

Legacy Business Registry Staff Report

HEARING DATE DECEMBER 9, 2019

COMMUNITY MUSIC CENTER

Application No.: LBR-2018-19-016
Business Name: Community Music Center
Business Address: 544 Capp Street and 741 30th Avenue
District: District 9 and District 1
Applicant: Polly Springhorn, Grant Writer
Nomination Date: October 22, 2018
Nominated By: Supervisor Hillary Ronen
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

Community Music Center (“CMC”) was founded in September 1921 and officially incorporated in 1939. The mission of the organization is to make high quality music accessible to people of all ages, backgrounds and abilities, regardless of financial means. The center began life as a community organization and was launched and supported with community philanthropy. The students were neighborhood children, mostly recent immigrants, who not only learned music at 544 Capp Street but came together there with their families around music, forming community in their new home country.

In 1953, the Community Music School was renamed Community Music Center, and the IRS granted 501(c)(3) non-profit status in 1958. The seventies saw the launch of CMC’s Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. In 1983, CMC opened its Richmond District Branch at 741 30th Avenue, with many Mission District programs duplicated there and new programs created attuned to the Richmond District’s needs.

In 2012, the organization purchased the Victorian house next door at 552 Capp Street to house additional large classroom teaching space for ensembles and group classes, another recital hall for performances and needed staff space. The realization of this expansion, planned for CMC’s 100th anniversary in 2021, will greatly improve CMC’s services and their ability to sustain their tuition-free programs and launch new programs that address critical community needs.

The primary business address is located on the west side of Capp Street between 20th and 21st streets in the Mission neighborhood.

CRITERION 1: Has the applicant operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?





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CITY AND COUNTY OF SAN FRANCISCO
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

Yes, Community Music Center has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

- 544 Capp Street from 1921 to Present (98 years).
741 30th Avenue from 1983 to Present (36 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes, Community Music Center has contributed to the history and identity of the Mission and Richmond neighborhoods and San Francisco.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- The business is associated with the art of music.
The Capp Street property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) due to its survey status of eligible for listing on the California Register.
CMC has received numerous awards and accolades, including proclamations and resolutions from the San Francisco Mayor's Office and Board of Supervisors, the California State Assembly, the California State Senate, the U.S. House of Representatives and the U.S. Senate.
In 2008, CMC won a San Francisco Bay Guardian Best of the Bay Award for "Best Music Organization."
In 2012, CMC was ranked by Philanthropedia as one of San Francisco's top nonprofits making a significant impact in art and culture.
In 2016, KPIX included CMC on its list of the best music education organizations in the Bay Area: https://sanfrancisco.cbslocal.com/top-lists/best-music-classes-for-kids-in-the-bay-area/
Video of Mark Leno wishing CMC a happy 95th anniversary: https://youtu.be/TE2AUJ5Ly00.
In 2019, CNN produced a segment on CMC's Older Adult Choir Program for their program Living Well: https://www.cnn.com/2019/04/12/health/singing-in-choir-can-help-lonely-older-adults-sw/index.html.

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes, Community Music Center is committed to maintaining the physical features and traditions that define the organization.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Community Music Center qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.





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Physical Features or Traditions that Define the Business:

- Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means
- Its commitment to diversity.
- Its responsiveness to the communities that they serve.
- The 544 Capp Street garden, courtyard and house.

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

Following is the core physical feature or tradition that defines the business that would be required for maintenance of the business on the Legacy Business Registry.

- Music school.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Community Music Center currently located at 544 Capp Street and 741 30th Avenue in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Program Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE DECEMBER 9, 2019

COMMUNITY MUSIC CENTER

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2018-19-016
Business Name: Community Music Center
Business Address: 544 Capp Street and 741 30th Avenue
District: District 9 and District 1
Applicant: Polly Springhorn, Grant Writer
Nomination Date: October 22, 2018
Nominated By: Supervisor Hillary Ronen
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR COMMUNITY MUSIC CENTER, CURRENTLY LOCATED AT 544 CAPP STREET AND 741 30TH AVENUE.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on December 9, 2019, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





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CITY AND COUNTY OF SAN FRANCISCO
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

BE IT RESOLVED that the Small Business Commission hereby includes Community Music Center in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Community Music Center:

Physical Features or Traditions that Define the Business:

- Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means
• Its commitment to diversity.
• Its responsiveness to the communities that they serve.
• The 544 Capp Street garden, courtyard and house.

BE IT FURTHER RESOLVED that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain Community Music Center on the Legacy Business Registry:

- Music school.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on December 9, 2019.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

- Ayes -
Nays -
Abstained -
Absent -





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CITY AND COUNTY OF SAN FRANCISCO
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2018-19-016
Business Name: Community Music Center Board of Trustees
Business Address: 544 Capp Street and 741 30th Avenue
District: District 9 and District 1
Applicant: Polly Springhorn, Grant Writer
Nomination Date: October 22, 2018
Nominated By: Supervisor Hillary Ronen

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? X Yes No

544 Capp Street from 1921 to Present (98 years).
741 30th Avenue from 1983 to Present (36 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? X Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? X Yes No

NOTES: N/A

DELIVERY DATE TO HPC: October 23, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 9



City and County of San Francisco

HILLARY RONEN

October 22nd, 2018

Richard Kurylo, Legacy Business Program Manager
Legacy Business Program
San Francisco Office of Small Business
LegacyBusiness@sfgov.org.

Dear Mr. Kurylo:

I am writing to nominate Community Music Center to the Legacy Business Registry. CMC is located at 544 Capp St. in the heart of the Mission District. For close to a century, the beloved CMC has been nurturing the souls of children of all ages through offering all levels of music instruction, choral participation, and fabulous performances. Since 1921, the Community Music Center has been serving and educating San Franciscan children and adults of all ethnic and economic backgrounds. It is housed in a rambling, charming and historic Italianate Victorian with an adjacent carriage house converted to a concert hall. The mission of Community Music Center is to make high quality music accessible to all people, regardless of their financial means. CMC now provides classes to over 2,600 students each year on 30 different instruments and in musical genres from Jazz and Blues to Western Classical to Latin and Middle Eastern music.

CMC experienced strong growth over the years; they thrived because their philosophy was to hire the best available music instructors and serve all children, irrespective of race – years before the Civil Rights Movement took hold of the nation. The seventies saw the launch of CMC's Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. CMC has contributed to preserving and promoting the evolving historic cultural identity of the Mission, its residents, and the city of San Francisco. The Center has cemented a strong relationship with the local community by lending itself as a resource for neighborhood organizations and by providing entertainment in community traditions such as, Carnaval, Dia de los Muertos, Cinco de Mayo, and even mayoral inaugurations.

Community Music Center's steadfast contributions to our community have made it vital part of the musical and cultural fabric of the City. It is my distinct honor to nominate Community Music Center to become part of San Francisco's Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink that reads "Hillary Ronen".

Supervisor Hillary Ronen
San Francisco Board of Supervisors

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business’s San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Community Music Center		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Community Music Center Board of Trustees		
CURRENT BUSINESS ADDRESS:		TELEPHONE: 415-647-6015
544 Capp Street San Francisco, CA 94110		()
		EMAIL: info@sfcmc.org
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.sfcmc.org	https://www.facebook.com/CommunityMusicCenterSF	N/A

APPLICANT’S NAME	
Polly Springhorn	<input checked="" type="checkbox"/> Same as Business
APPLICANT’S TITLE	
Grant Writer	
APPLICANT’S ADDRESS:	
544 Capp Street San Francisco, CA 94110	
TELEPHONE:	
(415) 647-6015	
EMAIL:	
[REDACTED]	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0949150	N/A

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
544 Capp Street	94110	September 1921
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1921 - Present	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
741 30th Avenue	94121	Start: 1983
		End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

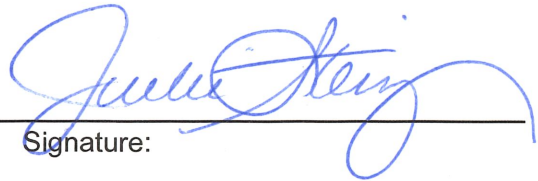
- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Julie Rulyak Steinberg 7/12/19

Name (Print):

Date:

Signature:



COMMUNITY MUSIC CENTER

Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

Community Music Center (“CMC”) was founded in September 1921 and officially incorporated with the Secretary of State on January 25, 1939. The mission of the organization is to make high quality music accessible to people of all ages, backgrounds and abilities, regardless of financial means.

Community Music Center had its start in September 1918 when Lillie Bernheimer Lilienthal and Harriet Selma Rosenthal established the San Francisco Community Music School as part of the Dolores Street Girls’ Club Settlement. Only three years later, in 1921, the Community Music School outgrew the Girls’ Club and established its permanent home at 544 Capp Street under the direction of Gertrude Field, who came to San Francisco in 1912 from the Mannes School of Music in New York. Miss Field was a former nurse, violin teacher and settlement house worker. KDFC’s Dianne Nicolini narrates more of Miss Field’s story at https://youtu.be/s_Op_rsVUuQ.

