE Bach, Scarlatti, Rameau, etc.</li> <li>• Masterclasses on Baroque or Classical Era Music</li> <li>• Lecture/Recitals on Harpsichord and Fortepiano (if instrument is provided)</li> </ul>
<b>Caridi, Jamie</b> 909.920.3698 cell 909.919.5646 <a href="mailto:j.caridi@verizon.net">j.caridi@verizon.net</a>	Upland, CA (S)	<ul style="list-style-type: none"> <li>• Lecture/Recitals on Women: Women Composers; Classical Favorites; Where are the Women;</li> <li>• The Essence of Women in Sonata Form; Clara Schumann: Wife, Mother, Composer, Performer</li> </ul>
<b>Cheney, Mary Beth</b> 925.447.8026 <a href="mailto:cheneynm@juno.com">cheneynm@juno.com</a>	Livermore, CA (N)	<ul style="list-style-type: none"> <li>• W. A. Mozart, L. Beethoven, R. Schumann &amp; Chopin</li> </ul>

<p>Earhart, Dr. Louise 562.594.0529 <a href="mailto:Louise.earhart@charter.net">Louise.earhart@charter.net</a></p>	<p>Long Beach, CA (S)</p>	<ul style="list-style-type: none"> <li>• Three from the Rameau Circle--Rameau, Béthizy, and D'Alembert: Their Agreements, Disagreements and Influences.</li> <li>• Heinrich Schenker: His Contributions and Their Relationship to the Art of Musical Analysis</li> <li>• The Five-Finger Pattern and Technique in General: A New Look at an Old Concept</li> </ul>
<p>Elson, Margret 510.601.7044 cell 510.734.5089 <a href="mailto:margret.elson@gmail.com">margret.elson@gmail.com</a></p>	<p>Oakland, CA (N)</p>	<ul style="list-style-type: none"> <li>• Optimum Performance: How to Practice for Mental, Physical and Technical Ease</li> <li>• Dealing with Performance Anxiety</li> <li>• Psychological and Music Approaches to Performing Issues</li> </ul>
<p>Galloway, Lee 691.281.8118 <a href="mailto:Lee@LeeGalloway.com">Lee@LeeGalloway.com</a></p>	<p>San Diego (S)</p>	<ul style="list-style-type: none"> <li>• Business Techniques for Music Teachers</li> <li>• Making a LIVING as an Independent Music Teacher</li> <li>• Considering a Career in Music?—Doing What Exactly?</li> </ul>
<p>Gardner, Jim 925.943.5324 <a href="mailto:maestrojim@astound.net">maestrojim@astound.net</a></p>	<p>Walnut Creek, CA (N)</p>	<ul style="list-style-type: none"> <li>• How to Guide an Intermediate Student to the Next Level</li> </ul>
<p>Hidy, Diane 415.564.9133 <a href="mailto:Diane@DianeHidy.com">Diane@DianeHidy.com</a></p>	<p>San Francisco, CA (N)</p>	<ul style="list-style-type: none"> <li>• Teaching Ideas</li> </ul>
<p>How, Dr. Deborah H. 310.828.6677 <a href="mailto:dhow@musette.org">dhow@musette.org</a></p>	<p>Santa Monica, CA (S)</p>	<ul style="list-style-type: none"> <li>• Exploring 20<sup>th</sup>-Century Compositional Technique through Piano Literature (Elementary- Advanced)</li> <li>• Piano Works of the Second Viennese School: Schoenberg, Berg, Webern</li> <li>• Running a Successful Studio: Integrating Quicken in a Music Studio (IRS Schedule C Reporting)</li> <li>• Building Healthy Self-Confidence: The Right Way to Compete</li> </ul>
<p>Iturrioz, Antonio 707.869.1905 <a href="mailto:tony-mary@comcast.net">tony-mary@comcast.net</a></p>	<p>Guerneville, CA (N)</p>	<ul style="list-style-type: none"> <li>• The Art of Left Hand: A Brief history of Left Hand Piano Music</li> <li>• The Buddha of the Piano: Leopold Godowsky</li> <li>• DVD on Leopold Godowsky</li> </ul>
<p>Kline, Donna S. 415.435.3017 <a href="mailto:donnaskline@gmail.com">donnaskline@gmail.com</a></p>	<p>Tiburon, CA (N)</p>	<ul style="list-style-type: none"> <li>• Virtuoso: The Olga Samaroff Story, a documentary film produced and directed by the presenter</li> <li>• For more info, go to <a href="http://www.olgasamaroff.com">www.olgasamaroff.com</a></li> </ul>

