

# San Francisco Choral Society

## CHORAL SOCIETY NEWS

SPRING 2003

### The Greatest Composer? *Handel comes of age in Italy*

None other than Ludwig van Beethoven asserted that “Handel is the greatest composer who ever lived. I would,” he continued, “uncover my head and kneel down at his tomb.” Even today, Beethoven expresses how we feel about Handel’s music. Perhaps he is not the greatest composer – we tend to give that appellation to the composer whose work we last sang – but certainly he is one who gives unfailing pleasure. We, too, are on our knees, grateful to participate in so much beauty. But in Handel’s *Dixit Dominus*, the San Francisco Choral Society’s offering this spring, we cannot remain on our knees for long. From the very beginning of the astoundingly energetic first chorus, we must jump to our feet and dance and clap with the joy of it.

For if Bach’s *B minor Mass* was the summary work of the renowned old master, Handel’s *Dixit Dominus* is all about the coming-of-age of a new hero. The 22-year-old Handel, newly arrived in Italy, was questing for creative freedom,



yearning to put behind him all remnants of the stifling Germanic atmosphere in which he was born and raised. He found the perfect vehicle in *Dixit Dominus*, a Latin setting of Psalm 109, which he completed in April 1707. The choral piece is redolent with spring and

vigorous youth, capturing the excitement of the passage of power from the Lord to his chosen one, the young David. It begins:

“The Lord said unto my lord:  
Sit thou on my right hand,  
Until I make thine enemies thy footstool.”

As in *Israel in Egypt*, Handel has chosen to portray a powerful God who speaks in images of war. The theme of vengeance, so prevalent in *Israel*, is present here but does not dominate. The Lord is creating a kingdom for his son, and all enemies will be subdued to further this goal:

“He shall drink of the brook in the way:  
Therefore shall he lift up his head.”

The dramatic splendor of *Dixit Dominus* marks the beginning of Handel’s strictly liturgical works. This eight-movement score has five solo parts, a five-part chorus, and a string orchestra. It is not only breathtakingly beautiful, but it requires enormous precision, agility, and lyrical expressiveness from the singers, especially the chorus. (But then those are the kinds of

HANDEL continued on Page 4

#### Inside this issue:

Interview with Assistant Conductor Bryan Baker	2
Details on Baker recital on March 16	3
First holiday “Hotel Hop” a big success	4
Singers share their thoughts about the <i>B minor Mass</i>	5
Spotlight on Singers features alto Charlotte Herzfeld	7

### Emma Lou Diemer attends reception *Composer to Write New Work for Choral Society*

Emma Lou Diemer, a professor at UC Santa Barbara, has been commissioned to compose a brand new piece for us. Last August, she came up to get acquainted with us as a chorus and attended our performance at Mission Dolores. The next morning, the Board hosted a reception for her at the beautiful Noe Valley home of Wendy Heumann. This included a lavish spread, enjoyed very much by all.

At the reception, the Choral Society’s conductor, Bob Geary, spoke about the

importance of commissioning and performing new works as a way to help us reflect upon what it means to be living in this particular place and time. Bob pointed out that as conductor, he has the responsibility to help us realize the full potential of a new piece without the benefit of hearing any previous interpretations, either in the concert hall or from the recording studio.

Diemer recounted an experience Bob once had with another new piece

DIEMER continued on Page 6

# Bryan Baker, Master Musician

*An interview with the San Francisco Choral Society's assistant conductor*

Surprisingly, **Bryan Baker** – concert pianist, highly-gifted accompanist of the San Francisco Choral Society, singer in his own right, and new Musical Director of the Masterworks Chorale of San Mateo – did not come from a musical family.

“I came from a totally *un*musical family. I didn’t even start studying music until I was 14, and then it was piano, and everyone wanted me to *stop* playing. All they ever said to me was, ‘Stop practicing! We want to watch TV!’ I grew up in Coronado, across the bay from San Diego. I’m the fourth of five children in my family. My mother was an artist, and my parents made all my older siblings take music lessons. They all hated it and they broke their instruments, so my mother decided, never again! I had to beg for music lessons for two years. Finally my parents said okay, and I haven’t stopped playing the piano since.