The Community Music School began life as a community organization, an identity which all stakeholders cherish and nurture to this day, and was launched and supported with community philanthropy. The founding Board of Trustees included Lillie Bernheimer Lilienthal, Florence Isabelle “Bella” Gerstle Fleishhacker, Bertha Greenewald Sloss, Frances Jacobi Hellman, Florence Hellman Ehrman, Mary Ives Crocker, Alice Greenewald Greene, Edith Pillsbury Bliss, and Mary Marsh Fitzhugh. The students were neighborhood children, mostly recent immigrants, who not only learned music at 544 Capp Street but came together there with their families around music, forming community in their new home country. CMC became a founding beneficiary of the Community Chest (now the United Way) in 1922. In 1926, Bella Fleishhacker donated funds to convert the 544 Capp Street carriage house into the Concert Hall, where CMC still holds choir rehearsals, ensemble rehearsals and free or low-cost concerts.

Gertrude Field and her Board led CMC through strong growth in the 1920s and 1930s, and CMC was incorporated 1939. In 1945, the Board authorized her to hire the best available music instructors irrespective of their race – years before the Civil Rights Movement took hold of the nation. In 1946, Miss Field retired.

In 1953, the Community Music School was renamed Community Music Center, and the IRS granted 501(c)(3) non-profit status in 1958. The seventies saw the launch of CMC’s Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. In 1983, CMC opened its Richmond District Branch at 741 30th Avenue, with

many Mission District programs duplicated there and new programs created attuned to the Richmond District's needs.

In 1987, CMC partnered with the San Francisco Unified School District to develop the first version of the Young Musicians Program, which offered free theory, musicianship and ensemble classes to middle schoolers. In 1991, this program became the Inner City Young Musicians Program, specifically for low-income middle schoolers, which expanded in 1996 to admit high school students and took back its previous name, the Young Musicians Program. YMP currently serves 97 students, ages 11-18. CMC still considers the SFUSD its main collaborator and essential to attracting and retaining students for the YMP.

In 2006, CMC piloted the Mission District Young Musicians Program (MDYMP), a tuition-free program focused on Latin music for students of low-income families who live or attend school in the Mission District. Other local community-responsive programs followed, including the Older Adult Choir Program launched in 2013, now serving 400 older adults in 14 choirs throughout San Francisco; and in 2018 the New Voices Bay Area TIGQ Chorus for transgender, intersex, and gender-queer singers.

In 2011, CMC launched a capital campaign for expansion of its Mission District campus. In 2012, the organization purchased the Victorian house next door at 552 Capp Street as Phase I of the campaign. This property will house additional large classroom teaching space for ensembles and group classes, another recital hall for performances and needed staff space. The realization of this expansion, planned for CMC's 100th anniversary in 2021, will greatly improve CMC's services and their ability to sustain their tuition-free programs, and launch new programs that address critical community needs. After completion, the CMC Mission District campus will be fully accessible.

b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?

CMC opened its doors in September 1921 and has operated continuously since then, closing only briefly for renovations. Operations always continued off-site during renovations.

c. Is the business a family-owned business? If so, give the generational history of the business.

CMC has always been a non-profit organization governed by a Board of Directors.

d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

CMC was founded in September 1921 and incorporated in 1939. The original 1939 Articles of Incorporation, in the name of "San Francisco Community Music School," have been lost, but amendments were filed in 1950, 1953 (when the name changed to "Community Music Center"), 1992 and 1993. CMC was confirmed as a 501(c)(3) non-profit organization by the Internal Revenue Service on November 17, 1958.

e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Materials that demonstrate the existence of Community Music Center for 30+ years are included in the Legacy Business Registry application.

f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

CMC's headquarters at 544 Capp Street is an Italianate Victorian house occupied at least since 1884. In 1946, Emilia Hodel wrote, "The Community Music School is situated in a gracious house that is one of the City's few remaining oldsters. It is estimated at 75 years. The grounds have all been planted by pupils over the 25 years. Miss Field has kept a planting map and very often adults, once her pupils, will stop by to look at the bushes they once tended." (The full article is attached to this application.)

The historic resource status of 544 Capp Street is categorized by the Planning Department as "Category A" (Historic Resource Present) with regard to the California Environmental Quality Act. It appears to be eligible for listing on the California Register as an individual property through survey evaluation.

The historic resource status of 741-745 30th Avenue is categorized by the Planning Department as "Category B" (Unknown / Age Eligible) with regard to the California Environmental Quality Act.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

CMC partners with many neighborhood organizations including the Mission Cultural Center, the Mission Neighborhood Center, Bethany Senior Housing and the Brava Theater to provide musical programming in the Mission District. Since 1987, CMC has worked with SFUSD to offer the Young Musicians Program to low-income public school students aged 11-18, and currently provides a host of music programs in Title I schools, including SFUSD's hallmark Mariachi program. The Mission District Young Musicians Program takes free music education to the next level with an immersive bilingual program focused exclusively on Latin music.

Since 1990, CMC has partnered with San Francisco Performances to present the Concerts with Conversation series in their Concert Hall. They provide approximately \$2.1 million in subsidized and free tuition each year, and 60% of their students receive some type of financial assistance. CMC serves more than 2,700 students citywide, with approximately 1,500 in the Mission, and has a long-standing relationship with the San Francisco Board of Supervisors.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

Since the 1940s, CMC ensembles have performed at Carnaval, Dia de los Muertos and Cinco de Mayo festivities in the Mission District. Student groups have performed at many San Francisco mayoral inaugurations, and members of the Children's Chorus sang in the opening ceremony of the 1985 Super Bowl. More recently, CMC students participated in some of the very first flash mobs, singing on cable cars. With the founding of the New Voices Bay Area TIGQ Chorus, CMC participation in the annual Pride festivities is assured; and NVBA has already performed in Transgender Day of Remembrance and AIDS Memorial Quilt Anniversary concerts and the annual Fresh Meat Festival.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

CMC has received numerous awards and accolades, including proclamations and resolutions from the San Francisco Mayor's Office and Board of Supervisors, the California State Assembly, the California State Senate, the U.S. House of Representatives and the U.S. Senate.

In 2008, CMC won a San Francisco Bay Guardian Best of the Bay Award for "Best Music Organization."

In 2012, CMC was ranked by Philanthropedia as one of San Francisco's top nonprofits making a significant impact in art and culture.

In 2016, KPIX included CMC on its list of the best music education organizations in the Bay Area: <https://sanfrancisco.cbslocal.com/top-lists/best-music-classes-for-kids-in-the-bay-area/>.

Video of Mark Leno wishing CMC a happy 95th anniversary: <https://youtu.be/TE2AUJ5Ly00>.

In 2019, CNN produced a segment on CMC's Older Adult Choir Program for their program Living Well: <https://www.cnn.com/2019/04/12/health/singing-in-choir-can-help-lonely-older-adults-sw/index.html>

d. Is the business associated with a significant or historical person?

Gertrude Field was CMC's founding Director. The founding Board of Trustees included Lillie Bernheimer Lilienthal, Florence Isabelle "Bella" Gerstle Fleishhacker, Bertha Greenewald Sloss, Frances Jacobi Hellman, Florence Hellman Ehrman, Mary Ives Crocker, Alice Greenewald Greene, Edith Pillsbury Bliss, and Mary Marsh Fitzhugh.

CMC has had the honor of hosting a wide range of notable artists at 544 Capp Street over its history. These have included Emmanuel Ax, Karl Ulrich Schnabel, Jennifer Koh, Joe Pass, Marcus Roberts, Regina Carter (<https://www.youtube.com/watch?v=RUYqNh9-uE0&feature=youtu.be>), Frederica von Stade, Jake Heggie, Jascha Heifetz, Dawn Upshaw, Andre Watts, Max Roach, Dr. Billy Taylor, Ruth Laredo, Pepe Romero, Richard Goode, Kronos Quartet, Chanticleer and Jack Benny.

Opera singer Lucine Amara and pop singer Johnny Mathis were both CMC alumni.

e. How does the business demonstrate its commitment to the community?

CMC demonstrates its commitment through its responsiveness to community needs. This ongoing process has brought programs such as Coro Hispano, the Mission District Young Musicians Program and the New Voices Bay Area TIGQ Chorus into being. \$2.1 million in need-based financial assistance keeps CMC accessible to everyone, regardless of economic circumstance. In the same spirit, CMC offers the Children's Chorus, Teen Jazz Orchestra, Young Musicians Program and Older Adult Choir Program completely free of charge.

As the Mission District evolved, CMC evolved as well, always reflecting the local community. CMC to this day is committed to a mission of access and serving students of every ethnicity and background, the poor and the disenfranchised. Willingness is the only prerequisite for learning at CMC, and its warm, welcoming, friendly atmosphere is, we imagine, the same that greeted students nearly 100 years ago.

f. Provide a description of the community the business serves.

