



Sunday, January 25, 2015, 7pm
Hertz Hall

San Francisco Contemporary Music Players

Steven Schick, *Artistic Director*

Project TenFourteen

PROGRAM

Agata Zubel (b. 1978) where to* (2014)
World Première

Steven Schick, *conductor*

Agata Zubel, *soprano*

Tod Brody, *flute*

Peter Josheff, *clarinet*

Dale Wolford, *saxophone*

Brad Hogarth, *trumpet*

Dave Ridge, *trombone*

Peter Wahrhaftig, *tuba*

Nick Woodbury, *percussion*

Richard Worn, *double bass*

Harrison Birtwistle (b. 1934) Variations from the Golden Mountain (2014)
United States Première

Nicolas Hodges, *piano*

Birtwistle The Axe Manual (2000)

Nicolas Hodges, *piano*

Steven Schick, *percussion*

INTERMISSION

PROGRAM

Birtwistle Gigue Machine (2011)

Nicolas Hodges, *piano*

Du Yun (b. 1977) Quatrain: Slow Portraits iii* (2014)
World Première

Kyle Bruckmann, *oboe*

Alicia Telford, *horn*

William Winant, *percussion*

David Tanenbaum, *guitar*

Meredith Clark, *harp*

Jennifer Curtis, *violin*

Stephen Harrison, *cello*

** Project TenFourteen commission*

Project TenFourteen is series of four programs featuring world premières simultaneously commissioned from ten distinctive composers, all challenged to reflect upon and address the human condition, common to us all.

Project TenFourteen is dedicated to the memory and celebration of Lee Hyla.

Agata Zubeł's participation in this concert is supported, in part, by the Polish Cultural Institute.

Audio streams of the TenFourteen commissioned works will be available on www.sfcmp.org approximately two weeks after the concert. Visit tenfourteen.com for further exploration of archival content and evolving commentary stimulated by Project TenFourteen.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Tod Brody	<i>flute</i>
Kyle Bruckmann	<i>oboe</i>
Sarah Rathke	<i>oboe</i>
Jeff Anderle	<i>clarinet</i>
Peter Josheff	<i>clarinet</i>
Bill Kalinkos	<i>clarinet</i>
Lawrence Ragent	<i>horn</i>
Hall Goff	<i>trombone</i>
Peter Wahrhaftig	<i>tuba</i>
Karen Gottlieb	<i>harp</i>
David Tanenbaum	<i>guitar</i>
Kate Campbell	<i>piano</i>
William Winant	<i>percussion</i>
Daniel Kennedy	<i>percussion</i>
Christopher Froh	<i>percussion</i>
Roy Malan	<i>violin</i>
Graeme Jennings	<i>violin</i>
Susan Freier	<i>violin</i>
Nanci Severance	<i>viola</i>
Stephen Harrison	<i>cello</i>
Richard Worn	<i>bass</i>
Steven Schick	<i>Artistic Director</i>
Rozella Kennedy	<i>Executive Director</i>
Adam Fong	<i>Project Manager</i>
Luis Escareño	<i>Administrative Manager</i>
Jon Yu	<i>Production Manager</i>
Brenna Noonan	<i>Media Coordinator</i>
Travis Andrews & Andrew Meyerson	<i>Ministers of Fun</i>

WHY SHOULD WE MAKE new music when there is so much great older music?

I have been asked this question more than once, usually following the première of a challenging new work. The knee-jerk response is that exploration is good in any field, so why not also in music?. However, that answer rings false. With every innovation in technology, commerce, or transportation, the future is created and the past is jettisoned. But as we musicians make new music, we hang on to the past. Doctors no longer use leeches, but art lovers still gain much from Beethoven.

At the San Francisco Contemporary Music Players, we acknowledge the unique historical power of music by weaving important works from the recent past among the premières of our TenFourteen season. In our season-opening concert, we heard an early piano piece of George Crumb, and later in the year, we will present modernist masterpieces by Berio, Nono, and Varèse. In tonight's concert, we will hear three recent works by the masterful Harrison Birtwistle. Birtwistle's strong sense of ritual and his fascination with slowly morphing rhythmic ostinatos, often makes his music sound more recent than it really is. I hope his music will provide a meaningful frame for the premières by Du Yun and Agata Zubel.