<p><b>Kramer, Kary</b>  <b>805.881.1028</b>  <a href="mailto:karysheila@gmail.com">karysheila@gmail.com</a></p>	<p><b>Carpinteria,</b>  <b>CA (S)</b></p>	<ul style="list-style-type: none"> <li>• <b>J.S. Bach and Baroque Music</b></li> <li>• <b>Deciphering and Understanding Bach in Urtext (Henle)</b></li> <li>• <b>Historical Musical Anecdotes: Music Theory to Delight Your Students</b></li> <li>• <b>Follies and Foibles of Misunderstood and Poorly Taught Style and Pieces</b></li> <li>• <b>Music Lessons: Learning the Business from Inception through Incorporation</b></li> </ul>
<p><b>Lewis, Leonne</b>  <b>310.377.6574 or</b>  <b>562.493.9405</b></p>	<p><b>Palos Verdes Peninsula,</b>  <b>CA</b></p>	<ul style="list-style-type: none"> <li>• <b>Richard Wagner: The Ultimate Drama King</b></li> <li>• <b>Ludwig van Beethoven and His World of Sound</b></li> <li>• <b>The Schumanns and Their World</b></li> <li>• <b>Schools of Thought in Piano Playing</b></li> <li>• <b>Music Critics and the Performing Artist</b></li> </ul>
<p><b>Lewis, Dr. Martha Beth</b>  <b>925.735.3533</b>  <a href="mailto:marbeth@comcast.net">marbeth@comcast.net</a>  Website: <a href="http://www.marthabeth.com">www.marthabeth.com</a></p>	<p><b>San Ramon,</b>  <b>CA (N)</b></p>	<ul style="list-style-type: none"> <li>• <b>Studio Business</b></li> <li>• <b>Piano Pedagogy</b></li> </ul>
<p><b>Mann, Dr. Sharon</b>  <b>510.528.3585</b>  cell <b>510.816.7900</b>  <a href="mailto:sharonmann@aol.com">sharonmann@aol.com</a></p>	<p><b>Berkeley, CA</b>  <b>(N)</b></p>	<ul style="list-style-type: none"> <li>• <b>Chamber Music</b></li> </ul>
<p><b>Minasian, Linda</b>  <b>760.949.6500</b>  <a href="mailto:lminasian@aol.com">lminasian@aol.com</a></p>	<p><b>Hesperia, CA</b>  <b>(S)</b></p>	<ul style="list-style-type: none"> <li>• <b>Regionalism in Manuel de Falla’s Piano Music</b></li> <li>• <b>Ginastera: Sonata No. 1 - A Thorough Analysis</b></li> <li>• <b>Introduction to Composer Emanuel Melik Aslanian</b></li> <li>• <b>Pianistic Hand Injuries: Causes, Cures and Prevention</b></li> </ul>
<p><b>Moore, Dr. Stephen</b>  <b>951.751.3461</b>  <a href="mailto:sfmoore@csudh.edu">sfmoore@csudh.edu</a></p>	<p><b>Dominguez Hills, CA (S)</b></p>	<ul style="list-style-type: none"> <li>• <b>The Theory and Practice of Dalcroze Eurhythmics”</b></li> </ul>
<p><b>Piana, Dominique</b>  <a href="mailto:dominiquepiana@comcast.net">dominiquepiana@comcast.net</a>  <b>925.600.1331</b></p>	<p><b>Pleasanton,</b>  <b>CA (N)</b></p>	<ul style="list-style-type: none"> <li>• <b>Comparison of Harp and Piano Literature</b></li> </ul>
<p><b>Ramos, James</b>  <b>909.792.5009</b>  <a href="mailto:james@ramospiano.com">james@ramospiano.com</a></p>	<p><b>Redlands,</b>  <b>CA (S)</b></p>	<p><b>Pedagogy</b></p> <ul style="list-style-type: none"> <li>• <b>Motivate Through Personality: Using psychological concepts of personality theory to get the most out of your students.</b></li> <li>• <b>Relevant Teaching: An exploration of how to keep “Classical Music” relevant</b></li> <li>• <b>Teaching Through Selling: Incorporating Principles of Sales and Management Technique to More Effectively Reach Students</b></li> </ul> <p><b>Improvisation</b></p> <ul style="list-style-type: none"> <li>• <b>Improvisation – Why and How: Reasons to teach improvisation and tips on incorporating it</b></li> </ul>