In fiscal year 2018-2019, CMC served 3,106 students aged 1 to 99. More than 60% were students of color, reflecting the makeup of the Mission and Richmond districts. Over 2018-2019, CMC hosted over 200 free or low-cost concerts for over 17,000 attendees.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

CMC has been headquartered in 544 Capp Street for almost 100 years. Throughout our history, we have seen to the care and preservation of our Italianate Victorian home, despite operating at times on a shoestring budget. Care of our Concert Hall (added in 1926; renovated in 1953 and 2006), courtyard and garden, as well as the house, has remained a priority. The most recent significant renovation to the house was in 1985, which added an upstairs addition consisting of four new practice rooms and an administrative office suite.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

A relocation or shutdown of the Community Music Center, or indeed any significant change in its mission, would adversely affect over 3,100 students ages 1 to 99 who benefit from open access to music education. CMC's identity and services are historically and currently designed to reflect the Mission District. The district is mentioned in the organization's newly-adopted Vision Statement. Their newly-approved Strategic Plan, with its mandate to expand free and low-cost programming and increase need-based financial assistance, would feel misaligned in any other part of San Francisco.

In particular, 50 members of New Voices Bay Area, and 400 members of CMC's Older Adult Choirs, could lose the social connections and enhancements to well-being their choirs provide. Also affected would be 113 faculty members, who would lose their employment. The San

Francisco public schools would suffer from the loss of CMC as a collaborator, which has enhanced music programming in the San Francisco Unified School District.

CRITERION 3

a. Describe the business and the essential features that define its character.

The CMC is distinguished by its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means; by its commitment to diversity; and by its responsiveness to the communities they serve. Passing through the blue gates of 544 Capp Street into the garden and sheltering courtyard and into the warm and charming house can feel like entering a bygone era, but CMC is a modern organization striving to embody the diversity and verve of the district and city it calls home.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

We continue in the proud tradition of our founders by continuing to offer free classes and ensembles, free and low-cost performances, and a wide array of need-based tuition assistance including sliding-scale tuition, scholarships, and work-study. We continue to offer an excellent music education in an environment which is warm, welcoming, and inclusive of people from all ages, races, backgrounds, and income levels. Harkening back to its origins as a settlement house program, CMC will always be a place for people from disparate walks of life to meet and find community. It will always be a place where world-renowned concert soloists and ensembles volunteer to give concerts and masterclasses, and make connections with CMC students.

CMC will continue developing programs that meet student and community needs, with the Young Musicians Program, the Mission District Young Musicians Program, Coro Hispano, the Older Adult Choir Program, and New Voices Bay Area being just a few examples. We will continue to recruit diverse faculty members who represent the musical and cultural traditions to be taught and the students to be served, in keeping with the Board's resolution, in 1945, directing Gertrude Field to hire the best faculty regardless of race.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Throughout the CMC's history, Board and staff have treasured the house at 544 Capp Street and sought to preserve its essential character. The front garden, lovingly tended by young students in CMC's first years, the courtyard, where the school's chamber orchestra is shown playing in 1920s photographs, are still in place. Original doors, windows and stairway banisters recall the 1880s when 544 Capp Street was first built.

d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Historical photographs of 544 Capp Street are attached, showing the house's exterior, courtyard and garden over the decades.





1930's



Instalation of Bird Feeder
Group: Jack Eichorn, Mr Emerick, Walter
Lorenz, Emmet Peterson, Jules Eichorn.
JUNE 1934

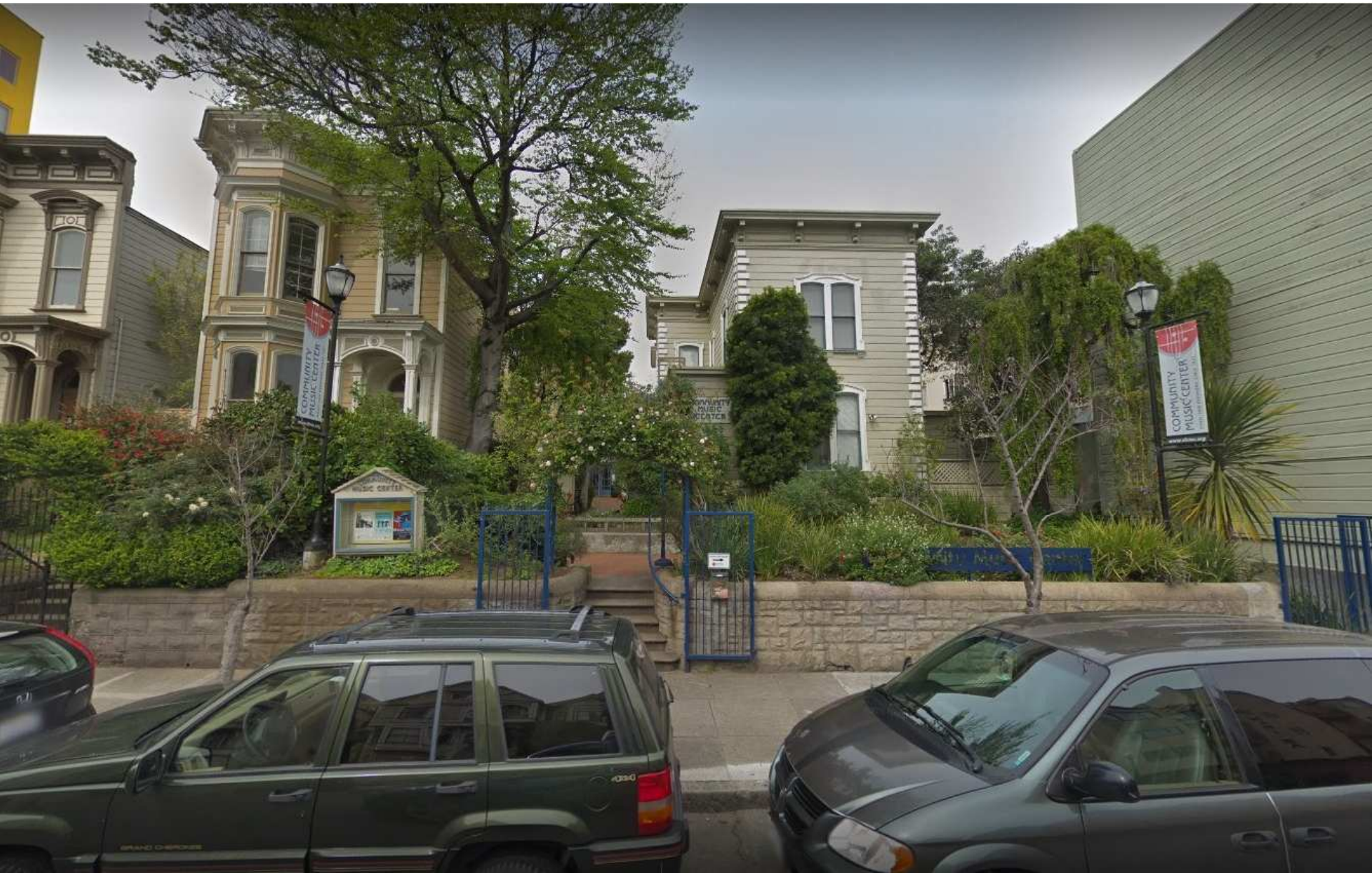






1949







COMMUNITY
MUSIC
CENTER

COMMUNITY
MUSIC CENTER

A photograph of a building facade with a sign that reads "COMMUNITY MUSIC CENTER". The building has light-colored horizontal siding and a decorative cornice. A dark metal pole is in the foreground, and green foliage is visible on the right and bottom. The sign is white with blue text.

**COMMUNITY
MUSIC
CENTER**



Community Music Center









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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

VOL. XXXIV. No. 23

SAN FRANCISCO, SATURDAY, SEPTEMBER 7, 1918

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RE-ORGANIZATION OF GIRLS CLUB TO RESULT IN A COMMUNITY MUSIC SCHOOL

Harriet Selma Rosenthal of the New York Music School Settlement is Asked by Those in Charge of the Well Known Girls Club to Expand the Institution—Practically Entire Former Faculty Retained Because of Efficiency and Fine Work Done and Several Distinguished Artists Added to List—Louis Persinger to Conduct Orchestra For Miss Rosenthal.

By ALFRED METZGER

The readers of the Pacific Coast Musical Review are no doubt familiar with the excellent results obtained by those who have been in charge of the Girls Club during the last few years. The faculty included Mrs. M. E. Blanchard, Miss Adele Davis, Miss Maude Wellendorf, Mrs. Oliver Turner, Julius Weber, Albert Elkus, Arthur Weiss, Miss Nora Crow, Miss Ethel Palmer, Walter Myers, and last, but not least, Hother Wismer, who was the director of the Girls Club Orchestra for a number of years. Now, while this Girls Club Settlement, as it may appropriately be called, progressed remarkably under splendid auspices, and while not too much praise can be bestowed upon the unselfish and humanitarian efforts of those in charge of the movement, a time had to come sooner or later when expansion and new blood was necessary. Indeed expansion and progress in any institution can never be attained unless there is an occasional infusion of new blood.