At best, the present evocatively folds evocatively back on the past. Perhaps Birtwistle's pioneering ideas will still sound current, and maybe Du Yun and Agata Zubel, to the extent that they are rooted in fertile history, will carry with them traces of past lives. This brings us to one reason I care about new music: The past is vivid and alive in my life. Therefore, it seems like the least we can do for future generations is to make, today, the music that will become the historically powerful art of the future.

Steven Schick

Agata Zubel (b. 1978)
where to (2014)

Polish composer Agata Zubel was a percussionist before concentrating, as a performer, on voice. Both have led her to infuse her compositions with exoticisms of sound that could emerge only from the experience of its creation. The colorful world of the percussion battery opened Zubel's imagination to extended possibilities of traditionally constrained instruments, allowing her to conceive an extended range of acoustic imagery for, for example, violin, flute, chamber ensemble, orchestra.

In *where to*, a contrabass aria establishes a rhythmic profile and articulative range (from unpitched to pitched, percussive to melodic) that informs the music for the ensemble. This coalesces into asymmetrical, nervous rhythmic unisons, leavened by silence. Aggressive music broadly alternates with sustained contrapuntal passages. Both come together in chaotic intensity, or dissipate into near silence. The end of the piece—a new beginning—is a *deus ex machina*, a melismatic wordless soprano luring the wind instruments back to mysterious lyricism.

About her work, Zubel writes: "Culture developed at various paces on different continents, in different periods and directions. People met other people, and after that their world—knowledge, emotions, and music—could never be the same. Man's return to the origins has never been possible, and yet those origins are something that man has always hoped to understand. In this way, synergy gives rise to deconstruction, and development makes it possible to look sideways...and back. This is also the case with my music, which, as it develops in time, adds new seconds while hoping to understand the minutes that came before."

Harrison Birtwistle (b. 1934)
Variations on the Golden Mountain (2014)
The Axe Manual (2000)
Gigue Machine (2011)

One of the world's great composers, Sir Harrison Birtwistle is known for his unparalleled dramatic sense, not only in his acclaimed, innovative operatic works but also in his instrumental music. A major preoccupation of his aesthetic philosophy is the possibility of reversing, deleting, foreshortening, lengthening, and otherwise manipulating our perception of passing time. Several solo piano works, from *Précis* (1960) through the significant *Harrison's Clocks* (1998) and *Gigue Machine* (2011), explore this with special focus. *Gigue Machine* and *Variations from the Golden Mountain* (2014) were both composed for the phenomenal English pianist Nicolas Hodges.

The Axe Manual (2000) was composed for pianist Emanuel Ax and percussionist Evelyn Glennie. Composed in a fast-slow-fast arch form, it combines percussion and piano into a metainstrument. Phrases and passages for piano with vibraphone or marimba fuse into new tone colors unavailable from the individual instruments; the piano's essentially percussive nature is enhanced in combination with unpitched drums; and the complex overtones of pitched metallic percussion amplify the piano's metallic strings and frame.

Gigue Machine's title—like many of Birtwistle's—refers to the friction between inexorable mechanical time versus human, flexible, dance-oriented time. Correspondences and divergences can be heard on several levels: concurrent contrasting tempos locally, but also stylistically different swaths of music that can be apprehended by mentally “zooming out,” taking in the large picture. Hodges premiered *Variations from the Golden Mountain* just this past September at Wigmore Hall in London. The “Golden Mountain” is that Parnassus of keyboard works, Bach's “Goldberg” Variations. Although, at nine minutes, Birtwistle's piece doesn't pretend to the comprehensive scope of Bach's, its alternation of contrasting episodes and

its unhurried, but compressed and focused, exploration of highly constrained musical material are philosophically modeled on Bach's approach. In its layering of independent (but related) lines in different speeds, we can readily hear in *Golden Mountain* (note in particular its concluding episode) a kinship with *Gigue Machine*.