		<p>into your regular teaching.</p> <ul style="list-style-type: none"> <li>• <b>In the Footsteps of Great Composers: A demonstration of how any classically trained musician can learn to improvise.</b></li> <li>• <b>Teaching Jazz Basics: How to Incorporate Jazz Instruction Even if You Don't Know Anything About Jazz</b></li> <li>• <b>Interactive Workshop (Varying formats available)</b></li> </ul>
<p><b>Richman, Mark</b>  <b>818.506.1197</b>  <a href="mailto:markrichmanpiano@aol.com">markrichmanpiano@aol.com</a></p>	<p><b>Sherman Oaks, CA (S)</b></p>	<ul style="list-style-type: none"> <li>• <b>The Teaching of Beethoven's Piano Sonatas</b></li> </ul>
<p><b>Smith, Dr. Scott McBride</b>  <b>949.262.0540</b>  <a href="mailto:scottsmith@iivm.com">scottsmith@iivm.com</a></p>	<p><b>Irvine, CA (S)</b></p>	<p><b>Basic Pedagogy</b></p> <ul style="list-style-type: none"> <li>• <b>Teaching vs. Correcting: Every Teacher's Dilemma</b></li> <li>• <b>Preparing for Competitions: What are Judges Really Looking For?</b></li> <li>• <b>User-Friendly Technical Training for Early Level Students</b></li> <li>• <b>Developing Stylistic Awareness</b></li> <li>• <b>Memorization—Psychological Data and Some Practical Tips</b></li> <li>• <b>From Sonatinas to New Age Music: Effective Teaching in All Genres</b></li> <li>• <b>Voicing: A Key to Artistic Pianism</b></li> <li>• <b>Coping with Parents</b></li> <li>• <b>Talking at the Boundaries: Developing Students' Imagination</b></li> <li>• <b>Musical Punctuation and the Art of Interpretation</b></li> <li>• <b>Cures for the Technique Blahs: Practice Techniques for All Levels</b></li> <li>• <b>Musicianship: Should this be Part of Piano Lessons?</b></li> <li>• <b>The Power of Efficient Practice: Cures for the Bored-Practice Blues</b></li> <li>• <b>Preparing Students to Handle Stage Fright</b></li> <li>• <b>Fundamentals of Teaching Good Tone</b></li> <li>• <b>The Three-Cornered Connection: Piano Lessons from the Vantage Point of Students, Parents and Teachers</b></li> </ul> <p><i>(n.b this is a panel discussion)</i></p> <ul style="list-style-type: none"> <li>• <b>Teaching Musical Interpretation Through Creative Alternatives</b></li> <li>• <b>Teaching Young Men: Some Advice from a Recovering Boy</b></li> <li>• <b>Building Technique in Intermediate Students</b></li> <li>• <b>Fingering: An Underappreciated Art</b></li> <li>• <b>Teaching Expressive Pianists</b></li> <li>• <b>Choosing Appropriate Repertoire</b></li> </ul> <p><b>Piano Literature, Style and Performance</b></p> <ul style="list-style-type: none"> <li>• <b>The Teaching Pieces of Muzio Clementi: It's Not All</b></li> </ul>