“Actually, I performed for people as a singer before I ever performed as a pianist. In high school, I was always doing the character roles in familiar musicals – it was a lot of fun. I did shows after college too, and sometimes I got *paid* to sing. I did everything from the musicals everyone knows to some experimental, original children’s theater stuff that was really neat.

## **From Student Probation to Pit Orchestra Conductor**

“I was a music major in college at San Diego State. Actually, I was a triple major when I started, in physical education, theater, and music. Pretty soon I dropped out of physical education, then I dropped out of drama, and just stuck with music. I started real shaky with music. They put me on probation my first year because I wasn’t good enough. All my grades in everything were A’s, except music. My music grades were B’s and C’s. Everything pointed to my doing something else. So, at the end of the first year, my



Top photo by Stan Abramson. Bottom photos by Erik Kramvik.

advisor said, ‘Oh, we were supposed to kick you out of the music program, but we forgot. But now you’re doing okay, so you’re all right, so you can stay in.’ And at the end of my second year, they let me go into the Bachelor of Music program, which is the more advanced performing degree, a bachelor of arts.

“I kept playing the piano, and I stopped singing. I started conducting in college, but only instrumental conducting. The first semester I was in college, I took choral conducting. I didn’t like it very much – it was scary to me! And then I wound up conducting the orchestra in some music I’d written. I got a little bit involved and was musical director for some musicals. Instead of being in them, I was directing them, and I conducted the pit orchestra.

## **Wasted Talent – Too Much Time Spent Hanging Out with Singers**

“After graduating, I came to San Francisco State for my master’s degree in piano. At first I got in trouble all the time because I spent too much time with singers. ‘Why are you always

accompanying those stupid singers?!’ It’s true! All the piano faculty complained and said I shouldn’t waste my time with the singers, instead of just practicing the piano all the time. But things went very well. I loved it. I got to do a concerto there, and it was really fun. Then I got in big trouble because I was practicing like twelve hours a day. Just ridiculous. Even on the weekends. I’d get up – I lived in the Mission – I’d take the bus out to State, and I’d practice usually from about nine-thirty until five. Then I’d leave there and go to the Conservatory, because they stayed open later, and finish practicing there.

“Basically, I lived in the practice rooms and I wrecked both my hands for a while and had to stop playing completely. I saw this really famous hand surgeon, and he said, ‘Well, you should go get a job in a bank, because you’re never going to be able to play piano again.’ He actually said that. He said, ‘You might eventually be able to play for maybe a half hour a day.’

“I credit my chiropractor with my

recovery. He told me what to do. It was very holistic. I had to stop playing completely. He gave me wrist bands, put me on a strict diet, cracked my bones and all that good stuff. So right while I was finishing my Master's degree, I had to completely stop playing.

"It took me most of a year to recover. I stopped playing entirely for about a month, then I started, then I had to stop playing again for about two months, and then again for another month. It was horrible. It was so traumatic. But I tell you, it made me really appreciate when I can practice.

### ***Wastreling Around with Singers Pays Off***

"Then I worked at State. I was called Coordinator of Accompanists. Mostly what I did was accompany singers, those awful singers again! That got me more and more interested in working with singers, so I wanted to learn how to teach voice. I took all the vocal pedagogy classes and diction classes they offered at the school. For the vocal pedagogy final, you have to find a student and teach him or her for a few weeks. So I taught this guy for a few weeks, and at my final, where the person you've been teaching performs with you for your supervising teacher, my teacher said, 'Bryan should be paying *you*, not the other way around!' Apparently, he didn't think the student had made progress. He wasn't paying me, of course; I was teaching him for free as part of my curriculum. However, the student wanted to keep taking lessons. He felt like he was getting better. And I thought, Hm... and I did get an A in the class!

"So I kept teaching. I moved to Arizona and took my doctoral classes there and got more involved in teaching. When I finished my course work, I got a job on the piano faculty at the University of Missouri. But, once I got there, it turned out that enrollment in piano had gone way down, and enrollment in voice had gone way up, and they needed a new part-time voice person. So I re-auditioned. I had to sing my song, and teach a student, and then they hired me to teach the overflow voice students. It turned out really well, particularly as the piano

faculty wouldn't even speak to each other (literally), and the voice faculty were great. I was very happy to be more with the voice faculty than the piano faculty, so it all worked out.