Those in charge of the Girls Club knew the necessity of broadening out their restricted and cramped environment. But the committees in charge, whose members belong to our most prominent and most benevolent element, could not somehow find a head sufficiently conversant with this community music school idea, nor sufficiently experienced and reputed to add the necessary prestige and confidence to attain quick and gratifying results. In a movement of this kind it is not necessarily age that counts. The community music idea is rather a new movement. It is based upon the sound principle of training people during their term of school education so that in later years they may listen to music or study music with some measure of intelligence. Laws to license music teachers, community singing, hearing music at moving picture theatres and similar projects do not accomplish half or one-tenth the results in the matter of musical education as is attained by this community music school idea which takes the child's mind, while it is susceptible to assimilate and retain, and inculcates in the same a CORRECT perspective of that which is right and that which is wrong in music. Unless you actually train the mind from childhood up to differentiate between efficient and inefficient musical performance all other experiments will be found absolutely useless.

And so with a foresight that is worthy of the heartiest praise the ladies in charge of the Girls Club Settlement decided to expand from their worthy but restricted environment into the broader and more inclusive problem of the community music school movement. And this impatiently anticipated and much desired aim of broadening out was made possible through the accidental visit of Miss Harriet Selma Rosenthal of New York, an able violinist and teacher, who has been associated prominently with the New York Music School Settlement for not less than eight years. During her eight years experience with this movement Miss Rosenthal gradually rose to more and more importance until she conducted one of the orchestras in this New York music school settlement. She has also been giving public lecture recitals under the auspices of the City of New York. Now Miss Rosenthal could not possibly have attained this unquestionable position of authority unless she possessed the necessary qualifications and, above all, the necessary adaptability, to justify the confidence which the authorities of the New York Music School Settlement and also the City of New York evidently reposed in her. That she has accomplished such brilliant results while still in the springtime of her career is only to be expected.

It was Mrs. Jesse Lilienthal who first met this gifted and successful disciple of the music school settlement movement and who, as president of the Girls Club of San Francisco, asked Miss Rosenthal whether she would undertake to develop the Community Music School which is an offspring of the mother school—the Community Music School Settlement of New York. Miss Rosenthal readily accepted this heavy responsibility and she is now working very hard to secure added interest so that this splendid foundation may be utilized for the establishment of a permanent musical educational institution upon the basis of a conservatory making better citizens by means of a thorough understanding of that which represents the best in music.

Those in charge of the Community Music School do not expect to attain the impossible from the children under their care. But they have a right to expect that

everyone does his or her best. For instance, if a child can only devote half an hour to actual practice it will be considered something accomplished toward the final aim. If it is possible to inculcate the idea in a child's mind that music exercises a certain beneficial influence upon everyone, even outside actual artistic performance, a most important step toward future realization of what constitutes fine citizenship has been taken. The mere study of listening to music in an intelligent and CORRECT as well as IMPULSIVE mental condition unquestionably exercises a refining influence upon the human mind.



LOUIS NEWBAUER

The Popular Flutist and Teacher, who has returned from several weeks' vacation in Plumas County (See page 8, column 1)

The Community Music School is intended for people who can not possibly afford the luxury of an expensive musical education, and who, if not given this opportunity to familiarize themselves with correct conceptions of the beneficial influence of music, would otherwise become absolutely indifferent to music as an art and consequently fail to become theatergoers or private students. And there are thousands upon thousands of people who do not appreciate music because it could never be made attractive to them on account of lack of opportunities to secure a proper perspective of the art. There are also many people who might have become great geniuses if their pride had not prevented them from accepting free tuition. In this Community Music School every child will pay fifty cents a lesson. For those who can not afford these fifty cents, but who possess sufficient talent or adaptability to become worthy

members, scholarships will be established from the funds to be contributed by benevolent people. There will be scholarship fund entirely supported by the children of wealthy parents. Children enrolled in the Community Music School classes will be taught orchestra playing, Theory, Harmony, History and Music Appreciation, in addition to elementary studies without any extra charge. The regular studies will include: Voice, Violin, Cello, Viola, Bass, Flute and all other instruments of the orchestra. That this institution is worthy of the financial support as well as the interest of musical people as well as everybody else can not be questioned.

The Community Music School is based on the social and co-operative idea, and seeks co-operation with other musical organizations, especially those in the public schools, whereby the community music school teaches children who both need and deserve its help. We want to impress particularly upon the minds of our teachers who are always opposed to institutions established for purposes of benevolence in music—such as the Community Music School or the University Extension Courses—that they are gravely mistaken in thus assuming a hostile attitude toward a policy that is bound to help them in the end. These movements result inevitably in the growing demand for private music education. Children whom the Community Music School has given an opportunity to secure a musical education that makes afterwards intelligent music lovers will grow up to become the parents of children who will study music privately. The Community Music School, the University Extension Courses, and even the moving picture orchestras, are assisting in the education of a musical public superior to any in the world. And furthermore, these movements, in the final analysis, will eliminate most of the "fake" teachers, for the young people will simply be incapable of teaching incorrectly. That some of our most prominent musicians are of the same opinion may be gathered from the fact that Miss Rosenthal has already been able to secure the additional assistance of such able artists and pedagogues as Louis Persinger, Giulio Minetti, Israel Seligman, Lion Goldwasser, Ben and Elias Hecht, in addition to the splendid faculty already mentioned in the beginning of this article, with the exception of Hother Wismer, who, for reasons of his own, could not see his way clear to continue his work as teacher, although perfectly welcome to do so. Miss Rosenthal is now conducting the Community Music School Orchestra and has made arrangements with Louis Persinger to take it over at a later date.

In conclusion, we wish to add a list of the committees in charge of the Community Music School and say that the ladies and gentlemen included in these communities are entitled to the hearty gratitude of the community for their excellent and unselfish services in behalf of a good and worthy cause: Community Music School Committee: Publicity Committee—Chairman, Mr. Julius R. Weber, Mrs. Morris Liebman, Miss Maude Wellendorf, Mr. A. W. Widenham; Advisory Board—Chairman, Mrs. A. M. Lengfeld, Mr. Albert Elkus, Mr. Stanislas Bem, Mrs. Ludwig Emge, Mr. Arthur Weiss, Mrs. Leon Sloas, Miss Eva Wolfsohn, Mr. Arthur Weiss; Committee on Co-operation—Chairman, Mrs. M. E. Blanchard, Mrs. Chas. Durbrow, Mrs. Louis Green, Mrs. Ralph Lachman, Mrs. W. E. Inman, Mrs. M. A. Gunst, Mrs. I. Hellman, Mrs. M. Fleischhacker, Miss Amy Steinhart. Miss Rosenthal, director of the Community Music School, will be pleased to answer any questions pertaining to lessons or any other matters concerning the school.

UNIVERSITY RESUMES EXTENSION COURSES

The University of California announces the resumption of its fine extension courses. Among these are of special interest to the readers of the Pacific Coast Musical Review the courses devoted to the study of music. Here we find that the following faculty is announced: Singing, Mme. Jomell, Lawrence Straus; Harmony, Miss Graham; two-part sight singing, Miss Graham; piano, Mr. McManus; violin, Mr. Beel. The bulletin received by us says further that other classes in singing and piano playing will be arranged later.

CMS Keynote
March, 1929

STAFF

Editor	Preston Hartman
Assistant	Caroline Berger
Seniors	Ruth Gilberg
News	Jean McNab
Circulation	Dorothy Selix
Humor	Preston Hartman
Faculty	Miss Field
Reporters	John Heinbocker, Marjorie Dover Rashell Moscow Dena Infeld Helen Stolt Annie Heinlich

C.M.S. Quartet

Miss Field:- "Have I ever told you about the time I was in----no, never mind, let's get down to business." And so after a half-hour of "Koffee Klatch Session" and "tuning up," the quartet rolled up their sleeves and got down to work.

The position of first violin is now being filled by Caroline Berger, who is doing very well considering the attending difficulties. They are now studying the C minor Quartet of Beethoven. C.B.

ANNOUNCING

Introducing a "History of Music Class" which started Monday evening at 8:30 P.M., with Miss Nelson and will meet regularly every Monday evening. Miss Nelson is a teacher at Lowell High School, and a teacher at the Music School. Her classes are very interesting and entertaining, made more so by the phonograph. (Next Column)

"READ THE BULLETIN BOARD"!!!

OUR SCHOOL

How many of you know the actual size of our Community School? There are four hundred and thirty four pupils in our own building, three hundred and fifty students registered as Juniors, and eighty-four as Seniors. This number does not include those that are in our nine branch schools. These branches are located at Telegraph Hill, Visitacion Valley, Potrero Hill, Precita Valley, Portala Community House, Canon Kip, the S.F. Nursery, The Boher T. Washington Branch, and the Presbyterian Orphanage at San Anselmo. We have about forty teachers for our School and its branches. M.D.