		<p>about Sonatinas!</p> <ul style="list-style-type: none"> <li>• Gems from the Piano Teacher's Vault: Forgotten Pieces Overdue for Rediscovery</li> <li>• Piano Music from South America</li> <li>• Secrets of Form in J.S. Bach's Inventions</li> <li>• Mendelssohn's Songs without Words: A True Classic</li> <li>• From Sonatinas to New Age: Effective Teaching in All Genres</li> <li>• Hanon and Czerny—There's Life in the Old Boys Yet!</li> <li>• Teaching Musical Interpretation through Creative Alternatives</li> <li>• Music of the Romantic Period: Practical Performance Practice</li> </ul>
<p><b>Thomas, Stephen</b>  209.634.8264  <a href="mailto:sthomas@csustan.edu">sthomas@csustan.edu</a></p>	<p><b>Turlock, CA</b>  (N)</p>	<ul style="list-style-type: none"> <li>• Carl Nielsen</li> </ul>
<p><b>Wasserman, Ellen</b>  510.886.3449  <a href="mailto:musiqmakrs@aol.com">musiqmakrs@aol.com</a></p>	<p><b>Castro Valley, CA</b>  (N)</p>	<ul style="list-style-type: none"> <li>• Teaching Ideas</li> </ul>
<p><b>Wellborn, William</b>  415.566.2591  <a href="mailto:pianoleg@aol.com">pianoleg@aol.com</a>  <a href="http://www.williamwellborn.com">www.williamwellborn.com</a></p>	<p><b>San Francisco, CA</b>  (N)</p>	<ul style="list-style-type: none"> <li>• Lecture- The Big Jump: from intermediate to advanced repertoire</li> <li>• Lecture- Beginning a Romance: introducing 19th century repertoire to your students</li> <li>• Lecture- from Ecossaise to Für Elise: preparing your students for the works of Beethoven</li> <li>• Lecture- Words of Wisdom: great thoughts by noted musicians</li> <li>• Lecture- The Students of Leschetizky</li> <li>• Lecture- Legendary Pianists and their Recordings</li> <li>• Lecture- Legendary Pianists play Chopin: what the recordings reveal</li> <li>• Lecture-recital: Singing and Dancing with Scarlatti</li> <li>• Lecture-recital: Piano music of Mendelssohn</li> <li>• Lecture-recital: the 3 Petrarch Sonnets of Franz Liszt</li> <li>• Lecture-recital: Master and Misanthrope: religious works of Charles-Valentin Alkan</li> </ul>
<p><b>Wilson, Virginia</b>  415.388.0976  <a href="http://www.chamberjazz.com">www.chamberjazz.com</a>  <a href="mailto:chamberjazz@comcast.net">chamberjazz@comcast.net</a></p>	<p><b>Mill Valley, CA</b>  (N)</p>	<ul style="list-style-type: none"> <li>• The Spirit of Improvisation/ Lifting Classical Players Off the Page</li> </ul>
<p><b>Woo, Dr. Betty</b>  510.339.9419  <a href="mailto:bettywoo@comcast.net">bettywoo@comcast.net</a></p>	<p><b>Oakland, CA</b>  (N)</p>	<ul style="list-style-type: none"> <li>• 20<sup>th</sup> Century literature for students</li> <li>• Pedaling</li> <li>• Rhythm—Beyond Counting</li> <li>• How to become a better sight reader and accompanist</li> <li>• Bartók's works for students</li> </ul>

# Master Class Teachers

N – Northern CA; S – Southern CA

Teachers	Location	Instrument
Boepple, Hans 408.246.1666 <a href="mailto:hboepple@scu.edu">hboepple@scu.edu</a>	San Jose, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> </ul>
Bogart, Rebecca 510.526.1787 <a href="mailto:rebog@mac.com">rebog@mac.com</a>	El Cerrito, CA (N)	<ul style="list-style-type: none"> <li>• Intermediate, Advanced Chamber Ensembles with Piano</li> <li>• Piano Ensembles</li> <li>• Piano Concertos</li> <li>• Piano Solo Beginning to Advanced</li> </ul>
Bowman, Dr. Robert 530.237.0775 <a href="mailto:bowmanpiano@gmail.com">bowmanpiano@gmail.com</a>	Chico, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> <li>• Harpsichord</li> <li>• Chamber Music with Keyboard</li> </ul>
Brendler, Charlene 510.521.2518 <a href="mailto:brendler@berkeley.edu">brendler@berkeley.edu</a>	Richmond, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> <li>• Harpsichord</li> </ul>
Caridi, Jamie 909.920.3698 cell 909.919.5646 <a href="mailto:j.caridi@verizon.net">j.caridi@verizon.net</a>	Upland, CA (S)	<ul style="list-style-type: none"> <li>• Piano: Focusing on Musicality</li> <li>• Communicating through Music</li> <li>• The Use of the Damper Pedal</li> </ul>
Earhart, Dr. Louise 562.594.0529 <a href="mailto:Louise.earhart@charter.net">Louise.earhart@charter.net</a>	Long Beach, CA (S)	<ul style="list-style-type: none"> <li>• Piano: Elementary and Intermediate Level</li> </ul>
Richman, Mark 818.506.1197 <a href="mailto:markrichmanpiano@aol.com">markrichmanpiano@aol.com</a>	Sherman Oaks, CA (S)	<ul style="list-style-type: none"> <li>• Piano - Advanced Students</li> </ul>
Thomas, Stephen 209.634.8264 <a href="mailto:stthomas@csustan.edu">stthomas@csustan.edu</a>	Turlock, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> </ul>
Tom, Dr. Tyler W. 626.791.4273	Los Angeles, CA (S)	<ul style="list-style-type: none"> <li>• Piano</li> </ul>
Wasserman, Ellen 510.886.3439 <a href="mailto:musiqmakrs@aol.com">musiqmakrs@aol.com</a>	Castro Valley, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> </ul>
Wellborn, William 415.566.2591 <a href="mailto:pianoleg@aol.com">pianoleg@aol.com</a>	San Francisco, CA (N)	<ul style="list-style-type: none"> <li>• Piano</li> </ul>
Wilson, Virginia 415.388.0976 <a href="http://www.chamberjazz.com">www.chamberjazz.com</a> <a href="mailto:chamberjazz@comcast.net">chamberjazz@comcast.net</a>	Mill Valley, CA (N)	<ul style="list-style-type: none"> <li>• Piano, Jazz</li> </ul>