Du Yun (b. 1977)
Quatrain: Slow Portraits iii (2014)

All of Du Yun's work connects to an operatic, theatrical sensibility. Her *Quatrain: Slow Portraits iii*, commissioned for Project TenFourteen, continues a series that began as a sound installation accompanying visual artist David Michalek's *Portraits in Dramatic Time* for the 2011 Lincoln Center Festival. Du Yun's *Slow Portraits* pieces, which can be performed with or without film, are musical analogs of Michalek's high-resolution, cinema-sized projections of super slow motion images in which actors' small physical gestures are amplified by their extension in time. The composer's aim in *Quatrain* is “to investigate how each rhyme of the aural phrase translates to a physical gesture; and how a group of microscopic kinesics form their larger-than-life impact.... The creator, the performers, the narrative, and the scenery have become seductress, to lure the audience into another world.”

Quatrain is essentially four “stanzas,” each preceded by an interlude, the stanzas suggesting a series of variations. The sonic reality of the musical gestures requires the ensemble to react as one vibrant organism, even beyond traditional chamber music. Individual virtuosity is required to create phrases of clear rhythm and pitch, and also to negotiate glissandi, microtones, and semi-improvised music that blurs and defamiliarizes, like a well-known visual image, taken via technology out of its wonted context, destabilized and strange. With a coming-together of the ensemble near the end of the piece, marked “As if a wave,” comes a shock, like recognition.

Robert Kirzinger



The San Francisco Contemporary Music Players (SFCMP), an ensemble of highly skilled musicians, performs innovative new music. We nourish the creation and dissemination of new work through high-quality musical performances, commissions, and community outreach. We promote the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st-century musical language. We seek to share these experiences with as many people as possible, both in and outside of traditional concert settings.

SFCMP was founded by Jean-Louis LeRoux, Marcella DeCray, and Charles Boone as “Bring Your Own Pillow” on March 25, 1971, and incorporated as a nonprofit on August 14, 1974. Throughout its history, SFCMP has been led by six Artistic Directors and six Executive Directors with continuous authorization, support and fiscal oversight by a board of directors.

In addition to programmatic innovation, our performances are rooted in artistic virtuosity. Our 22 core SF Contemporary Music Players are among the Bay Area’s leading musicians and educators. They are active as soloists and chamber musicians and leaders of several dynamic performance groups in California and beyond.

SFCMP is the longest standing, continuously performing new music ensemble outside the East Coast. Over its 43 seasons, SFCMP’s work has greatly contributed to the art form and the new music sector. We have performed more than 1,200 new works by 560 composers. Nearly 150 of these have been premières, and we have commissioned more than 80 new

works by composers from around the world. SFCMP has been presented by leading cultural festivals and concert series in the San Francisco Bay Area and around the country.



Andrzej Georgiev

Agata Zubel, born 1978 in Wrocław, Poland, is a Polish composer and singer. Zubel is a graduate of Wrocław’s Karol Szymanowski High School of Music, where she studied percussion and music theory, and the Karol Lipiński University of Music,

where she studied composition with Jan Wichrowski. She is a member of the Youth Circle of the Polish Composers’ Union and a recipient of the Ministry of Culture and National Heritage scholarship. In 2013, she was honored by the International Music Council International Rostrum of Composers with Best Composition Title for *Not I*, which she wrote for soprano, instrumental ensemble, and electronics. Currently, she teaches at the Academy of Music in Wrocław, where she received her Ph.D. in musical arts.



Hanya Chiklali/ArenaPAL

Harrison Birtwistle was born in Accrington in the north of England in 1934, and studied clarinet and composition at the Royal Manchester College of Music, making contact with a highly talented group of contemporaries, including Peter