TRIO

With Dennis Kelly as violinist, Clark Bradford as Cellist, and Dorothy Selix as pianist, a new trio has been organized under the direction of Miss Field. They combine their struggling talents every Saturday morning, and are playing Gade's Trio, hoping to complete part of it before the season is over. M.D.

The class is open to the students of the school. Come and see for yourself. If you come once, you will come again, for a good time is in store for you. P.H.

ATTENTION SENIORS!!!

Have YOU paid YOUR Senior Student Body Dues???

If not, kindly attend to this matter at once.

THE

KEY-NOTE

OF THE COMMUNITY MUSIC SCHOOL

Volume VI

October 1, 1933

Number 1

"Music is a moral law. . . . It is the essence of order and leads to all that is good, just and beautiful." Plato

cMs

cMs

As I look around me at the beginning of our new season, my thirteenth here at the School, (good omen!) and see the old faces back, along with the new ones, I am struck with the new sense of the permanent value of all our years of companionship in music.

Two things I see happening - when I see a face, something a very young one, touched with awe at the beauty of a fine passage in music, lit with something of the divine fire, I know that little by little, as he prepares himself through the years to allow great music to speak thru him, his own thought and feeling and so his life itself is becoming finer and greater.

When I see a group absorbed in working on some great string quartet, or other piece of ensemble, unconscious of their differences in color or creed, or circumstances, working in great good fellowship, with enthusiasm for the other fellows good performance and sympathetic understanding of his difficulty, I know that music is there helping to make "world citizens", help to make a more harmonious and a more sympathetic world for human beings to live in.

Gertrude Field.

cMs

JUNIOR OFFICERS

President	Victor Ramirez
V. President	Joe Munos
Secretary	John Heinbockel
Assistants	Nick Cechini Florence Stone Wilmot Groth
Treasurer	John Eichorn
Assistant	Betty More.

Fellow Students:

How did you enjoy your vacations? I presume you all had a nice vacation somewhere in the wide open spaces. After this kind of atmosphere you find it rather hard to come back to the school again and resume your music but as you know - play always comes after work!-

With these few lines I wish to welcome you back to the school for a highly successful and enjoyable term.

Your Junior President
Victor Ramirez

THE PARENTS CLUB

Mrs. Eichorn, the President of the Parents Club, wishes to extend a sincere welcome to all Parents, both old and new.

The Parents Club hope soon to plan an event for the benefit of the Scholarship Fund.

cMs

The Senior Scribble

Fellow Seniors:

The Student-Body officers welcome you back to a new year of activity at the School. We hope to make this a year of achievements. We are not asking for a "new deal" because last year was tremendously successful with Walter Lorenz occupying the President's Chair, and I think that Walter had something on the cards. But if that something was WORK AND COOPERATION, there is no reason why we cannot be even more successful this year.

Although this organization is not a few years old, we have some very fine traditions to carry on. Our Hallowe'en Party and Initiation is one, the Christmas Party is another, the Jinx another. But the finest tradition is the turning over of the Student-Body Treasury balance to the Scholarship Fund. Last year the Seniors were able to contribute more than Sixty Dollars. The only drawback to this splendid tradition is that it leaves the treasury quite empty at the beginning of the next year. So let's start a new tradition this year-- ALL SENIORS PAY THEIR DUES AT THE BEGINNING OF THE TERM (50¢ a year)

Lest you forget, - The Keynote is YOUR paper. Tell us what you think would improve the paper, or the Student-Body, or the School. Can you suggest any new activities that the students would enjoy? Do you know a plan of organization that might be better adapted to our conditions? Can you make any suggestions or criticisms that might help us? If you can, put

them in the Keynote Box in the office. Remember, everything we have here at the School is for your benefit. If we can do anything more to help you, just let us know what it is, and it will be done, if possible. But remember too that we also need your help and cooperation in order to uphold our ideals. And so we ask each and every one of you to do his share and to work with us to help YOU get the most help and enjoyment from your association with the Community Music School.

Emmet Peterson
Senior President.

- - - - -

While reading the Diary of Samuel Pepys, I came upon the following comment made by Pepys. ---"But that which did please me beyond anything in the whole world was the wind musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any music hath that command over the soul of a man this did upon me, and make me resolve to practice wind-musique to make my wife do the like."

Ruby Gidlow.

FIDDLES and FOOD

By Martha Cruikshank Ramsey
 Director Cleveland Music School
 Settlement

"Why teach him to fiddle when he needs food?" Numberless times, in numberless ways the question is put to us. Of course the reasonable mind says, "Food comes first" yet out of the comings and goings at the Cleveland Music School Settlement, out of the daily conversations with parents and children who come to the door, emerges a conviction that confutes reason, a certainty that the hungry themselves long for things other than bread.-----

In these days I am surer than ever that a child's ability and desire to study are reason enough for his studying. What difference the economic state of the nation?

If this has been important in years gone by, it is doubly important now when the child, surrounded by an atmosphere of insecurity has little enough opportunity for escape. Blessed is he who can have the assurance that after all, there are certain values in this world which are enduring!

For those agencies that believe in the visionings of parents for their children and in the artistic yearnings of the child, these are trying days. With decreased earnings and reductions of contributions it is hard to say which task is the more difficult: to turn away gifted children who cannot afford to pay a minimum fee, or to accept even that minimum from parents for whom the sacrifice is truly too great.

An unemployed musician painstakingly copied the Scarlatti Pastorale from a library copy that his daughter might have it to study

A highschool boy wanted to pay for his lessons with the earnings of one day a week which were to have paid for his lunches. A father whose family is supported by the Jewish Social Service Bureau was willing to spend all of his time peddling a small article from door to door in order to provide a music education for his daughter.

For such desire and sacrifice, there must be some recognition. Must the child's cry to fiddle be entirely hushed because he must have food?

The Survey.
 September 1933.

 SENIOR STUDENT BODY OFFICERS

1933 - 1934

President	Emmet Peterson
Vice-Pres.	Walter Lorenz Jules Eichorn
Treasurer Assistant	Edith Winthrop Ruby Gidlow
Secretary	Kathleen Enzenbacher
Assistants	Mrs. Strong Mary Centini Muriel Bravot

 Miss Field's Orchestra

The orchestra rehearsals under the direction of Miss Field begin Monday evening, October 2, 1933 in the School Auditorium at seven o'clock.

cMs

J.J. PRESIDENT WELCOMES ALL J.J.'S

As I walked into our Music School I could feel again the spirit of the children who were going to start lessons. They were ready to start a new year's work with enthusiasm, joy and freshness after the long summer vacation. I believe these children to be the ones willing to help keep up the standard of the Music School. I can already see that the J.J.'s are doing their part to help the school. The J.J. Officers for the coming year are:

- | | |
|----------------|------------------|
| President | Eunice Goldberg |
| Vice-President | Ruth Graves |
| Secretary | Philip Laspina |
| Assistant | Albert Baranoff |
| Treasurer | Joe Stillwell |
| Assistant | Gartrell Dominey |

We welcome the new students, as well as the old ones, to our organization. Soon we shall go into the Juniors and we want the younger children to take our place in supporting the Community Music School.

Eunice Goldberg
Pres. of the J.J.'s

cMs

THEORY CLASSES

ARE YOU IN A THEORY CLASS? If not, better speak to Miss Wright at the office at once and arrange to join one of the Classes. There are several Theory Classes conducted by Miss Field, Miss Cain and Dr. Wright.

Remember Theory Work is required in earning your School Pins

The Former S & H Quartet

The former S & H Quartet is asking the subscribers of the Keynote for suggestions for a new name for our Quartet.

Those having suggestions, please leave them with Miss Wright in the Office.

Harold Fish is absent, and for the time being, Joe Stillwell is taking his place at the fourth violin stand.

- | |
|------------------|
| Gartrell Dominey |
| Philip Laspina |

cMs

Miss MacLeod's Orchestra has begun the new term with several new J.J.'s. Most of the old members have returned, entering Miss Bigelow's Orchestra. The promoted ones usually come back and join the Orchestra.

The election of officers was held at the first rehearsal and the following elected:

- | | |
|--------------|-----------------|
| President | Evelyn Lester |
| V. President | Edna Weale |
| Secretary | Bernice Hassel- |
| | roth |
| Treasurer | Evar Johnson. |

Rita Wynn
(reporter)

Dr. Wright is writing little songs on the board and the Theory Class write the notes for the songs. We also tell him when he plays on the piano if it is a major or minor first, second or third or perfect fourth.

Odette Bertucci
(reporter - age 10 yrs)

They Shall Have Music

Mission Kids Get Good Training In It Here Community School Serves Purpose

By PETER DREYFUS

Funded in part by the Community Chest, in part by fees for lessons, and about 100 per cent more by the good will of warm hearts, the Community Music School under the directorship of Miss Gertude Field, runs along in quiet fashion, teaching fine music to an unbelievable number of little children.