"That's where I started teaching voice a lot, in Missouri. I did that for a couple of years. I absolutely loved it, but I hated the limitations of living in Missouri, the culture there. So my partner and I moved back to San Francisco. And I actually *did* get a job working in a bank, because I had to make money! Just like the famous hand surgeon had said! After a few months, I got enough music jobs to stop working in the bank. But I didn't like them much. I was playing Broadway stuff

---

*" I love interacting with people, whether it's one-on-one, like in voice lessons, or with fifty or a hundred people, it's still interacting, and it's great. "*

---

and cocktail piano. I played at Max's – ewwww! I never sank so low as to play at Nordstrom's, but I played at Max's a lot, and I also accompanied some musical theater – which I loved. Gradually I found more music jobs that I liked, and I had gotten a church job almost right away, so I was conducting at a church and that was really fun. I had conducted at a church in Missouri.

### **Bryan Baker and Friends**

The Choral Society's assistant conductor and accompanist has again put together an enchanting concert featuring piano music and singers. The all-Mozart first half will showcase Bryan's performances of the beautiful *Fantasy in D minor* and the brilliant *Piano Sonata in F major*. The dramatic and challenging soprano aria from *Così Fan Tutte*, "Come scoglio," will be matched by the astonishing and witty duet from Mozart's rarely performed opera *The Impresario*, in which two divas

"I should tell you my inspiration for conducting was actually in Arizona. It was a guy named Anders Öhrwal (pronounced *Er-vahl*). He's Swedish. Wonderful, wonderful musician. I don't think he was a very good conductor. You couldn't follow his beat at all. But the sounds he got the chorus to make were wonderful! He was such a fabulous musician. It was the Mozart *Requiem* that he did, and I thought, *Oh! I really want to do that!* It was so alive. The musical performance was so captivating.

### ***A Man of All Parts***

"As to what I'm doing now, directing, accompanying, the choruses, the voice lessons – all the parts are fun. I have to tell you, I wouldn't play for a chorus if Bob Geary weren't conducting. Bob's such a great person, as well as being a great musician. That makes it worth playing. The things I've done with the San Francisco Choral Society are wonderful. And now I get to conduct the Masterworks Chorale of San Mateo every week! It's a big challenge, but a lot of fun, very rewarding.

"I *love* working with people. That's the one thing I don't like about doing solo piano stuff. It's so many hours of practice by yourself. No communication with people. Frankly, I don't enjoy that part. I love interacting with people, whether it's one-on-one, like in voice lessons, or with fifty or a hundred people, it's still interacting, and it's great.

"My future plans are that I would hope that Masterworks would go back to what it used to be, which is a group around a

**BAKER** *continued on Page 6*

battle it out for supremacy (one ascends to high D, the other to high F!).

After intermission, more humorous music will be served up: Beethoven's "Laughing Scherzo," Debussy's spoof of Wagner, Copland's "Cat and Mouse" game, and a very funny song cycle about a cockroach visiting the zoo. The reception following the concert will have its own share of laughs and an array of delicious refreshments.

*Concert: Sunday March 16, 2003, 4:00 p.m., Knuth Hall, San Francisco State Univ. Tickets: \$10. Reception: \$5.*

## Holiday Hits at “Hotel Hop” Grand Finale in Union Square

There were smiles, songs, and plenty of holiday spirit at the first annual Christmas caroling “Hotel Hop” that took place in San Francisco’s Union Square on Saturday evening, December 21. For three hours, twenty-four intrepid Choral Society singers sang Christmas carols for audiences in the lobbies of the Fairmont, Mark Hopkins, King George, Hilton, Nikko, and Sir Francis Drake hotels, capping off with a 30-minute set in Union Square itself.

Singing perennial favorites such as “Joy to the World,” “We Three Kings,” and “Silent Night,” we drew roomfuls of listeners who spontaneously gathered to hear the music. The forecasted rain thankfully did not appear, and we kept ourselves entertained while walking from venue to venue by singing (and some drinking the occasional cocktail).

All went very smoothly – both George Teekell and Sam Aranda avoided any pedestrian/automobile encounters, and Diana Gil-Osorio’s very disciplined time schedule allowed Jay Estey to arrive home in time for the finale of “The Bachelor.”