Maxwell Davies, Alexander Goehr, John Ogdon, and Elgar Howarth. In the mid-1960s, his opera *Punch and Judy*, together with *Verses for Ensembles* and *The Triumph of Time*, firmly established Birtwistle as a leading voice in British music. His lyric tragedy *The Mask of Orpheus* was staged by English National Opera in 1986. Large-scale works in the following

decade included the operas *Gawain* and *The Second Mrs. Kong*, the concertos *Endless Parade* for trumpet and *Antiphonies* for piano, and the orchestral score *Earth Dances*. Works that premiered in the past decade include *The Minotaur*, written for the Royal Opera, Covent Garden, and his violin concerto for Christian Tetzlaff and the Boston Symphony Orchestra. Birtwistle's 80th birthday year in 2014 saw the premiere of *Responses* for piano and orchestra, touring internationally with Pierre-Laurent Aimard as soloist. His many honors include the Grawemeyer Award for *The Mask of Orpheus*, the Siemens Prize, and being made a Chevalier de l'Ordre des Arts et des Lettres. He was knighted in 1988 and was made a Companion of Honour in 2001. He was Henry Purcell Professor of Music at King's College London and is currently Director of Composition at the Royal Academy of Music in London. Harrison Birtwistle is published by Boosey & Hawkes.



Du Yun, born and raised in Shanghai, China, is a composer, performer and performance artist who practices her works at an artistic crossroads of orchestral, chamber music, opera, theater, cabaret, storytelling, pop music, visual arts,

and noise. She has received commissions from the Seattle Symphony, Detroit Symphony, Mann Center for the Performing Arts, Whitney Museum, Berkeley Symphony, Fromm Foundation, Chamber Music America, Festivals für Neue Musik und aktuelle Kultur (Switzerland), and ICE, among others. Selected venues at which performances of her work have taken place include Festival d'Avignon, Ultima Norway, Salle Playel Paris, Darmstadt, Musica Nova Helsinki, Carnegie Hall, Lincoln

Center, RedCat, Kimmel Center, Shanghai Symphony, Muziekgebouw aan 't IJ, and Philharmonie Luxembourg. Her visual artworks have been shown at the Guangzhou Art Triennial, National Academy Museum (United States), Sharjah Biennial (UAE), Auckland Triennial (New Zealand), and Ullens Art Center (Beijing).



Born in London and now based in Germany, where he is a professor at the Musikhochschule Stuttgart, **Nicolas Hodges** approaches repertoire from the Classical era to the present with the same questing spirit. Mr. Hodges has performed as concerto soloist

with the major orchestras of the United States and Europe, working with many of the world's most acclaimed conductors. Closely associated with works of Elliott Carter, Beat Furrer, and Thomas Adès, he has premiered and recorded pieces written for him by many composers, including Georges Aperghis, Harrison Birtwistle, Pascal Dusapin, Luca Francesconi, Isabel Mundry, Wolfgang Rihm, Rebecca Saunders, and Salvatore Sciarrino. He has performed as a recitalist in such venues as Carnegie Hall, IRCAM, and Wigmore Hall, and at festivals including the BBC Proms, the Lucerne Festival, and Tanglewood. He collaborates regularly with the Arditti Quartet, Adrian Brendel, Colin Currie, Ilya Gringolts, Anssi Karttunen, and as a member of the Trio Accanto. Highlights of the 2014–2015 season are the world premiere of Birtwistle's *Variations from the Golden Mountain*; an SWR commissioned work by Simon Steen-Andersen with SWR Sinfonieorchester Freiburg Baden-Baden; and a world premiere of a new Ivo Nilsson work with the Birmingham Contemporary Music Group.



Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. For 40 years, he has championed contemporary music by commissioning or premiering more than 150 new works. He was the

founder percussionist of the Bang on a Can All-Stars (1992–2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000–2005). Mr. Schick is founder and Artistic Director of the percussion group red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus in addition to serving as SFCMP’s Artistic Director. In 2012, he became the first Artist-in-Residence with the International Contemporary Ensemble. Mr. Schick founded and is currently Artistic Director of “Roots and Rhizomes,” a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting, including appearances this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble, and the Asko/Schönberg Ensemble. Mr. Schick will be music director of the 2015 Ojai

Festival. Among his acclaimed publications is a book, *The Percussionist’s Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music, including a three-CD set of the complete percussion music of Xenakis (Mode). Mode also released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September 2014.

Mr. Schick is Distinguished Professor of Music at UC San Diego. He was named Artistic Director of SFCMP in 2011.