The school mimeographed a one-page leaflet a couple of years ago because the Junior Chamber of Commerce wanted to know something about it.

"The purpose of the Community Music School," the pamphlet

Muse's Helpmate



Miss Gertrude Field, director of the Community Music School, whose kind leadership is as much a part of the affairs of the school as all the violins and pianos in it.

reads, "is to bring the study of good music, under excellent teachers, within reach of those who have limited means. If you crave music you are welcome whether you have unusual talent or not."

SOUNDS LIKE UNDERSTATEMENT

After you meet Miss Field, this strikes you as a subdued way to express what this institution does, as an example of its work will show.

Miss Field has been with the school for more than 20 years—since the days before it moved to its present quarters, at 544 Capp street, from the Girls' Club, of which it was once a department.

In that time she has had only two failures. She works on the theory she once heard from David Mannes, whose work in New York has done more than any other man's to further music settlement schools: there are no hopeless pupils, only hopeless teachers.

And confession of failure from a teacher is quite a surprise, until you hear about the cases.

The worst failure was that of a small boy who came to Miss Field about 20 years ago. He had a lot of talent and an intense interest in music, and you would think that was a good start. But no, he ended a failure, Miss Field says.

Miss Field started him on the violin—her pet instrument. He worked hard for a year, and he began to get pretty good, and everybody was satisfied in fine shape.

But he blew up, sky high. He came to Miss Field one day and said:

"I'm awfully sorry, Miss Field," holding out his violin, "I have to quit."

"What?" she said, astounded. "Yes," he said. "I'm through. I want to study piano."

So today that little boy is still around the music school, having learned every instrument in the place. He has become a mainstay on the little string groups that love to represent the school any chance they get.

But he was a failure, if you call THAT a failure. The other one was just about the same.

FAIR EXHIBIT FASCINATING

These gastly failures and one other unmusical trait almost disqualify Miss Field for her position, in her own very exacting standards.

The other unscholarly habit that seized Miss Field was a shameful fascination the Guatemala and San Salvador exhibits at the fair had for her.

"Every time I went to Treasure Island," Miss Field said, "it was as though irresistible lure led me to the Guatemala section." Almost blushing, she admitted, "those marimba bands got me."

* * *

500 CHILDREN TAUGHT

About 500 children are instructed in piano, voice, violin, viola and other string instruments individually, and classes are held in theory, harmony, ensemble, orchestra and general musical abstractions.

Teachers are, as a rule, well known established instructors from all over town, who either give their time to this cause or charge nominal fees. They are all of exceptionally high calibre.

Qualifications for enrollment, in addition to patience, which means sitting out the waiting list, are limited family income and a driving interest in music.

The income angle is, of course, worked out on a variable scale, with the general rule in mind that the school was founded for children who could not otherwise afford to study.

As stated, fees are small, ridiculously small, and the school skates along on pretty thin financial ice. But there are no flies on the ointment of the money-raising committee.

Every year the mothers of the school's children organize what they call an international dinner. Although a little rough on tender digestions, the dinner sounds wonderful. Beans from Mexico, smorgasbord from Sweden, rice from China, gefulte fish from anywhere—you get the idea.

For a small entrance fee you gorge yourself, and the school is doing better, thanks.

* * *

RUMMAGE SALE HELPED

Just a couple of weeks ago the school held a rummage sale in a store on Mission street donated by William Haerdter of the Avalon Bakery and Coffee Shop, and presto, they raised \$300!

So it goes along doing fine, the Community Music School. They're happy and a lot of children are getting an excellent musical training, and they ask nothing else.

But the next time that giant thermometer is put up down in Union Square, and the red line starts climbing slowly up as the Community Chest gathers in funds through its annual drive, think of the music school and see what you can do.

Gertrude Field Completes 25 Years of Service

* 1924 To * Oct* - 1946 * * * *

But She Will Continue to Teach Music to San Franciscans

By EMILIA HODEL

When Miss Gertrude Field retired as active head of the Community Music School at 544 Capp-st a few days ago more than 500 of her "sons and daughters" of over 25 years of

scales and the three B's came to wish her well.

"I think we all cried a little," she said afterward. "It was a wonderful thing—having all those children there again."

Not that Miss Field is retired from

her life in music or the school—far from it. She still gives violin lessons three days a week and is deep in the preparation of a special music project that will benefit the school later.

For the Community music school

and young people and music are her entire life.

"It hasn't always been lessons," Miss Field explained. "I'm an old maid, but I've helped settle every problem known to the human race. Boys who can't talk things over with their parents come to me with their problems.

'CASE WORK'

Men back from the war who once were her students hold a huddle with their beloved teacher to iron out their confusion.

Parents whose Johnny and Jane have become a problem come to Miss Field for advice.

"Most of our work—you might call some of it case work—is done through music. It is amazing how a really wild little rat will calm down and become a delightful youngster as soon as he hears the piano tone for tuning."

According to her associates Miss Field has a wondrous way with children. She can make music speak to them. Even to the untalented. Her little games, her ways of presenting the classics, make friends of every youngster.

And they aren't all youngsters who attend the Community Music School. With a yearly enrollment of some 500, about one-quarter are adults—even up to the age of 70.

The oldest pupil, Miss Field remembers, was 78. He was an Irish ex-soldier and he wanted to play the flute. "I can hear it with my ears, Ma'am," he told her. "But I want to know those little black notes."

MUSIC FOR ALL

The Community Music School, as an agency of the Community Chest, is planned primarily for those who otherwise might not be able to afford instruction. The city's finest teachers are on its faculty. Voice, piano, violin, viola, cello and flute, theory, harmony and counterpoint, normal training and ensemble work are offered.

There are five string quartets going right now from wee tots to adults. There are three string orchestras always busy. These, too, are for children from four to nine, junior high, and adult groups.

Each child interested is taught conducting as part of the routine. Concerts are given at the slightest provocation, with one formal program scheduled each month and the others just happening. On March 28 will be the annual family night when family groups will demonstrate music in as played in their homes from tin whistle up.

There are nights for folk dancing and parties too, and times for listening to fine music on records.

AND A GARDEN

The Community Music School is situated in a gracious house that is one of the city's few remaining oldsters. It is estimated at 75 years. The grounds have all been planted by pupils over the 25 years. Miss Field has kept a planting map and very often adults, once her pupils, will stop by to look at the bushes they once tended.

The clusters of snowdrops right

now in blossom were planted by a group of young gangsters who had been looting the place until Miss Field invited them in, formed them into an auxiliary police group and probably sneaked in a little music on them, too. They became her most ardent protectors.

The school gives scholarships and

right now is in the need of building its manuscript library and record collection. Simple classics and elementary works are most needed. And they could do with a phonograph, they say longingly.

The Community Music School has a very curious reputation for a school. It is that when the school

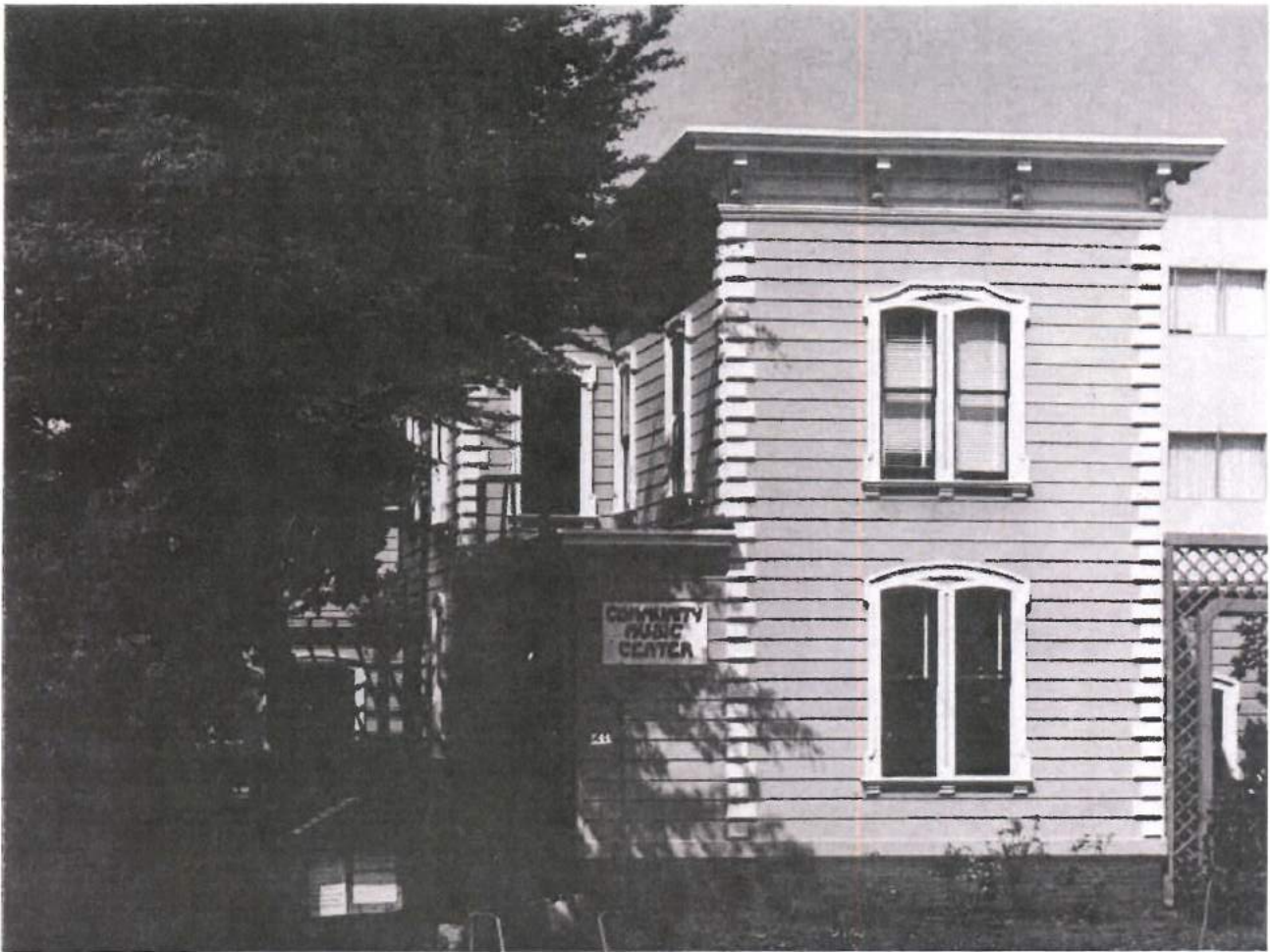
closes for the summer business goes merrily on. Teachers are inveigled into coming back for more lessons and those sounds peculiar to a conservatory go right on.