While we nearly blew out the ear-

drums of the King George patrons (the room was tiny, not to mention that we started off on a very wrong

and very high key in “Silent Night”), we had a very enthusiastic audience at the Sir Francis Drake and the other hotels.

All had full lobbies by the time we sang our last number, and our surprised

who seated themselves in rows on the tiered steps of the newly remodeled square as soon as we sang the first note. We sounded excellent as we sang in front of the gorgeous Christmas tree, partially due to the fact that we had by then sung each song in our repertoire several times over, and partially due to the tree, which somehow formed a natural amphitheatre. Using its lights to see our music, we smiled, sang, and



Carolers in the lobby of the Hilton. Photo by Diana Gil-Osorio.

but very appreciative audiences were left wanting more. Some people even sang along, although the use of “pocket pitch tools” attracted more dogs than anticipated.

The grand finale, however, took place at Union Square, where we charmed and warmed the hearts of about 200 people

looked out at a friendly, diverse group of San Franciscans and tourists, all enjoying our melodic contribution to the holiday spirit. ❖

— Jen Faught with Sam Aranda  
and Diana Gil-Osorio

See page 7 for another photo



HANDEL continued from Page 1

requirements our chorus is moving toward — right?)

We quizzed our conductor, Bob Geary,

about his choice of this piece. He was eloquent about its difficulty and his desire to use it to further develop our choral skills. He feels that our ability to sing such a demanding piece as *Dixit Dominus* derives directly from our work on the enormously challenging *B minor Mass*. In fact, he opined, the *Dixit Dominus*, though much shorter, is perhaps even a step beyond the *Mass* in its demand for energy, breath control, and accuracy. And because it is not in the mainstream choral repertoire, it offers most singers and audience

members a fresh chance to learn and experience a masterpiece.

Edward Fitzgerald, Handel’s biographer, states that “his is the music for a great and active people.” We know we are active but can we also reach for the greatness? This out-of-this-world music requires that of us. Certainly it deserves not just our best effort but that we give it all we have. Let’s continue our blissful and hard-working singing spring! ❖

— Arthur Colman and Pilar Montero

## Bach *B minor Mass* testimonials: *Singers share their thoughts*

After our performances of the Bach *B minor Mass* last November, some of you sent comments, encomiums, testimonials, and reactions to Bob Geary via e-mail. These make marvellous and inspirational reading, and Bob agreed to share them with everyone. They reflect the immense satisfaction we all felt at the successful culmination of an extraordinary musical undertaking. These concerts marked a real milestone for our chorus!

### *A Professionally Worthy Show*

I was one of the folks who raised their hand to say I wouldn't choose to do Bach again. Strike that! I was engulfed by performance time; the hard work paid off.

BTW, I went to hear [another Bay Area Chorus perform] *Dona Nobis Pacem* this weekend (I love that piece!). It was a disappointing performance on many levels. I came away feeling fortunate and proud to be a part of the San Francisco Choral Society. We do put on a professionally worthy show.

Perhaps the biggest flaw of that show [the *Dona Nobis Pacem*] (aside from tuning problems with the chorus and orchestra) was that the chorus had their heads buried in the music the entire time. As a result they failed to project out over the orchestra or to engage the audience. I pledge to memorize our music from here on out!

### *Singing with the Angels*

I have had such a heart-expanding experience being able to sing with the Choral Society over the past few years, and preparing for and delivering the *B minor Mass* was definitely a peak experience. And, as you have suggested, it really seemed to come together for all of us on Sunday. I really appreciated your advice about not getting carried away with the emotional content of the music, that our place in the gestalt was to deliver our individual contributions as true performers. I

remembered other performances we have given in which I was really moved to that emotional brink, but this time around I tried to incorporate my emotional understanding into my concentration and appreciation of you. You are such a joy to watch – your aliveness to every moment and nuance, your pulling and encouraging and hearing of every instrument and voice is so inspirational. Who wouldn't want to sing with (and like) the angels with you as a leader? So thank you, too, for your very generous gift to all of us. January can't come soon enough for me.