# Performers and Composers

N – Northern CA; S – Southern CA

Performer	Location	Instrument
Anderson, Mark 925.484.3147 <a href="mailto:everynotecounts@gmail.com">everynotecounts@gmail.com</a>	Pleasanton, CA (N)	Piano
Bowman, Dr. Robert cell 530.521.2518 <a href="mailto:bowmanpiano@gmail.com">bowmanpiano@gmail.com</a>	Chico, CA (N)	Piano, Harpsichord, Lecture/Recitals
Caridi, Jamie 909.919.3698 cell 909.919.5646 <a href="mailto:j.caridi@verizon.net">j.caridi@verizon.net</a>	Upland, CA (S)	Recitals: Piano; Organ
Cheng, Patricia 408.616.8942 <a href="mailto:pianopower@sbcglobal.net">pianopower@sbcglobal.net</a>	Sunnyvale, CA (N)	Piano
Earhart, Dr. Louise 562.594.0529 <a href="mailto:Louise.earhart@charter.net">Louise.earhart@charter.net</a>	Long Beach CA (S)	Piano Solo and Ensemble; Chamber Music
Erfttenbeck, Deborah & Geraldine Keeling 909.305.6860 626.286.4593 <a href="mailto:deborah@twopiano1.com">deborah@twopiano1.com</a>	San Dimas, CA (S)	Piano Duet and Duo
Fetsch, Wolfgang & Anita “Duo Concertante” 209.478.7976 <a href="mailto:duo.concertante@sbcglobal.net">duo.concertante@sbcglobal.net</a> <a href="http://www.duo-concertante.com">www.duo-concertante.com</a>	Stockton, CA (N)	Piano and Violin
Martinchuk, Serge <a href="mailto:smartinchuk@fullerton.edu">smartinchuk@fullerton.edu</a>	San Gabriel (S)	Piano
Moore, Dr. Stephen 951.751.3461 <a href="mailto:sfmoore@csudh.edu">sfmoore@csudh.edu</a>	Long Beach, CA (S)	Piano
Piana, Dominique 925.600.1331	Pleasanton, CA (N)	Harp
Richman, Mark 818.506.1197 <a href="mailto:markrichmanpiano@aol.com">markrichmanpiano@aol.com</a>	Sherman Oaks, CA (S)	Piano
Van Horne, Robert 408.229.2988 <a href="mailto:rvh@robertvanhorne.com">rvh@robertvanhorne.com</a>	San Jose, CA (N)	Piano, Composition
Wiens, Frank 209.464.4890 <a href="mailto:fwuens@comcast.net">fwuens@comcast.net</a>	Stockton, CA (N)	Piano

# Invitation/Confirmation Letter

Date: \_\_\_\_\_

Dear \_\_\_\_\_,

The \_\_\_\_\_ Branch is pleased to confirm your

Lecture Presentation \_\_\_\_\_ Masterclass \_\_\_\_\_ Music Program \_\_\_\_\_

entitled: “ \_\_\_\_\_ ”

on \_\_\_\_/\_\_\_\_/\_\_\_\_ at \_\_\_\_\_ A.M. / P. M.  
(Month/Day/Year)

The address of the performance site is:

\_\_\_\_\_  
\_\_\_\_\_

The traveling distance from your home to the performance site is approximately \_\_\_\_\_.

The honorarium for this special program will be \_\_\_\_\_.

A map and directions are/are not included.

If you need any special equipment (screen, projector etc) or a second grand piano for duo performance or there is something you would like to discuss, please let us know.

Special needs: \_\_\_\_\_.

The contact person is: \_\_\_\_\_.

Phone: \_\_\_\_\_,

Email: \_\_\_\_\_.

We look forward to your time with us.

Sincerely,