"It's the only place I know of," laughed Miss Field, "where the kids say, 'Heck, we don't want a vacation'."



Miss Gertrude Field, retiring director of the Community Music Center, a Community Chest agency, listens to Carlos Calvillo, 6, one of her students.

1946



COMMUNITY MUSIC CENTER
A Part of San Francisco's Musical History

In 1921 Community Music Center began its instructional program at Capp Street in San Francisco's Mission District. It was a program dedicated to high quality teaching, accessibility, and diversity.

Since then, the Music Center has been a most valued part of the San Francisco arts community. Upwards of 50,000 people have studied instrumental or vocal music. Sliding scale fees and special free programs have insured that no serious student has been turned away for lack of funds.

Over 2,000 children and adults, aged two to eighty-four, studied last year at Capp Street and the Richmond District Branch. Their diversity in background and motivation reflected the breadth of purpose of the Music Center itself. Some were preparing for a career in music, and had special talents that were identified and encouraged by the seventy-three professional faculty. Others pursued music as an outlet to enrich their lives.

Community Music Center, then, is a place of opportunity for everyone who desires to play and enjoy music. It introduces a wide range of people to the joy of music making, while educating future audiences to listen with new ears and understanding.

As we honor six San Francisco musicians who have contributed to the musical life of this city, and as we enter the public phase of our first capital campaign to renovate our main facility on Capp Street, I welcome you and thank you for joining us in this celebration of music in the community.

February 5,
1985

Stephen Shapiro
STEPHEN SHAPIRO
Director

<https://www.sfgate.com/bayarea/article/Community-Music-Center-a-constant-amid-Mission-5924817.php#photo-7206788>

San Francisco Chronicle

Community Music Center a constant amid Mission District change

By [Marisa Lagos](#)

Published 3:51 pm PST, Saturday, November 29, 2014



Photo: Brant Ward / The Chronicle

Children's chorus members use a large rehearsal room at the rear of the Community Music Center in San Francisco's Mission District offers musical opportunities to more than 2,400 people a year ranging in age from babies to students in their 90s

Mark Marcella stumbled upon **Community Music Center** in San Francisco's Mission District the way many people do: As he walked down Capp Street, he heard chords drifting out of the old Victorian and wandered up its garden path and inside.

As the Mission District has continually changed around it, the 93-year-old school has remained constant, offering affordable instrumental, voice, composition and music theory lessons as well as ensemble and performance opportunities for students of all ages. The student body ranges from babies in the family music class to a 94-year-old violinist. Its main goal is to make music accessible — prices are on a sliding scale, based solely on income level, and about 68 percent of its 2,400 students receive aid.

And while many nonprofits struggle to keep a foothold in this booming, expensive city, Community Music Center plans to expand in the coming years into the stately **Victorian house** next door, which the school purchased in 2012. It also has a smaller satellite location in the Richmond District.

“I discovered Community Music Center the first week I moved to San Francisco ... and it really personified what I thought San Francisco is — that I could become whatever I wanted to be here, I just had to do it,” said Marcella, 28, who is studying both classical and jazz piano and said the community he's found at the school has made the neighborhood his home. “It's definitely this nexus of where people can find common ground, and music at any ability level.”

The music school traces its roots to the **Dolores Street Girls Club**, a settlement house that offered help to recent immigrants. It started as a music department at the girls club in 1912, and in 1921 moved to Capp Street and became an independent organization.

From the beginning, access was a key point, and for a long time the school turned away kids of more affluent backgrounds. In 1938, it became a nonprofit, capping the monthly income of eligible students' families at \$200 and issuing a statement of purpose that read, “The purpose of this organization shall be to further the constructive study of music — to bring the opportunity of such study within the reach of those who crave it and could not otherwise afford it.”

At the time, its board was made up of members of storied San Francisco families — all women — including the wives of **J.W. Hellman**, **Mortimer Fleishhacker Sr.** and **Jesse Lilienthal**, who are all listed by their husband's name in school records.

In 1946, said Sonia Caltvedt, the school's marketing director, the board agreed to begin accepting students who could afford to pay more for tuition, so long as the school could “still do justice to those who cannot pay as much.” The decision was based in part, board minutes show, on the belief that “the school would be a definite social influence in their lives.”

Over the decades, it expanded to include adults. Now, on any given day, musicians of all ages can be found holed up in the building's 10 practice rooms, which are available for private lessons or for \$5 a hour to practice in. Marcella, for example, spends nearly every one of his lunch breaks there playing.

The school has always worked to offer classes and programs that reflect the neighborhood's diversity — current options include Latin, jazz, blues and even Middle Eastern music. One of its most successful programs is the Mission District Young Musicians Program, which offers a free Latin music curriculum to 25 seventh- to 12th-graders from the Mission. And its annual Christmas show, running the first weekend of December, is a Mexican-themed, lighthearted take on Mary and Joseph's journey to Bethlehem on Christmas Eve — with social commentary about immigration and gentrification.

Executive Director **Chris Borg** said that when he arrived at the center two years ago, school leaders were trying to figure out how to expand the school without losing its heart. The purchase of the building next door provided a solution.

“We have been here for so long, and even though there is so much change in the Mission District, it's so important for old organizations to remain,” he said.

“The five-year plan I inherited had many open questions about the space issue, and I wanted to look at all the options, but as I got to know the neighborhood, the people, I could just not imagine putting all the students and faculty and staff on a bus to a fancy new building and still calling it Community Music Center. ... It would not have the CMC flavor that the neighborhood, the architecture of the building provides, and that is what we want to preserve as the neighborhood changes.”

Marisa Lagos is a [San Francisco Chronicle](#) staff writer.

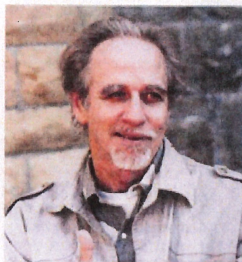
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For more information, visit **sfcmc.org**

Datebook

SAN FRANCISCO CHRONICLE AND SFCHRONICLE.COM | Tuesday, August 11, 2015 | Section E *****



Steven Underwood

Ron Campbell is starring in "Don Quixote" in Marin.

Laughing all the way to success

By Robert Hurwitt

Ron Campbell, who most recently had Berkeley Rep audiences in stitches as the ancient waiter Allie in "One Man, Two Guvvners," has been such an established Bay Area presence for five years that we sometimes forget we have to share him with the rest of the world. We're about to get another reminder, but not until after he gets done playing the title role in the U.S. premiere of a Canadian version of "Don Quixote" at Marin Shakespeare Company.

We're not alone. Before he did his tour de force solo in "R. Buckminster Fuller: The History (and Mystery) of the Universe" in 2000 — and moved here during its two much-extended runs — Campbell was a mainstay of Los Angeles theater. He grew up in To-

Campbell continues on E2



Photos by Cameron Robert / The Chronicle

Remo del Tredici plays violin inside the practice room in his San Francisco home.

Notes on longevity from a 95-year-old

DATE LINES

Today's picks



Dan Hallman / Associated Press

Jason Isbell: The former member of the Drive-By Truckers, on tour in support of his fourth solo album, "Something More Than Free." 8 p.m. Fox Theater, Oakland. www.ticketmaster.com.