SFCMP’s 2014–2015 season is made possible by the following institutions, among others: The Aaron Copland Fund for Music, The Amphion Foundation, The Clarence E. Heller Charitable Foundation, The William and Flora Hewlett Foundation, The Ann and Gordon Getty Foundation, The Instituto Italiano de Cultura of San Francisco, The James Irvine Foundation’s Exploring Engagement Fund, The Jebediah Foundation, The Bernard Osher Foundation, Polish Cultural Institute New York, San Francisco Grants for the Arts, The Ross McKee Foundation, The Phyllis C. Wattis Foundation, WESTAF, the Western States Arts Federation, and the National Endowment for the Arts, and The Zellerbach Family Foundation, as well as the essential generosity of individuals who make a tax-deductible contribution to our 501(c)3 organization, or who provide volunteer and/or in-kind support. Find out more at sfcmp.org/support. Thank you!

Saturday, January 31, 2015, 8pm

Sunday, February 1, 2015, 7pm

Zellerbach Hall

For Families

Kodo



One Earth Tour: Mystery

Kodo One Earth Tour 2015: *Mystery* is supported by Asano Taiko U.S.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Kodo

One Earth Tour: Mystery

PROGRAM

PART ONE

Jamai	Traditional, <i>arr.</i> Kodo
Yomichi	Tsuyoshi Maeda (2013)
Wall	Yosuke Oda (2013)
Ajara	Mitsuru Ishizuka (2006)
Ake no Myojo	Yosuke Oda (2012)
Harewataru	Eri Uchida (2013)
Namahage	<i>arr.</i> Kodo, featuring <i>Yomichi</i> by Tsuyoshi Maeda (2013)
Mute	Yosuke Oda (2013)
Kusa-wake	Yuta Sumiyoshi (2013)
Kei Kei	Yuta Sumiyoshi (2012)

INTERMISSION

PART TWO

Chit Chat	Eri Uchida (2013)
Shishimai	<i>arr.</i> by Kodo, featuring <i>Lion</i> by Leonard Eto (1990)
Yuyami	Yuta Sumiyoshi (2013)
Color	Masayuki Sakamoto (2009)
Miyake	Traditional, <i>arr.</i> Kodo*
Yatai-bayashi	Traditional, <i>arr.</i> Kodo*
Jamai	Traditional, <i>arr.</i> Kodo*
Hekireki	Masayuki Sakamoto (2013)

* Pieces based on regional traditional performing arts:

Jamai	Iwami Kagura (Iwami Region, Shimane)
Miyake	Kamitsuki Mikoshi Taiko (Miyake Island, Tokyo)
Yatai-bayashi	Chichibu Yatai-bayashi (Chichibu, Saitama)

CAST

PERFORMERS

Masayuki Sakamoto
Eri Uchida
Mariko Omi
Yosuke Kusa
Shogo Komatsuzaki
Akiko Ando
Yuta Sumiyoshi
Tetsumi Hanaoka
Kosuke Urushikubo
Jun Jidai
Koki Miura
Shunichiro Kamiya
Ryoma Tsurumi
Kengo Watanabe
Tomoe Miura

STAFF

Artistic Director Tamasaburo Bando
Assistant Artistic Director Yosuke Oda
Choreography Kazumi Boy
Technical Director Martin Lechner
Lighting Designer Kenichi Mashiko (S.L.S.)
Stage Manager Takeshi Arai
Assistant Stage Manager Nanako Suzuki (Niigata Shoumei Giken)
Company Manager Takashi Akamine
Assistant Company Managers Yui Kawamoto, Mio Teycheney

Program and cast may be subject to change.



MESSAGE FROM THE ARTISTIC DIRECTOR

In the folk arts that have been handed down across Japan, there is a sacredness, an air of mystery within prayers. The drums express this, and I would like for the audience to feel it. I hope that theater-goers will experience the same sort of otherworldly splendor that you sense at a temple or a shrine, or when you discover things in nearby woods.

Another thing is I would like people to enjoy “darkness.” The beauty of something you come across lit by candlelight, a sense of something vague yet marvelous. Mystery enfolds—within it fear, humor, charm, and various other qualities. In the “serpent dances” that have come down from old, the defeated serpent is endowed with a surprising level of sacredness. In this performance, many things will emerge from out of the darkness. Although this is a drum concert, playing as only drums can play, we have added plenty of visual interest.

A space or time of wonder can only be experienced by those who were actually there. Religious rituals and arts as well have been refined over a long span of time from the inspiration of those who went before us. In this staging of drums, I hope the audience will enjoy to the fullest that magical sense of space and time.

Tamasaburo Bando, Artistic Director

NOTE FROM THE PRODUCER

One day, while we were sharing a meal, the artistic director and some Kodo performers were discussing the future of Kodo. They spoke about the future direction of the group and the kind of expression they want to explore moving forward.

You could say that both our field of performing arts and the world we live in differ greatly from that of our artistic director. For this reason alone, his demands on us create significant challenges. If we prepare for a performance with our own concepts, we cannot meet his demands. What is our artistic director aiming to do? What do we need to do to achieve those goals? These questions prompted us to ponder the very meaning of appearing on stage as opposed to just playing *taiko*.

The answer has to begin with us shedding the image of ourselves that we have forged to date as *taiko* players. In order for the Kodo performing arts ensemble to carry on, Kodo cannot merely play *taiko*; the group also has to experiment with new stage productions that captivate more varied and vast audiences. This ensemble has been a leader in the *taiko* world for many years, so we tend to end up imitating a fixed image of our own, but we do not want this image to limit our creative process.

Mystery incorporates lavish theatrical elements with new costumes and props like never before. Best of all, the pieces Kodo performs in this production are almost all new compositions. This performance feels like one answer to our questions about Kodo’s future, a work that was sparked by deeper dialogue and enhanced collaboration with our artistic director. We hope that this new creation will reverberate with this renewed pass on and touch the hearts of our audience.

Nobuyuki Nishimura, Producer

EXPLORING the limitless possibilities of the traditional Japanese drum, the *taiko*, Kodo is forging new directions for a vibrant living art form. The vibrations created by the drummers not only reach the ears of the audience, they move listeners on a visceral level. Making their debut at the Berlin Festival in 1981, Kodo is based on Sado Island in Niigata, Japan, having given over 5,500 performances in 46 countries worldwide under the theme “One Earth.” Spending about a third of the year overseas, a third touring in Japan, and a third on Sado Island, Kodo is always on the move, giving performances that transcend borders, genres, and time.

In 2003, the first Kodo performance directed by Tamasaburo Bando, *Kodo One Earth Tour Special*, was held. The production was crafted over the course of two years with Bando making five visits to Sado Island for rehearsals. 2006 marked the first onstage collaboration between Bando and Kodo with *Amaterasu*, a musical dance play based on the famous Japanese myth. Featuring Mr. Bando as the sun goddess Amaterasu and Kodo as the gods of the story, this performance was a catalyst for Kodo to break new ground in *taiko* expression. It has continued to receive high acclaim in its encore performances in 2007 and new-look performances in 2013. Mr. Bando’s cutting-edge *Kodo Dadan*, a production that boldly portrays the essence of drumming, premiered in Japan in 2009 and has become an ever-evolving series that was most recently performed in Spain and France in 2014. *Kodo One Earth Tour: Legend*, Kodo’s

first production under the artistic direction of Mr. Bando, made its première in 2012 and went on to tour throughout Japan, the United States, and Europe. In 2013, Mr. Bando’s second work, *Kodo One Earth Tour: Mystery*, premiered in Japan, toured extensively the following year, and this 2015 North America Tour marks the production’s foreign debut.

Tamasaburo Bando is a leading *kabuki* actor, and the most popular and celebrated *onnagata* (actor specializing in female roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms as he received high acclaim for his many artistic endeavors. His stage direction of productions such as *Romeo and Juliet* and *Kaijin Besso* garnered accolades, while as a movie director he demonstrated his artistic prowess in the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*, which caused a splash in the arts world. In April 2012, Mr. Bando assumed the position of Kodo’s artistic director. In September 2012, he was recognized as an Important Intangible Cultural Property Holder (“Living National Treasure”) and in 2013 he was decorated with the highest honor of France’s Order of Arts and Letters, Commander.

North American Management
IMG Artists

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