### *Bach's Great Dance*

We were awed by Bach's music and equally by your conducting and interpreting of that music. It has been a major spiritual and aesthetic experience for both of us. Your guts, talent and creativity to confront and mold the unwieldiness of so many voices of varying talent in Bach's Great Dance was something else. We both feel a great debt of gratitude, vowing to try to get our heads out of the score and memorize more.

### *A Real Bonding Experience*

YOU made it happen. You, you, you! All of my friends/acquaintances who came (at least a dozen) were very complimentary. Several commented on how "in" to the performance you were.

Some tears were shed at the power of the piece. I confess to choking up for 10 seconds or so in Sunday's "Sanctus" – and that is coming from an analytic atheist. That music, words aside, can carry the day. Someday they'll figure out the psychology (biology) of this.

My Berkeley philosophy professor, very sophisticated musically and a *B minor Mass* junkie, thought it was a marvelous performance. His only critiques were: "Confiteor" should be much slower, and there should be a pause before "Et resurrexit" (three days passed before the resurrection). If he



was ecstatic, so too should we be.

The hard work we put in coupled with the sheer majesty of this piece was a real bonding experience for many of us, at least among the basses. This time I think there was a strong feeling of pride and accomplishment in what we did. It was a very rewarding semester, thanks to you. Your hard work, preparation and enthusiasm really showed.

### *Glad You Changed Your Mind*

What a ride! My euphoria lasted until Tuesday, when I became a target for a respiratory virus that I'm just recovering from (PLEASE don't blame it on alto over-singing).

I'm writing mainly to thank you for enabling me and many others to have the satisfaction of learning and performing this incredible piece of music. When I heard that it was on the schedule, I couldn't believe my ears. I clearly remember a short conversation with you at the Unitarian Church, just after you took on the San Francisco Choral Society, in which I said that I just didn't have the time for two choirs, but that I would rise up out of my death bed to sing the *Mass*. You replied by saying that we were too large a group to make it work. I'm so glad you changed your mind.

My own personal experience with the

**BAKER** *continued from Page 3*

hundred, a hundred and twenty maybe, that is the core, that does major works with orchestra. Something like what the Choral Society is now, but on not quite so grand a scale. Not as big.”

What else would Bryan like our readers to know? “I have four cats (Vinkle, Charlinkle, Putter, and Reggie), and they’re all wonderful, and they’re old and very, very sweet, and a partner of 16 years who’s *not* quite so old and

he’s always so sweet — a tenor who sings with the San Francisco Symphony Chorus. Actually he’s in the Chamber Singers now. Sixteen years ago we got together; fifteen years ago we got our first cat, and then we got three more. We have a very nice family. Yes, it is.”

Indeed it is. And worthy of the man who does all of the parts so well and enjoys it so much. ❖

— Gaye Baldauf



Diemer reception at the home of Wendy Heumann. *Left*, Bryan Baker and Emma Lou Diemer. *Right*, Diemer shares her insights with Choral Society members. *Photos by Roger Fong.*

**BACH** *continued from Page 5*

music goes back to 1956-8 when I was in grad school and training in Detroit, Michigan. I had joined a large chorus, the Rackham Symphony Choir, that the Detroit Symphony used (under Paul Paray – we premiered and recorded the Paray *Mass*). But I digress . . . I hated Detroit and planned to leave the moment I was finished with school, but there was all this excited talk amongst the singers about doing Bach’s *B minor Mass* the next year, and several people urged me to stay in order to do it. I didn’t have a clue about the big choral works of Bach, and definitely did not stay in Detroit, but their enthusiasm prompted me to join the Bach Choir shortly after I arrived in San Francisco so that I could see what this was all about. In those years, they generally performed it once a year at the end of a week-long Bach festival every June. Then I understood why my Detroit friends were so hyped-up.

So it had been about forty years since I had done the whole thing, but I hadn’t forgotten the challenge and power of this music that truly changed me. I got

out my old music, in order to highlight the tricky spots, trouble spots, and “impossible” spots. I decided to do the whole thing right this time, sort of using the theory that nothing else would be acceptable. I was bound and determined to get rid of the “Impossible” notations my score. That began endless hours with the wonderful tapes on the computer and an old Archive recording that I had used before. Two months later, I erased the “I” words and replaced them with “Careful,” and it was all worth it.

A close friend of mine who is an excellent pianist and has done some choral singing came Sunday and raved about the performance, saying that the chorus sounded secure and strong. Most of the credit can be laid at your feet. I don’t know how you do it, and I’ve given up trying to figure it out. I also appreciated your general comments along the way. I thought they were on target, enriching my experience of performance. I marvel at the fact that as a group (and a large one), all the little factions and points of friction that I have observed amongst the singers fade away under your ability to show us what you want and get it from us as a focused

**DIEMER** *continued from Page 1*

(by a different composer) that was commissioned by his San Francisco Chamber Singers. After the premiere, the composer asserted that the performance was good, but not what he had written! Diemer feels the conductor of a premiere should be given the same wide latitude for interpretation that the composer needs for composition.

Her new piece will be given its world premiere by the San Francisco Choral Society in the summer of 2004, in Davies Symphony Hall. Since it will be programmed with Carl Orff’s *Carmina Burana*, Diemer will have at her disposal the whole instrumental palette of the modern symphony orchestra.

I know the whole chorus is looking forward to our collaboration with this fine composer. ❖

— Ian Crane

group. Congratulations. So, when are we doing it again?? (I’d settle for the *St. Matthew Passion*.)

**My Mom’s Favorite**

I first heard the Bach *B minor Mass* when my mother performed it with the Fairfield County (Connecticut) Chorale in the 1970s. I have been waiting since then for my own opportunity to sing this exquisite piece. It had been my Mom’s favorite and I used her score, so this was the most emotion-filled performance for me since I sang the Brahms *Requiem* after my dad died.

As I waited onstage to begin on Saturday, I started to lose it, thinking of my Mom, and had to admonish myself (and apologize to her) that I could not let myself think of her now, only to let the music guide my emotions. It worked for a while, but after Sunday’s exhilarating performance, I came home and completely lost it, which in its own way was just as satisfying to my soul. I just wanted to express to you my gratitude for bringing this work to us and trusting that we could not only manage it but do it justice. ❖

# ☀ Spotlight On Singers ☀

## *Alto Charlotte Herzfeld: Following Her Bliss*

Our candidate for “chorus junkie of the year” is not only singing in the Choral Society’s concert in April, but also in the Berkeley Symphony Orchestra’s annual Choral Festival and in the Sixth Annual Hawaii International



Photo by Cécile Favre.

Choral Festival, both in March! (Recent retirement has had its benefits.)

Charlotte’s musical exposure began early, with the study of piano and violin. Her musical family included a grandfather who had his own string quartet, and her mother who played in a piano quartet. Charlotte became disenchanted with the violin after deciding that she would never progress beyond making a beginner’s ungodly sounds. It was not until after high school, when she left Milwaukee for Vassar College, that she discovered choral singing, her true musical calling.

One concert Charlotte sang in while at Vassar was a joint performance of the Brahms *German Requiem* with the Harvard Glee Club. Years later, while serving with John Hutchinson on the Choral Society’s Board of Directors, she

discovered that they both had sung in that same concert!

After college Charlotte had to give up choral singing while raising her family and attending graduate school, but she was able to resume this interest after a 25-year hiatus. Her impressive choral resume includes stints with the Kauai Chorale, the Berkeley Community Chorus, and the Contra Costa Chorale. She has attended the Berkshire Choral Festival on seven different occasions in five

different venues. And together with fellow San Francisco Choral Society singers Jane Lovell and Anna Alessandria, she joined the World Festival Choir and sang in the Verdi *Requiem* with Luciano Pavarotti as tenor soloist on a three-city Australian tour.

Charlotte joined the Choral Society in 1992. She first served on the Board in 1993, then moved to Hawaii for four years and rejoined the Board after her return. She served as president of the Board from 1999-2001. One of her goals was to help the Board become a stronger and more cohesive body. To this end, she arranged for an all-day retreat conducted by noted consultant Martin Paley and attended by all Board members and staff, including Bob Geary, Alan Kleinschmidt, and Bryan Baker. The meeting was an eye-opener for Mr. Paley and left him profoundly

impressed with the group’s passion for choral singing. The planning and brainstorming that took place during that retreat produced results that are still bearing fruit today.

Charlotte has had an equally successful and productive life outside of choral singing, as a social worker with particular interest in parent-child relationships and the prevention and treatment of child abuse. She directed the Social Services Department at Children’s Hospital in Oakland. In Hawaii, she was involved in the Head Start Program and started a Family Service Agency. Back in the Bay Area, she worked at the West Coast Children’s Center and has participated in many professional conferences, teaching and supervising students. Charlotte is a skilled grant writer and spearheaded the funding of many new programs at the agencies at which she worked.

Today Charlotte’s extra-musical life includes the enjoyment of her eight grandchildren, volunteer work, and hosting wonderful luncheons and dinner parties for friends and family. And she is famous for her Mexican wedding cookies!

Charlotte’s many-faceted life has always provided her with the personal, intellectual, and musical challenges that she enjoys, enabling her to meet and collaborate with people that she would never have encountered otherwise. Singing, in particular, touches Charlotte in a way that nothing else does. As she says, it “gets to my core and moves me.” ❖

— Frayda Simon



Left, “Hotel Hop” organizers Jen Faught, Sam Aranda, and Diana Gil-Osorio. Above, Tim Wiggins and Sue Bohlin present Bob Geary with the KDFC Educator of the Year award at a Choral Society rehearsal. Right, Alan Kleinschmidt and Bob Geary at the award reception. Award photos by Roger Fong.



SAN FRANCISCO CHORAL SOCIETY  
 236 West Portal, Suite 775  
 San Francisco, CA 94127

(415) 221-5590  
 info@sfchoral.org  
 www.sfchoral.org

**STAFF**

Executive Director **Alan Kleinschmidt**  
 Artistic Director **Robert Geary**  
 Assistant Conductor **Bryan Baker**  
 Business Manager **Susan Kalman**  
 Development Director **Joanne Kelly**  
 Administrative Assistant **Marilyn McDonald**

**BOARD OF DIRECTORS**

President **Gale Townsley**  
 Vice President **Katie Knopoff**  
 Treasurer **Cal Finch**  
 Secretary **Wendy Heumann**

**Sam Aranda, Jennie Chamblee**  
**Annette Dawson, Nina Anne Greeley**

CHORAL SOCIETY NEWS

Editors **O'Brien Young & Roger Fong**

Contributors **Bryan Baker,**  
**Gaye Baldauf, Arthur Colman, Ian Crane,**  
**Jen Faught, Pilar Montero, Frayda Simon**

Graphic Designer **Roger Fong**

**2003 CALENDAR**

Donor Appreciation Party	Sat Feb 22
White Elephant Sale	Sat Mar 8
Bryan Baker Recital	Sun Mar 16
Handel <i>Dixit Dominus</i> / Bach Cantata	Sat Apr 12
Calvary Presbyterian Church	Sun Apr 13
Producers' Circle	Sat May 17
Showtunes Singalong	Sat Jun 21
Silent Auction	Sat Jul 26
Verdi <i>Requiem</i>	Fri Aug 22
Davies Symphony Hall	Sat Aug 23
White Elephant Sale	Sat Oct 4
Fauré <i>Requiem</i>	Fri Nov 14
St. Ignatius Church	Sat Nov 15
Festival of Carols	Sat Dec 20
First Unitarian Universalist Church	Sun Dec 21

**Contributors**

Readers are encouraged to submit story ideas to this publication. Writers and photographers are welcome too. For more information please contact the editors or send e-mail to *news@sfchoral.org*.

**Name the Newsletter**

Be on the lookout for our Name-the-Newsletter contest! Details to follow.

Yes! I want to help The San Francisco Choral Society

The Choral Society has been a source of joy and satisfaction for singers and music lovers throughout the Bay Area. But our concerts come with staggering price tags—\$30,000 or more—and ticket revenues cover less than 65% of our operating costs. Your tax-deductible contribution can help us continue to bring great (and affordable) classical choral music to our community.

\$25     \$50     \$100     \$250     \$500     \$

Name— please print names exactly as you wish them to be acknowledged

Address

City

Zip

Phone — Work

Home

Method of Payment

- Check
- Visa
- MasterCard

Credit Card #

Exp. date

Signature

- I/we wish to remain anonymous
- This gift is in memory of \_\_\_\_\_