"Disclosure": Those Women Productions previews a world premiere by Carol S. Lashof about a woman confronting her past and perhaps abusing her power. 8 p.m. Through Aug. 29, PianoFight, S.F. www.pianofight.com.

Playing, making violins helps ex-mechanic stay fit as a fiddle

By Beth Spotswood

Remo del Tredici has a pencil-thin mustache and carries a violin case. At 95 years old, he still drives his car around San Francisco and interacts with effortless charm. Honestly, the guy could pass for seventysomething.

According to del Tredici, his secret to happy longevity has four vital components: twice-weekly golf games, regular music lessons, participation in an orchestra and "a brandy Manhattan cocktail every day before dinner time for 50 years. Just one. No more than one."

Born just outside of Pisa, Italy, del Tredici arrived in San Francisco via Ellis Island when he was 2 years old. The Richmond District resident enjoyed a lively city childhood; married his late wife, Gina; had a couple of kids; and spent his career as an auto mechanic. When he retired, the naturally curious del Tredici figured it would be a good idea to stay busy. Eventually stumbling upon the violin he

Violin continues on E3



Del Tredici, above, took up the violin again in 1996 after his career as an auto mechanic. He also learned to make violins, which he signs on the inside, left.

ARTS & ENTERTAINMENT

95-year-old offers his notes on longevity

Violin from page E1

gave up as a child, del Tredici decided to give music another shot.

"I was terrible," del Tredici said 20 years later, sitting in a classroom at the Community Music Center's Mission District branch. He then picked up his violin and played us a few songs. Remo del Tredici is no longer terrible at the violin.

Founded in 1921, the non-profit Community Music Center is almost as old as del Tredici and remains the source of two of his secrets for longevity: music lessons and playing in an orchestra. Once he began violin classes at CMC in 1996, del Tredici was hooked. "The music just got back to me. I really started to like it."

A mechanic's mind

Del Tredici not only found a renewed love for music at CMC, he found a place in its chamber orchestra. But the great-grandfather of three didn't stop there. Del Tredici doubled down on his new passion for the violin and learned to build the instrument himself. He remembers thinking, "Gee whiz, I wonder if I can make one ... because I am pretty handy."

A mechanic's mind is a good match for the precision of musical instrument making. Del Tredici is still enthusiastic about every element of the process, from the selection of the wood to the horsehair of



Cameron Robert / The Chronicle

Violins line the walls of Remo del Tredici's practice room. "There are a lot of good violins here. I try to play them all once in a while to keep them going," he says.

the bow. His leathery, arthritic hands proudly turned the violin over as he explained all of its components, dropping in pertinent historical facts when the inspiration struck.

In his home workshop, del Tredici has built hundreds of violins. Many of them he humbly, almost casually presents as gifts. But del Tredici donates most of his violins to the San Francisco Unified School District and AmVets, an organization for military veterans

based in San Francisco.

"My violins are great for beginners and intermediate persons," del Tredici said. "You build them for tone, you see."

Tregar Otton is del Tredici's violin instructor at CMC. He joined us in the CMC classroom, beaming as del Tredici performed. Although separated in age by generations, the two musicians have an obvious bond. "It's a real pleasure teaching older students," said

Otton. "There's no bull—whatever. Everything is really honest and straightforward."

Students from 2 to 95

CMC's Communications Director Sonia Caltvedt is pretty sure del Tredici is their oldest student. Their youngest is a 2-year-old student in a family music lesson, a class in which kids along with parents or caregivers compose their own songs. "That's my favorite

"It's a real pleasure teaching older students. ... Everything is really honest and straightforward."

Tregar Otton, violin instructor at the Community Music Center

class to peek into," confesses Caltvedt.

With branches in the Mission and Richmond districts, CMC serves about 2,400 students annually, teaching classes in 30 different instruments, as well as offering voice lessons. 19 percent of CMC's students are over 65 years old, and the student body is pretty diverse — 44 percent are white, two-thirds receive financial aid, and anyone can come on over and practice with an instrument for \$5 an hour.

Back in the second-floor classroom of CMC's Mission Victorian, del Tredici suddenly looked up from his violin, mid-song. "Oops, I goofed!"

At 95, del Tredici seems to know the real secret to a long life. He shrugged off his "goof," picked up his violin and started over. Said del Tredici, "I'm so happy I did what I did later in life. It's keeping me alive, I think."

Beth Spotswood is a freelance writer based in San Francisco.



COMMUNITY
MUSIC CENTER

MUSIC FOR EVERYONE SINCE 1921

Filing Date: October 23, 2019
Case No.: 2019-021151LBR
Business Name: Community Music Center Board of Trustees
Business Address: 544 Capp Street (primary), 741 30th Avenue (secondary)
Zoning: RTO-M (Residential Transit Oriented – Mission) Zoning District
40-X Height and Bulk District
Block/Lot: 3610/036
Applicant: Polly Springhorn, Grant Writer
544 Capp Street
San Francisco, CA 94110
Nominated By: Supervisor Hillary Ronen
Located In: District 9 and 1
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Community Music Center (“CMC”) was founded in September 1921 and officially incorporated in 1939. The mission of the organization is to make high quality music accessible to people of all ages, backgrounds and abilities, regardless of financial means. The center began life as a community organization and was launched and supported with community philanthropy. The students were neighborhood children, mostly recent immigrants, who not only learned music at 544 Capp Street but came together there with their families around music, forming community in their new home country.

In 1953, the Community Music School was renamed Community Music Center, and the IRS granted 501(c)(3) non-profit status in 1958. The seventies saw the launch of CMC’s Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. In 1983, CMC opened its Richmond District Branch at 741 30th Avenue, with many Mission District programs duplicated there and new programs created attuned to the Richmond District’s needs.

In 2012, the organization purchased the Victorian house next door at 552 Capp Street to house additional large classroom teaching space for ensembles and group classes, another recital hall for performances and needed staff space. The realization of this expansion, planned for CMC’s 100th anniversary in 2021, will greatly improve CMC’s services and their ability to sustain their tuition-free programs and launch new programs that address critical community needs.

The primary business address is located on the west side of Capp Street between 20th and 21st streets in the Mission neighborhood. It is within the RTO-M (Residential Transit Oriented – Mission) Zoning District and the 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1921.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Community Music Center qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Community Music Center has operated continuously in San Francisco for 98 years.
- ii. Community Music Center has contributed to the history and identity of the Mission and Richmond neighborhoods and San Francisco.
- iii. Community Music Center is committed to maintaining the physical features and traditions that define the organization.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with the art of music.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The Capp Street property was surveyed by the Department in 2010 and was found to be individually eligible for listing for its architecture and cultural association.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No. However, the Capp Street property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) due to its survey status of eligible for listing on the California Register. The 30th Avenue property has not been evaluated for historical significance and is listed with a status code of "B" (Requires Further Research).

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. CMC has received numerous awards and accolades, including proclamations and resolutions from the San Francisco Mayor's Office and Board of Supervisors, the California State Assembly, the California State Senate, the U.S. House of Representatives and the U.S. Senate.

In 2008, CMC won a San Francisco Bay Guardian Best of the Bay Award for "Best Music Organization."

In 2012, CMC was ranked by Philanthropedia as one of San Francisco's top nonprofits making a significant impact in art and culture.

In 2016, KPIX included CMC on its list of the best music education organizations in the Bay Area: <https://sanfrancisco.cbslocal.com/top-lists/best-music-classes-for-kids-in-the-bay-area/>.

Video of Mark Leno wishing CMC a happy 95th anniversary: <https://youtu.be/TE2AUJ5Ly00>.

In 2019, CNN produced a segment on CMC's Older Adult Choir Program for their program Living Well: <https://www.cnn.com/2019/04/12/health/singing-in-choir-can-help-lonely-older-adults/index.html>

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 544 Capp Street
- 741 30th Avenue

Recommended by Applicant

- Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means
- Its commitment to diversity
- Its responsiveness to the communities that they serve
- The 544 Capp Street garden, courtyard, and house

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 20, 2019

Filing Date: October 23, 2019
Case No.: 2019-021151LBR
Business Name: Community Music Center Board of Trustees
Business Address: 544 Capp Street (primary), 741 30th Avenue (secondary)
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR COMMUNITY MUSIC CENTER BOARD OF TRUSTEES CURRENTLY LOCATED AT 544 CAPP STREET, BLOCK/LOT 3610/036 (PRIMARY ADDRESS) AND 741 30TH AVENUE, BLOCK/LOT 1614/008 (SECONDARY ADDRESS).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the City's history and identity; and

WHEREAS, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 20, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Community Music Center Board of Trustees qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Community Music Center Board of Trustees.

Location(s):

- 544 Capp Street
- 741 30th Avenue

Physical Features or Traditions that Define the Business:

- *Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means*
- *Its commitment to diversity*
- *Its responsiveness to the communities that they serve*
- *The 544 Capp Street garden, courtyard, and house*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-021151LBR to the Office of Small Business November 20, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: